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MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 12, 1959

Volume 62 Number 14

IN THREE SECTIONS · THIS IS SECTION ONE

Local Autonomy Wows Philly

(See Page 9)

Physical Theatre—Extra Profits Dept.

Dave Wallerstein, president, Balaban and Katz Theatres, was designated last week as honorary chairman for TOA's upcoming Chicago convention, Nov. 9-12 at the Hotel Sherman.

editorial: A Potential Industry Evil . . . *(See Page 3)*

'YELLOWSTO KELLY'

CLINT WALKER IN-PERSON TOUR!

EDWARD 'KOOKI BYRNE IN-PERSO TOUR

Warners' traveling salesmen for 'Yellowstone Kell

Millions and millions will see 'em on their twin 2950-mil personal 'sell' tours starting August 15th. Thirty-fou cities and all surrounding areas covered with gala pres luncheons and dinners, mass interviews and saturatio appearances on radio and TV. It's just one of the way in which Warners are going all out to tell 'em all ho big they are together on your big theatre screen!

Lawman!

Clint Walker · Edward Byrnes · John Russell

WB "Yellowstone Kelly" TECHNICOLOR®

with RAY DANTON · CLAUDE AKINS · RHODES REASON · ANDRA MARTIN Screenplay by BURT KENNEDY Directed by GORDON DOUGLAS

He's back! Clint Walker
Kookie! Edward Byrnes
Lawman! John Russell
'Yellowstone Kelly'

SEE THE
PRESSBOO
SPECIAL
LIFE-SIZE
LOBBY
SET-PIEC
SPECIAL
TEASER
TRAILER!
SPECIAL
TV TRAILE
SPECIAL
RADIO SPOTS!
ETC., ETC.!

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Tom Werner, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

VOLUME 62 • NO. 14

AUGUST 12, 1959

MOTION PICTURE EXHIBITOR

SHOWMEN'S TRADE REVIEW

A POTENTIAL INDUSTRY EVIL

We don't know where it started, and maybe like Topsy it "just growed", but the showing of pictures in New York, to small groups of large circuit executives, having theatres and doing business in from one to a dozen other territories, weeks or even months before "bids" or "splits" become effective, is the cause for a mounting tide of resentment.

An important circuit executive in the mid-South, who wishes to remain nameless, recently cited music and verse on some eight important pictures that his national circuit competitor was shown in New York an average of three weeks before the same pictures were screened for the trade press, and an average of four weeks before his "bid" deadline. Another circuit executive in the northwest complains that he is getting *"the worst of it"* in his product "splits," because he can't afford the time or money to make frequent trips to New York to see pictures; but the local competitive booker is *"serviced by his New York home office with confidential advance tips"* way ahead of the normal trade screenage. And we have assembled a file of about a dozen similar complaints that have been received in the last month or so.

Now, maybe this is all very legal, or maybe the sales managers who invite their top accounts to such private screenings aren't thinking of the ramifications outside of the New York area. But you can bet a hat that there is going to be a law suit or three that will base anti-trust charges on just such "evidence" of favoritism.

There is no doubt that there are times when print scarcities make only one showing possible; but, when the record proves that preferential New York advance screenings are the rule, you can't blame those who are being adversely affected for quietly keeping notes.

You can stop lawsuits best, before they start!

THE CRUX OF MOVIE CENSORSHIP

We like the wording used by Spencer Coxe, executive director of one of the branches of the American Civil Liberties Union, in describing their objections to the new movie censorship bill that is proposed for Pennsylvania.

He said that his organization has no quarrel with the power of the state to adopt legislation punishing people for the exhibition of obscene pictures, as long as the law is carefully drawn. *"The important distinction"* he said, *"is between a criminal statute that punishes somebody for committing a well-defined crime, and a censorship statute that sets up a board not trained in law, and not bound by due process, which decides as an administrative matter to ban or not ban a film. This is censorship to which we always object."*

Hear! Hear!

And let's take advantage of this opportunity to answer that old bromide about: "The state enforces Food and Drug Laws and Fire Arms Laws in order to protect our citizens, so why not Movie Obscenity Laws?" The difference is in the provable effect of violations. Whether altar boy or heavyweight champ, poisoned food or poison drugs are going to make him awfully sick or awfully dead. The same result can be expected from the uncontrolled use of firearms, firecrackers, dynamite, etc. But with everybody's ideas differing on the very meaning of the word obscenity, and with no firm proof that looking at something that someone judges to be obscene can produce definite effects either permanent or temporary to all viewers, just where is the similarity?

It's a glib curve, and nothing more!

ABOUT THE GOOSE AND THE GOLDEN EGG

In a "gab session" recently, a veteran distributor delivered what could well be a particularly sage observation about supposed economies that hurt rather than help. To use his own words: *"Dollars saved by cutting manpower or advertising may prove to be the most expensive dollars that any distributor or exhibitor ever spent."*

He then went on to elaborate. *"Some distribution executives preen themselves before the president or the board of directors, and brag about how their economies saved the company $100,000 or $200,000 per year. On the surface it looks great. But get out into the field and see what happens.*

"The average small exchange with 300 sales possibilities might have had three salesmen with each man responsible for about 100 accounts. Let one salesman go and the two remaining men must be responsible for 150 accounts. They just can't service and sell 50% more and maintain their former contacts and efficiencies. So $100,000 was saved, but the national gross dropped $1,000,000.

"The average first-run theatre with 20 employees decides to fire five, or to cut 25% of his newspaper advertising, or to cut 25% out of the illumination of the marquee. Once again the remaining employees can't render the same patron service and courtesy, just as the 25% less advertising can't draw the same 100% patronage. So a saving is made at the expense of the weekly gross. How smart is that?"

A great deal of study and thought should be given to economies. Probably twice as much study and thought as is given to increasing business. That old adage about the goose and the golden egg still stands. You can't eat 'em both and still be in business tomorrow.

In Order to be an Opinion Maker . . .

You've Got To Have Opinions!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

This noon at Vine Street's "Harvard Club" the subject of conversation was about Columbia's policy of holding sneak previews of its pictures on Friday nights in late July and in August. I say "policy" because last Friday it was the "THREE STOOGES" picture at the 69th Street Theatre, way out in the suburbs west of Philly, while this Friday it is "THE 30 FOOT BRIDE" at the Midway Theatre, way up in Philly's northeast. In neither case could many theatre executives be expected, for after weeks of heat and irritation any of them still with a buck in his pocket would be down at the seashore or relaxing someplace out in the country. Here in Philly, like everywhere else, Friday night starts the week-end. And even truck drivers take week-ends off in July and August.

Doesn't Columbia want theatremen to see these pictures?

AN EXHIBITOR

EDITOR'S NOTE: The above letter is on file and the writer has identified himself in the usual manner. He has requested anonymity. But he has made a good point, and we join him in asking Columbia, or any other distributor, "Why?"

From MILWAUKEE, WISC.

Sometime in 1954, we communicated with you and asked for 250 copies of your booklet titled: "A PRACTICAL SERVICE MANUAL FOR THE THEATRE STAFF" as assembled and edited by the editors of MOTION PICTURE EXHIBITOR. You graciously complied, and as a result we were able to send one each to our theatre members with one of our weekly bulletins. We also suggested that each owner should purchase a copy for each one of his employees. The reaction was excellent.

It has now been some time since these SERVICE MANUALS were distributed, and we believe it would again be advisable to make it possible for all theatre employees to be alerted to the service rules. Could we again prevail on you to send us 250 copies of your esteemed SERVICE MANUAL?

We would appreciate it.

HAROLD PEARSON, Executive Secretary
Allied Theatre Owners of Wisconsin

EDITOR'S NOTE: It's a pleasure to cooperate and 250 copies are being shipped. These 20 page booklets (3 x 6 in.) not only contain Rules of Conduct for the Theatre Staff, but have a whole department on Special Rules for Drive-Ins. There are also illustrated hand signals and light signals useable both in aisles and in ramps.

From NEW YORK, N.Y.

Your MOTION PICTURE EXHIBITOR, issue of July 22, was terrific and you would be positively amazed at the exhibitor reaction.

Please accept my sincere thanks and congratulations for a wonderful issue not only for your fine magazine but for Twentieth Century-Fox.

ALEX HARRISON, General Sales Manager
Twentieth Century-Fox Film Corporation

EDITOR'S NOTE: We too have felt that reaction. And we do appreciate this voluntary praise.

From NORFOLK, VA.

Not only does the writer believe that the blue July 22 issue of MOTION PICTURE EXHIBITOR was different, but, better than that, it was very eye-arresting. The promotion and layout on "BLUE DENIM" was highly effective, and someone in the Fox organization certainly deserves a hat-tipping for such a job. It is the kind of thing we urgently need in our business today.

I receive a copy of MOTION PICTURE EXHIBITOR each week and, perhaps more important still, I READ IT!

ROBERT LEVINE, Executive Director
Levine Enterprises

EDITOR'S NOTE: Our mailbox is still catching comment on this unusual "BLUE DENIM" issue. The "someone" at Fox is Charlie Einfeld, plus Abe Goodman, Nat Weiss, Jack Brodsky, and others. And we like your comment about MOTION PICTURE EXHIBITOR. "Reading" is what counts!

From STONEBORO, PA.

Enclosed is my renewal check. I couldn't be without MOTION PICTURE EXHIBITOR. It is one of the finest trade papers available.

I notice that a Minneapolis reader complained recently about the lack of local news from that territory. How about Pittsburgh?

CARL E. WHEELER, Owner
Stone Theatre

EDITOR'S NOTE: All local territories are being resurveyed and good correspondents established. Pittsburgh has been covered.

From BALTIMORE, MD.

I would be very grateful if you could send me a copy of MOTION PICTURE EXHIBITOR dated Oct. 29, 1958, in which you had an editorial titled: "ANTI-MOVIE and ANTI-MOVIE ADVERTISING CRUSADES."

I will be very glad to pay any costs including postage.

R. T. MARHENKE
Pennington Theatre

EDITOR'S NOTE: Sent! It is a pleasure to oblige and we hope it will serve a good purpose.

From DALLAS, TEX.

I would appreciate very much having a copy of your pink REVIEWS section as published on May 20, 1958, if available. If there is a charge, please advise and I will remit promptly.

R. I. PAYNE
Theatre Enterprises, Inc.

EDITOR'S NOTE: There was no pink REVIEWS section dated May 20, 1958. Only one dated May 14 and May 28. But there was one dated May 20, 1959. Just clarify and we'll be happy to cooperate.

About 437 LETTERS in 1958

To begin with, MOTION PICTURE EXHIBITOR welcomes letters. MOTION PICTURE EXHIBITOR published 437 of them in 1958. Letters from completely identified industry executives are unquestionably the true proof of active readership. MOTION PICTURE EXHIBITOR likes to learn what its subscribers are thinking about it, about industry problems, and about all matters of public interest. But it can't possibly find space to print all the scores of weekly letters on such subjects that flow in.

Many writers may wonder why their letters haven't been picked or chosen. Possibly it is timely to state some of the reasonings used:

No letter is ever sidetracked because it expresses views in conflict with editorial policy. None is omitted because it criticizes MOTION PICTURE EXHIBITOR. And none because someone in a position of industry importance might not like it.

The basis of selection is the probable degree of reader service, and industry interests, in the matter on which the writer expresses an opinion.

MOTION PICTURE EXHIBITOR does not care to publish letters: (1) calculated to give rise to religious or racial controversy, (2) couched in abusive language, (3) inspired by propagandists, (4) restricted to subjects concerning the writer only, or (5) obviously presented to avoid the costs of advertising. It prefers short letters to long ones, and it reserves the right to editorially boil down any missives that are objectionable only because of their length.

A few things more: Anonymous letters will receive no consideration. Names may be withheld from publication if the writers so request, but the names and addresses of writers must accompany letters intended for publication. Neither will MOTION PICTURE EXHIBITOR solicit executive opinion on some controversial topic, and then publish the replies in such a way as to leave the impression of voluntary letters from readers. Papers with bona fide reader interest and reader reaction don't need to "phony" them.

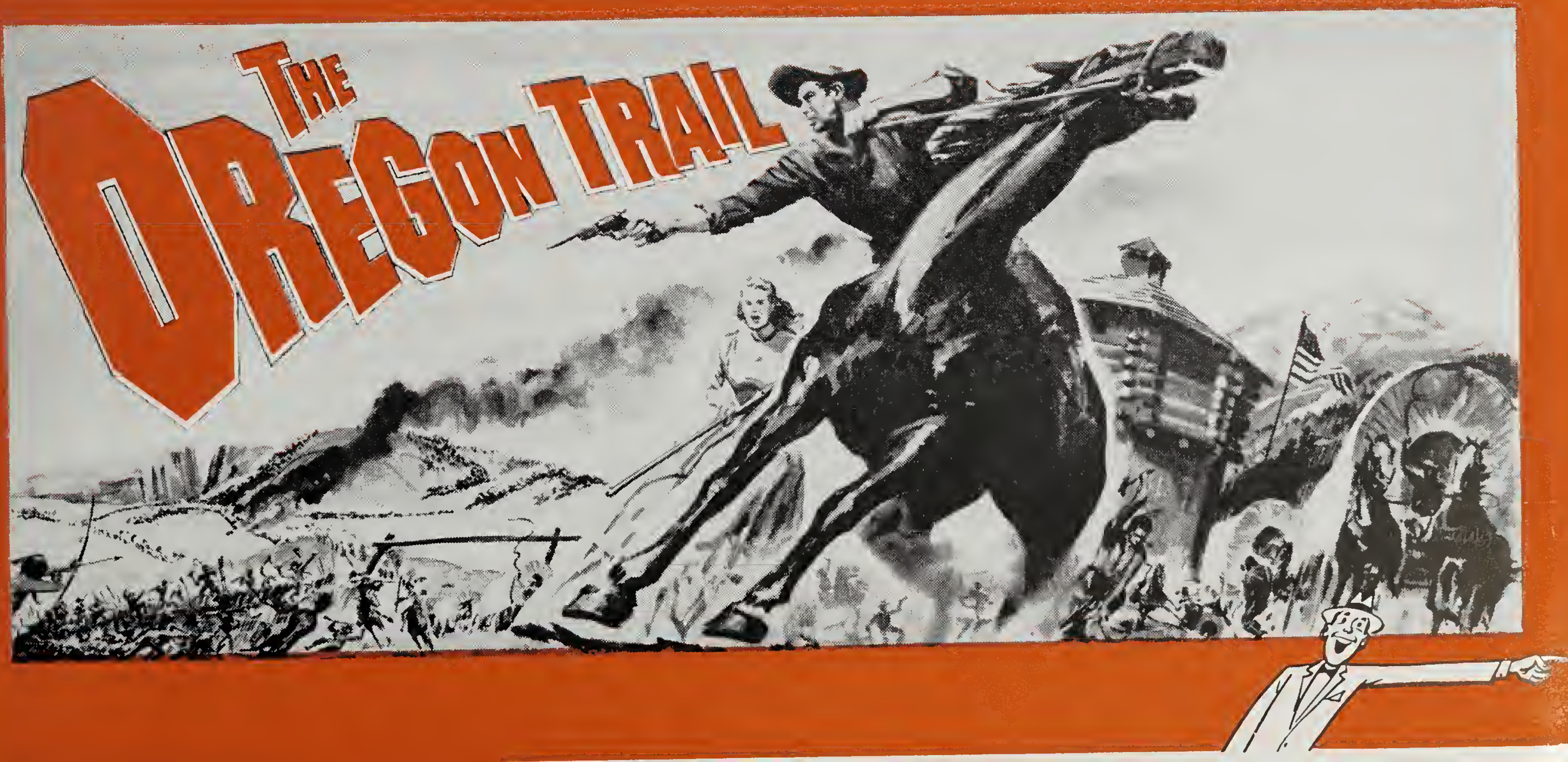
Subscribers who conform to the qualifications above have long been contributing to the readability of, and interest in, MOTION PICTURE EXHIBITOR. We are grateful to them.

MOTION PICTURE EXHIBITOR publishes more letters than any other trade paper because it receives more letters than any other trade paper. It's as simple as that!

NOW

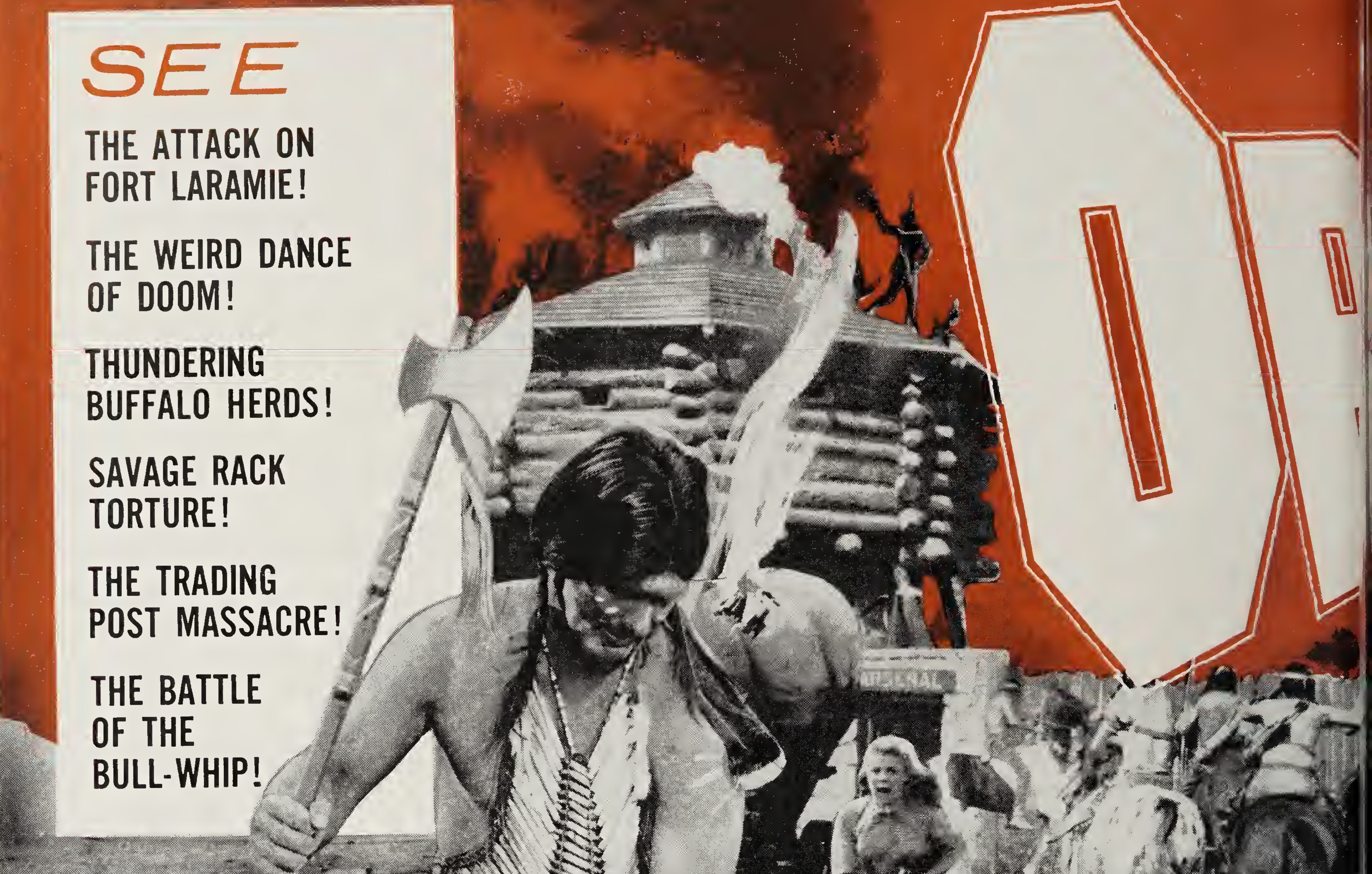
in the tradition
of 20th's finest
comes the epic
story of those
who conquered
the unconquered
to the battle cry of

"54-40 OR FIGHT"!


THE
OREGON TRAIL

The great saga of the men and women who dare

for a dream...fo



SEE

THE ATTACK ON FORT LARAMIE!

THE WEIRD DANCE OF DOOM!

THUNDERING BUFFALO HERDS!

SAVAGE RACK TORTURE!

THE TRADING POST MASSACRE!

THE BATTLE OF THE BULL-WHIP!

STARRING

FRED MAC MURRAY

WILLIAM BISHOP NINA SHIPMAN

also starring

GLORIA TALBOTT · HENRY HULL · JOHN CARRADINE

PRODUCED BY RICHARD EINFELD

DIRECTED BY GENE FOWLER r.

o hope . . . and dared to fight–

frontier . . . for a new land to call their own!

THE
EGON TRAIL

SCREENPLAY BY
OUIS GENE
TTES · FOWLER Jr.
STORY BY
LOUIS
VITTES

CINEMASCOPE
COLOR by DE LUXE
STEREOPHONIC SOUND

20th HAS **THE BEST OF EVERYTHING . . .** AND 20th WILL SEE THAT YOU GET IT!

NEWS CAPSULES

Milgram Takes Fox, Phila.

PHILADELPHIA—David E. Milgram, Milgram Theatres, Inc., announced his acquisition of the Fox, first-run in downtown Philadelphia, as of Aug. 12. The Fox was formerly operated by National Theatres.

Milgram is a veteran Philadelphia showman and founder of the Milgram Service Organization, which encompasses 83 theatres throughout eastern Pennsylvania, New Jersey, and Delaware.

BROADWAY GROSSES

"North" Sets R. C. Record

NEW YORK—Led by the opening of MGM's "North by Northwest," which had a record non-holiday week at the Radio City Music Hall, the Broadway grosses held up well last weed-end, stimulated by weather which kept many in the city.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"HOLIDAY FOR LOVERS" (20th-Fox). Paramount ($39,453)*—The third and last week was anticipated at $20,000.

"NORTH BY NORTHWEST" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $124,000, with the opening week sure to hit a sensational $205,000.

"THE BIG CIRCUS" (AA). Roxy ($55,405)—Friday through Sunday hit $36,000, with the fourth and last week sure of $59,000.

"THE LAST TRAIN FROM GUN HILL" (Paramount). Capitol ($33,350)—The second week was sure of $35,000.

"BLUE DENIM" (20th-Fox). Victoria ($22,900)—The second week was a strong $30,000.

"THE HORSE SOLDIERS" (UA). Astor ($25,630)—The seventh week was expected to tally $19,000.

"ANATOMY OF A MURDER" (Col.). Criterion announced the sixth week as $37,000.

"MIDDLE OF THE NIGHT" (Col.). Forum did $13,000 on the eight week.

"A HOLE IN THE HEAD" (UA). Loew's State garnered $50,000 on the fourth week.

"DIARY OF ANNE FRANK" (20th-Fox). RKO Palace reported $11,000 for the sixth week of continuous showings and the 21st week of the engagement.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR*

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. The Big Operator (MGM)
2. Cast A Long Shadow (UA)
3. City After Midnight (RKO)
4. Desert Desperadoes (RKO)
5. The Devil's Disciple (UA)
6. Grisbi (UMPO)
7. Josephine and Men (Lion-Int.)
8. Sapphire (U-I)
9. Surrender, Hell (AA)
10. That Kind Of Woman (Par.)
11. The 30 Foot Bride Of Candy Rock (Col.)
12. Tides Of Passion (Janus)
13. The Tingler (Col.)

plus 10 SHORT SUBJECTS

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 10

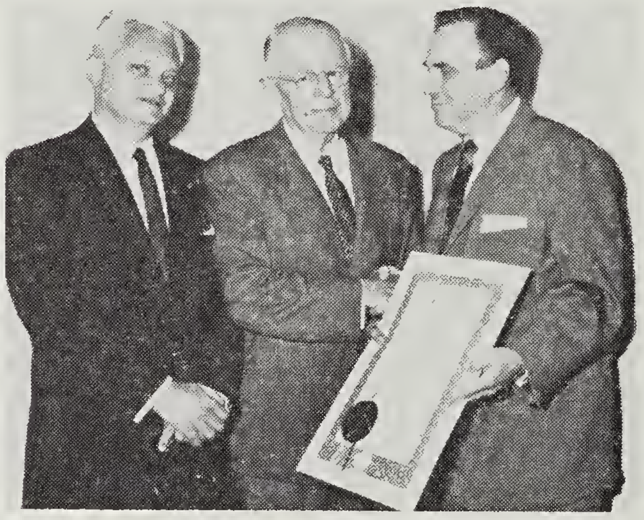
Pittsburgh Exhibitors Protest "Zone" System

PITTSBURGH—The owners of 31 motion picture theatres in the Pittsburgh district, through their attorneys, Kaplan, Finkel and Roth, appeared before Judge John W. McIlvaine of the United States District Court for the Western District of Pennsylvania, petitioning for permission to become parties in the suit of Basle Theatres, Inc., against Warner Brothers, Loew's, United Artists, and other distributors.

They complained that the distributors, in pretended compliance with Judge McIlvaine's decree in that case, had initiated a system of compulsory competitive bidding and clearances for the indepenident theatres following the Pittsburgh downtown run. They complained that they were arbitrarily placed in zones and were required to bid against other theatres in their zones regardless of whether or not they were in substantial competition with each other; that the number of prints available in each zone and for Pittsburgh generally had been substantially reduced; and that the successful bidder was given clearance over other theatres in the zone.

They asserted that all of this, instead of expediting the exhibition of pictures in the subsequent runs of the Pittsburgh area as Judge McIlvaine intended, created delays which the Judge in his decree in the Basle case tried to prevent. They complained that the system of compulsory competitive bidding as established by these distributors in these arbitrary zones are illegal, that they constitute a restraint on interstate commerce and tend to monopolize and restrict the exhibition of motion pictures, to their irreparable loss and damage.

FOR SERVICE



Y. Frank Freeman, center, Paramount Pictures vice-president and board chairman of the Association of Motion Picture Producers, recently received in Hollywood from Assemblyman Charles Conrad, right, a House Resolution commending him for his more than 20 years of service to his corporation, his city and state. Witnessing the presentation was Jack Karp, Paramount vice-president and administrative head of the studio.

Convictions "On Sight" Stir Blue Law Hassle

PHILADELPHIA—Local attorney Harold E. Kohn, representing the Roosevelt Drive-In, Langhorne; the Town, Levittown, and five employees in the two theatres who were "convicted on sight" for Sunday operation by Justice of the Peace Earle B. Dougherty, of Bristol Township, asked permission to present argument to the State Supreme Court that the entire Sunday blue law is unconstitutional.

The hearing on the writ of prohibition is scheduled Aug. 17. This writ, in effect an injunction served by a higher court on a lower court, is sought by Jan Boylan, an employee of the Bristol Playhouse, who contends that "on sight convictions" are unconstitutional.

The petition by Kohn goes a step further and raises the points not covered in Mrs. Boylan's action that the entire Sunday blue law passed in 1794 is unconstitutional because it respects the establishment of a religion and because it is discriminatory by virtue of the number of exceptions to it.

Kohn said he would cite the decision of a special three-judge Constitutional Court, which recently declared Massachusetts' blue laws unconstitutional.

FILM FAMILY ALBUM

Sick Call

STANTON GRIFFIS, 72, member of the board and chairman of the executive committee, Paramount Pictures, suffered broken ribs in a fall last fortnight while on vacation in Venice.

Obituaries

MRS. ALPHA HISEY, 85, owner, State, Nashville, Ill., for 25 years, died recently. She was the mother of Gradwell Sears and Joner Hisey, both prominent in the industry.

JEAN BENOIT-LEVY, 71, French and U.S. educational-documentary film producer, died at his Paris home after a lengthy illness. He was director of the films and visual information division of the UN and served as professor of visual education at the New School for Social Research and the Free School for Advanced Studies in New York. He also wrote several books on the cinema.

PRESTON STURGES, 60, noted producer-director and writer, died last week in New York City from a heart attack. He left Hollywood 10 years ago for New York and Europe, where he made several pictures before his return to the U.S.

GOSTA WADSTEN, 54, MGM manager in Sweden since 1951, died in Stockholm. He had been in the industry for 37 years.

JACK T. WEISS, 60, independent film distributor in the Philadelphia area, died suddenly last week at his Camden, N.J. home. He is survived by his wife, Gertrude (Trudy) Weiss, two married daughters, a sister, and three grandchildren.

Local Autonomy Wows 'Em In Philly

Fox's "Diary" Outgrosses "Peyton" In Sub-Runs As Special Campaign Proves Branch Head Knows Best

By AL ERLICK

PHILADELPHIA — Local autonomy was little more than a nice phrase some months ago as 20th-Fox announced that they were taking home office shackles off their branch managers. Exhibitors had long complained that much of the hard feeling between them and distribution resulted from all decisions coming from New York, and problems of a local nature being mishandled at the home office level.

So Alex Harrison of Fox asserted a belief in the concept of local autonomy, gave managers the power to make important decisions involving their own territories, and settled back to watch developments.

It seems that they unleashed a potent force. Just how potent was dramatically illustrated last week as "Diary of Anne Frank," a fine production but with a spotty commercial background, limped into 27 sub-run Philadelphia situations, and emerged less than 48 hours later as a boxoffice giant of amazing proportions.

Why did this picture, loaded with real quality but a disappointment in situation after situation all over the country, suddenly "crock the people" in Philadelphia? The magic lies in those same two words, "local autonomy."

Sam Diamond represents 20th-Fox in Philadelphia, and the entire territory agrees that no branch manager ever knew his area better. This knowledge of his customers and his public, coupled with the insight that comes only from experience, convinced him that there was real appeal in "Diary" if properly sold.

Having booked the film simultaneously into 27 sub-run houses, Diamond convinced the exhibitors involved to contribute to a special advertising campaign the unheard of sum of $100 each (unheard of for sub-runs, at least). This $2,700 was matched by Diamond, creating an advertising kitty of $5,400. Of this sum, $4,500 was earmarked for specially prepared newspaper ads prior to playdate and during the run, and the remaining $900 was spent on the teen-agers' favorite radio station in Philly, WIBG. The newspaper ads concentrated on the tender love story and strong human elements in the drama, on suspense and laughter, as much a part of the story as tragedy and heartbreak. The radio station devoted as much free time to plugging the film as it did prepared ad copy, and the huge newspaper campaign carried the "Diary" message to the entire family, based on material created by Fox ad boss Charles Einfeld and his department.

Diamond and ad manager Hal Marshall had done all they could. The rest was up to the public. They responded handsomely, and the box office score accompanying this article proves it. In theatre after theatre, grosses were reported that set local industryites on their respective ears. "Diary" was outgrossing the record-shattering "Peyton Place," and by wide margins.

Such is the power of local autonomy, no longer an industry question mark. A branch manager with faith in his picture and exhibitors with faith in a local executive who knew them and their problems, as well as their possibilities, had performed a miracle.

But like most miracles, it came as a result of hard work, experience, and mutual respect. The whole story reads like fiction, but the cold figures in the box score are fact. If the motion picture industry could turn all the energies expended in bickering, mutual suspicion, and petty tirades into similar directions, such facts could be the rule instead of the shining exception. It kinda makes one wonder.

"DIARY" BOX SCORE

Comparison of grosses where available for first and second days of Philadelphia sub-run engagements of "Diary of Anne Frank" and "Peyton Place"

Theatre	"Diary"	"Peyton"
Airport D-I	499 518	409 340
Anthony Wayne	546 414	420 267
Bandbox	379 263	270 266
Benson	368 205	472 450
Bucks Co. D-I	233	258
City Line	1261 1390	1017 831
College-Southern	453	168
Ellis	577 370	447 341
Esquire	1141 813	322 457
Iris	400	519
Keswick	790 600	498 427
Media	400 243	235 220
Regal	467 321	344 279
69th St.	652 517	310 306
Ardmore	725 600	562 403
Waverly	627 443	376 359

Md. Allied Unit Protests Formation of TOA Group

BALTIMORE, MD.—The Allied Theatre Owners of Maryland last fortnight protested to George Kerasotes, president, Theatre Owners of America, over the licensing of a Maryland unit of TOA.

Meyer Leventhal, president, ATOM, said, "A maximum dis-service to the industry in general has been done by TOA setting up a competitive organization in Maryland . . . and adding a second voice and opinion to the now unified voice and opinion of Maryland exhibitors on a local and state-wide civic and judicial basis."

He asked that TOA review the situation without delay with a view of eliminating "this unnecessary additional organization."

"Paper" War Renewed Between Allied, TOA

WASHINGTON — Evidently motivated by the alleged invansion of its territory by the formation of a TOA unit in the Maryland area, Allied States Association of Motion Picture Exhibitors last week issued a bulletin attacking the alleged "extravagant" claims of Theatre Owners of America on practically every industry issue of the day.

Allied takes issues with TOA for claiming to be exhibition's "most potent mouthpiece."

Allied, likewise, take umbrage to TOA's claims that it has "militantly opposed toll-tv in all its forms," claiming that it was Allied who was first to see the danger of toll-TV and that it was in response to an invitation sent by it to the other exhibitor organizations that the Joint Committee on Toll-TV was organized in 1954.

Issue is also taken by Allied on TOA's claims to be acting "to revise the consent decrees to eliminate the restrictive laws which are preventing us from helping ourselves"; that TOA "secured from all major distributors a pledge of more orderly release of films to end the holiday glut and rest-of-the-year famine"; and TOA's claims that by joining it an exhibitor can contribute to the "fight" to prevent the film companies from releasing post-'48 films to TV.

Allied further argues with three other TOA claims: that "exhibitors join TOA to help carry through on the all-industry advertising campaign to insure that it benefits the grass-root operator as well as the key city theatres"; that TOA will "push" for an all-industry arbitration system; and that "TOA plans to maintain constant liaison with Washington," retorting that it is Allied who leads in these issues.

Thus the uneasy peace that has existed in recent months between the two leading exhibitor organizations comes to an end, and the "paper" war of claims and charges, counter-claims and counter-charges, enters a new phase.

Berger, Niles At Allied Meet

CINCINNATI — Rube Shor, chairman, Allied Ohio Valley indoor and outdoor theatre convention, announced that two well known Allied leaders are coming out of retirement to appear and speak at the Allied Ohio Valley meeting Sept. 15-16, at the Sheraton-Gibson Hotel here. Benjamin Berger, North Central Allied, and Charles Niles, Allied of Iowa-Nebraska, will be attending their first convention since their respective retirements because they feel that the present industry conditions are so bad that the future of the independent motion picture exhibitor is in grave danger.

Shor also announced that Ted Lewis will be the featured entertainer at the banquet.

AB-PT Sets Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that the board of directors declared the third quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable Sept. 15 to holders of record on Aug. 21.

Vogel Reports MGM Surge Abroad; Enthusiastic Over "Ben Hur" Plans

NEW YORK—Upon his return from abroad, Joseph R. Vogel, president of Loew's, Inc. (MGM), expressed particular enthusiasm for the long-range plans in behalf of the London premiere of "Ben-Hur" later this year. He reported that the MGM upbeat overseas is just as heartening as it is domestically, as evidenced for example in the continuing success of "Gigi" and other MGM pictures. He was equally delighted to find, upon his return, that MGM's latest release, "North by Northwest," is an outstanding success in each of its American engagements.

"Although the London engagement of 'Ben-Hur' will not start until possibly December, there is intense interest and expectancy in the British trade, just as there is among exhibitors in the states," said Vogel. "A similar condition exists whereby, in order to book this attraction, theatres are proposing extensive alterations, on the basis of an unprecedentedly long play-off. Plans now being worked out between our London organization and the home office for the launching of 'Ben-Hur' abroad are of a stature commensurate with the size of the attraction, and when they are ready for announcement, they will fit into the category of 'they said it couldn't be done'. When 'Ben-Hur' has its history-making world premiere at the New Loew's State in New York late in the fall, followed by de luxe presentations in selected cities in the states and climaxed by its London bow, this giant production will have global penetration that makes it the most eagerly sought entertainment in screen history.

"And how pleasurable," concluded Vogel, " to return to the States to find that our latest release, 'North by Northwest,' is such an overwhelming hit. The overall average of the picture surpasses our biggest successes of recent years and is gradually inching up to the blockbusting grosses of 'Cat On A Hot Tin Roof.' Another piece of good news to greet me was the sensational reception at its Coast preview of 'It Started With A Kiss,' which is our Labor Day picture. We may all truly say that Leo the Lion is roaring lustily again."

MGM COMPLETES DEALS FOR PRODUCTION ABROAD

NEW YORK—Sol C. Siegel, Metro Goldwyn Mayer vice-president in charge of production, announced upon his return from a three-week business trip to Europe, that agreements have been finalized for the production of a number of important pictures in England, Spain, and Germany, primarily for the continental market.

Following meetings in London, Paris, and Berlin with independent foreign producers and directors, decisions were reached to start a minimum of four pictures at the MGM London Studios during the next six months. Additional productions planned include three in Germany and two in Spain. All will be filmed abroad with top international producers and directors and personalities for MGM release in the countries of their origin and possibly world wide.

Joseph R. Vogel, president of Loew's, Inc., met in Paris with Siegel; Maurice Silverstein, Loew's International vice-president; and David Lewis, regional director for Europe, in completing plans for the program.

"The Day the Bank of England Was Robbed," to be produced by Jules Buck, was set as the first of the four British projects to start at the London Studios. These have been previously discussed with Larry Bachman, who joined MGM as production representative for Europe several months ago, and conferred with Siegel in London where he headquarters.

Siegel made a thorough survey of European productions in talks with independent European producers in London, Paris, Berlin and Frankfurt. Spanish and Italian industry leaders attended the discussion in Paris. He interrupted his return trip to spend two days in New York with Vogel and complete details on overall plans for the release late this year of "Ben-Hur," scheduled for preview in September. Major 1959-60 releases also discussed were "Wreck of the Mary Deare," "Never So Few," and "Home from the Hill."

Cary Grant, whose Granart Production "Operation Petticoat" will be released by U-I, participated in a recent sales executives conference; and is seen seated with Milton E. Rackmil, president, U-I, and Mrs. Rackmil, the former Vivian Blaine. Standing, left to right, are Charles Simonelli, U-I's eastern advertising and publicity manager; Henry H. Martin, U-I's general sales manager; F. J. A. McCarthy, assistant general sales manager; Jeff Livingston, eastern advertising manager; and James J. Jordan, circuit sales manager.

10 Indie Producers Bolster U-I Schedule

NEW YORK—With the setting recently of three new independent production deals, Universal-International now has a total of 10 major independent production pacts set since president Milton R. Rackmil launched the company's new policy last summer.

The new pacts included those with Melville Productions, Inc., in which Gregory Peck and Sy Bartlett are associated, to produce two photoplays, the first of which is to be either "The Winged Horse," an international adventure story, or an as-yet-untitled comedy-romance.

John Huston, who will produce and direct Rudyard Kipling's classic, "The Man Who Would Be King," will also produce and direct a second picture, "Freud," the life story of Sigmund Freud.

William Wellman will produce and direct "The S.O.B's," a story of an American fighter squadron in the South Pacific in World War II.

Susan Hayward will star in "Elephant Hill." Marlon Brando has been set to star in "The Ugly American," one of the most controversial novels of recent years.

Kirk Douglas' Bryna Productions is now making the $9-million "Spartacus," starring Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov, and John Gavin. Additional Bryna productions for U-I will be "Viva Gringo," starring Rock Hudson and Douglas, and "Day of the Gun."

Cary Grant's Granart Productions has just completed "Operation Petticoat," starring Grant and Tony Curtis.

Doris Day's Arwin Productions made the recently completed "Pillow Talk," starring Rock Hudson, Miss Day, and Tony Randall. A second picture to be made by Arwin will be "Matilda Shouted Fire," starring Miss Day.

Albert Zugsmith-Fryman Productions is currently making "The Private Lives of Adam and Eve," starring Mickey Rooney, Mamie Van Doren, Marty Milner, and Fay Spain.

In addition, Universal is continuing to make its own pictures. The studio has two staff producers, Robert Arthur and Ross Hunter, under exclusive contract and has exclusive pacts with five popular stars, Rock Hudson, John Gavin, John Saxon, Sandra Dee, and Linda Cristal.

Yates Kin Leave Republic

HOLLYWOOD — Victor M. Carter, president and board chairman, Republic Pictures, last fortnight announced the resignations of Douglas T. Yates, vice-president and director and general manager of Consolidated Film Laboratory in Fort Lee, N. J., and New York; Walter L. Titus, sales manager of Consolidated; Richard G. Yates, eastern sales manager of Hollywood Television Service, Inc.; and Rudy Ralston, a producer at Republic Studios.

All are members of Herbert J. Yates' immediate family. No announcement of their replacements were made.

Depinet Attends Erie Reunion

ERIE, PA. — Ned Depinet, ex-RKO president, returned here last fortnight for the 50th reunion of the 1909 class of Erie High School. Depinet is at present head of Motion Picture Pioneers and devotes a great deal of his time to the Will Rogers Memorial Hospital, Saranac Lake, N.Y.

COMPO Committee Maps Research Plan

NEW YORK—Plans for a comprehensive research program aimed at helping the entire industry were discussed last week at the first meeting of the COMPO research committee.

Presided over by Albert M. Pickus, chairman of the committee, the meeting was held in Pickus' suite at the Sherry Netherland Hotel. It was attended by Max A. Cohen, Harry Goldberg, Irving Dollinger, Ralph Hetzel, and Charles E. McCarthy.

After the meeting, Pickus asserted that while the session had been largely exploratory it had resulted in the establishment of a policy for the committee's work.

"This policy can be simply stated," Pickus said. "It is simply that we shall attempt to evolve a research program that will have as its objective an improvement in our business. What the nature of that research will be I am not now prepared to discuss, as it will take several meetings and intensive study of numerous suggestions before we will have specific plans whipped into shape. Indeed, we all agreed that until our plans are completed we shall make no further public statement about the committee's work. However, I wish to emphasize that this will be a working committee and that it will continue its deliberations until it agrees on a workable plan for the improvement of the industry's business."

UA Promotes Sloane

NEW YORK—Burt Sloane has been named United Artists publicity manager, it was announced last week by Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation. The appointment is effective immediately.

SLOANE

Sloane had served as assistant publicity manager for the past year. He previously was trade press contact for UA.

Sloane's appointment follows the elevation of Morton Nathanson to director of international advertising and publicity.

Val Coleman has been named assistant publicity manager, and Sam Kreisler has joined the United Artists publicity department as a feature writer.

Israel Honors Krim

NEW YORK — Arthur B. Krim, president of United Artists, was awarded the Founders' Plaque of the American-Israel Chamber of Commerce and Industry last week.

Krim was cited by the American-Israel group for his efforts and enthusiastic support in promoting the economic relations between the two countries. The presentation was made by Nathan Straus, III, president, American-Israel Chamber of Commerce and Industry.

Decca Net Improves

NEW YORK—Consolidated net earnings of Decca Records, Inc., for the six months period ending June 30, including the company's share of undistributed earnings of its subsidiary, Universal Pictures, amounted to $196,202., equal to 13 cents per share on 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1958, Decca reported earnings of $76,370., equal to five cents per share on 1,527,401 outstanding shares of capital stock.

UA International Promotion Meet Formulates Global Sales Patterns

NEW YORK—In a pioneering move, United Artists will hold the first intercontinental promotion conferences in motion picture industry history, it was announced last week by Arnold M. Picker, vice-president in charge of foreign distribution, and William J. Heineman, vice-president. The meetings are being held in New York through Aug. 14.

The conferences will bring together top-echelon United Artists officials from both sides of the Atlantic to set up comprehensive global promotion and sales patterns. The opening sessions on Aug. 10 were to be chaired by Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation.

Lewis declared that for the first time in industry history, high-ranking home office and foreign officials are meeting to exchange ideas and to formulate a global merchandising blueprint unifying the company's diverse, worldwide operations.

"This marks an important step forward in our overall program to develop and exploit the broadest global market for our product," he declared. "The steady growth and increasing importance of foreign distribution and production activities require that we merchandise our films in terms of a truly international character. The conferences will detail promotion methods and techniques designed to penetrate every audience potential of the world market."

Keynote addresses were to be given by Picker and Heineman and Max E. Youngstein, vice-president. Morton Nathanson, newly appointed director of international advertising and publicity, will supervise the convention program and join with Fred Goldberg, national director of advertising, publicity and exploitation, in directing the work sessions.

Under United Artists' new reorganization, the company's promotion activities, including advertising, publicity and exploitation, have been consolidated into a single global operation.

The conferences are aimed at developing global promotions for the company's current and forthcoming concentration of boxoffice attractions. The meetings place particular emphasis on unifying UA's film activities with its music, records, and television operations on a world-wide basis.

UA promotion and sales executives participating in the precedent-setting conferences include James R. Velde, vice-president in charge of domestic sales; Louis Lober, vice-president in charge of foreign operations; Bruce Eells, executive vice-president of UA-TV; David V. Picker, executive vice-president of UA Records; Mo Rothman and Alfred Katz, foreign department executives; Samuel Cohen, foreign publicity manager, and Maurice Segal, west coast publicity coordinator.

Key European promotion and sales executives attending the intercontinental meetings are Charles Smadja, vice-president in charge of European productions; Giulio Ascarelli, continental advertising and publicity manager; Karl Scheffler, publicity manager for Germany; Joe Pole, publicity manager for Great Britain; and Francis Winnikus, European assistant to Youngstein.

UA's first intercontinental promotion conferences will stress global promotion campaigns for the company's outstanding roster of forthcoming releases, including such attractions as Edward Small's "Solomon and Sheba," starring Yul Brynner and Gina Lollobrigida; Stanley Kramer's "On The Beach," starring Gregory Peck and Ava Gardner; Hecht-Hill-Lancaster's "The Unforgiven," starring Burt Lancaster and Audrey Hepburn; Jurow-Shepherd's "The Fugitive Kind," starring Marlon Brando, Anna Magnani, and Joanne Woodward; Joseph Fields' "Happy Anniversary," starring David Niven and Mitzi Gaynor, and Hecht-Hill-Lancaster's "The Devil's Disciple," starring Burt Lancaster, Kirk Douglas, and Laurence Olivier.

Velde Tours Exchange Areas To Map Distribution Plans

NEW YORK—James R. Velde, United Artists vice-president in charge of domestic sales, is holding a series of sale meeting in six major exchange areas, beginning in Washington, D. C. The UA vice-president is meeting with company sales representatives and exhibitor leaders in a coast-to-coast tour including the Washington, Los Angeles, Atlanta, Omaha, Detroit, and Toronto exchanges.

Velde stated that the sales sessions will develop distribution campaigns for the company's lineup of boxoffice atractions set for release during the next six months. Participating are Sidney Cooper, central and southern division manager; Milton Cohen, eastern and Canadian division manager; Al Fitter, western divison manager.

Costa Joins UA Records

NEW YORK—Don Costa has been named director of artists and repertoire of United Artists Records, it was announced last week by Max E. Youngstein, president of UAR, and David V. Picker, executive vice-president of the record company. Costa will assume his new position at the conclusion of his present contractual commitments. In addition to his A and R functions, he will also perform for the UAR label as a recording artist.

Costa, highly regarded as a composer, conductor, and arranger as well as record executive, will direct all recording activities of United Artists and its subsidiary labels. He comes to UA from ABC-Paramount where he served as A and R chief during the past four years.

Mirisch To Film "Winesburg"

NEW YORK—Harold J. Mirisch, president of the Mirisch Company, announced the acquisition of the rights to Sherwood Anderson's controversial book "Winesburg, Ohio," which will be produced by the Mirisch Company for United Artists release with Jeffrey Hayden directing and Christopher Sergel writing the screenplay.

UA Declares Dividend

NEW YORK—The board of directors of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable Sept. 30 to stockholders of record Sept. 18.

The NEW YORK Scene

By Mel Konecoff

MARTIN SWEENEY, executive vice-president of Magna Theatres Corp., distributors of the Norelco all-purpose projector and owners of the Todd-AO production process, wants it known that rumors to the effect that 70mm equipment was not available are false. As a matter of fact, his company has installed 22 such projectors in 11 theatres, with another 16 scheduled for installation in August. Thus far, 84 theatres have been sold in the U.S. and Canada through July. He estimated installations in Europe came to another 75 theatres.

Sweeney was proud of the fact that the projectors have been in operation since 1955 without any breakdowns. The purchase of a set includes an engineering survey, supervising of installation, lenses, etc., all for the price of $15,500. He noted that Loew's has ordered 16 projectors for delivery in September. By the end of the year, Sweeney estimated that an additional 50 to 75 machines would be installed in theatres here and in Canada.

He felt that the future of Todd-AO and 70mm was assured, with a number of producers scheduling future filming on wide film. He expected that there would be a minimum of three features from 20th Century-Fox alone in the next several years. High grosses from Todd-AO features are encouraging other producers to consider the process.

Sweeney also announced the new slate of officers realigned since George Schaefer resigned as president. George P. Skouras is president; A. E. Boellinger, treasurer; George J. Solomon, secretary; and Martin Kasman, assistant treasurer.

WE TOOK A RIDE (again via air conditioned limousine—boy, are we getting spoiled) up to the Terrytoon factory in New Rochelle where Bill Weiss, vice-president and general manager of the CBS-owned company, played host to a look-see at what was going on plus a showing of some of the forthcoming product.

He noted that business is on the upgrade with the second quarter 10 per cent ahead of the same period last year. TV commercial cartoons outdistance theatrical revenues. He estimated that 1959 will see 20 cartoons released, and that 1960 will go with 24 animated fun films.

The organization, which will celebrate its 30th anniversary in October, he noted, has changed its thinking from early days, and today's product is greatly different from the accepted Hollywood concept of a cartoon. This applies visually as well as musically.

The cartoons are lighter, funnier, and off-beat in story line and execution. The cost varies from $35,000 to $50,000, and they can be turned out in 90 days as compared with the year it took not too long ago. Short releases used to find their greatest revenue in marginal houses, reported he, whereas now they are being played in better theatres and in many top first-runs. A good cartoon can come through with 15,000 bookings domestically and with twice that number world-wide.

Terrytoons is thinking about feature-length cartoon production, but thus far the right subject has failed to materialize. The plant employs a staff of about 100.

PRODUCTION NOTE: Ross Hunter, ex-actor and highly successful producer at Universal-International, was hosted at a 21 Club trade press luncheon recently when he came east with a rough print of his latest, "Pillow Talk," starring Rock Hudson and Doris Day, for release early in the fall.

The lad who has made 21 pictures has had phenomenal success with pictures for women and remakes. He believes that pictures and the people therein must have glamour and glitter. If most people get something on screen that they can't get at home they are satisfied, opined he. Said he, you also have to use every built-in gimmick you can find in a picture these days for it to be successful.

His big grossers, averaging one per year, which have made U-I very happy, include "Magnificent Obsession," "Battle Hymn," "The Glenn Miller Story," "All That Heaven Allows," and "Imitation of Life." The last was a real big grosser. He's also had some clinkers for which he blames no one but himself. Hunter is also unique in that he doesn't care what the critics think about his pictures since they don't pay to see them.

The producer was of the opinion that the industry was never more alive than it is today. It's wonderful to see the way theatres are coming to the people as part of new shopping centers, where they can be attended the lazy way. He also thought that there was still a place for the first-run downtown as well. Another opinion is that pay-TV will arrive some day, and that meanwhile TV was hurting itself badly with poor editing of the old films they are showing.

Hunter's picture schedule calls for the remaking of another oldie, "Back Street," and because of his past successes, the studio is giving him a free hand with women's pictures which once were discouraged. He wants to make it upbeat with lots of glamour and glitter, even though it has a sad ending. Others on the Hunter schedule are "Matilda Shouted Fire," an English comedy; "Elephant Hill," to be made in India with Susan Hayward; "Little Eva," with Sandra Dee, another possible "Tammy"; and a spectacle, "Peter And Catherine."

His contract with Universal has four years to go, and he's going to try and renegotiate some of the terms like money, seeing as how his pictures are doing well by exhibitors and the company.

One SBA Theatre Loan

WASHINGTON — The Small Business Administration reported that only one of the 601 loans okayed in June went to a motion picture theatre. The transaction involved $27,000 of $31,588,000 disbursed to small business and went to Bourbon Entertainment Company, Paris, Ky., for a drive-in.

Feinstein Heads Roach Branch

NEW YORK — Arthur Sachson, general sales manager for the Hal Roach Distribution Corporation, announced that Dick Feinstein has been appointed New York branch manager. Feinstein has been with the Roach organization for three years as assistant branch manager.

MPA, ACE Appoint Three Sub-Committees

NEW YORK—S. H. Fabian, chairman, American Congress of Exhibitors, and Eric Johnston, president, Motion Picture Association, last week announced the names of members of the three sub-committees that will work in the special areas discussed at the recent ACE-MPAA joint meeting.

The product committee, which will examine the possibilities of more film product for theatres, comprises for ACE, Fabian, chairman; Sol A. Schwartz, co-chairman; Sidney N. Markley and William Forman; and for MPAA, Barney Balaban and Abe Schneider, co-chairmen.

The committee to aid small theatres will consist of for ACE, Horace Adams and George Kerasotes, co-chairmen; Irving Dollinger, Max A. Cohen, and Albert M. Pickus; and for MPAA, Arthur Krim, Robert Benjamin, and Abe Montague, co-chairmen.

The advertising committee will consist of for ACE, Max A. Cohen and Emanuel Frisch, co-chairmen, and Harry Mandel, Harry Goldberg, and Ernest Emerling; and for MPAA, Joseph R. Vogel and John O'Connor, co-chairmen.

The MPAA co-chairmen may call in others to work with them.

The sub-committees are expected to report to the next joint meeting of ACE-MPAA scheduled for Aug. 25.

Md. To Enforce Censor Law

BALTIMORE, MD. — Attorney General C. Ferdinand Sybert and his chief deputy, Stedman Prescott, Jr., last fortnight advised C. Morton Goldstein, chairman, Maryland Board of Motion Picture Censors, that while several provisions of the state's censorship measure may be unconstitutional, it is the duty of the cenors to enforce the law until such time as they may be held unconstitutional by the courts.

The opinion advised Goldstein to continue to enforce the provisions of the two sections dealing with debasement or corruption of morals and incitement to crime, except the portion portraying immorality in a favorable light, which had been ruled upon by the U.S. Supreme Court in the "Lady Chatterley's Lover" decision.

House Hears Censor Bill

WASHINGTON — The House version of the Eastland joint resolution to reinforce state censorship laws was introduced last fortnight by Representative John Dowdy, Democrat, and former Texas district attorney.

Senator Eastland submitted the Senate draft recently after blasting the Supreme Court for its "Lady Chatterley's Lover" decision. Eastland said the court has broken down the Hollywood film code and destroyed the effectiveness of state laws on censorship.

The Dowdy resolution, identical to the one presented by Eastland, declares that "nothing in the Constitution or the Amendments thereto shall be construed to limit the power of any state to protect the moral standards of its citizens."

Milwaukee House To Close

MILWAUKEE — The Alhambra, believed to be the oldest motion picture theatre in the city, will close on Aug. 16 because of leasing difficulties with the building's owners. Operated by Stanley Warner Theatres Inc., the house, which dates back to 1896, became a motion picture theatre for the first time in 1918.

Audience Support Up For Hospital Drive

NEW YORK—Although August is the action month in Will Rogers Hospital's Combinded Drive for 1959-60, some circuits started earlier, and conducted audience collections in July. Others are pledged to run through September. Territorial tests have been made in various locations, notably in Pittsburgh and New Haven by Stanley Warner, and in Cleveland by Loew's. Public acceptance and response was found to better than anticipated, and collection totals were well ahead of last year in all situations.

The upswing is attributed to a better understanding on the part of the public of what the Will Rogers Hospital is, and what it is doing. The public seems more familiar with the Hospital now, and is appreciative of the benefits it brings to them through the research work carried on at Will Rogers Laboratories.

The pictures shown in the tests were, "Hole In The Head," "Anatomy Of A Murder," "Five Pennies," "Last Train From Gun Hill," and "The Nuns Story." Collections ran for the full runs of the pictures, and were also held through hold-overs.

Eugene Picker, chairman, of fund raising and finance committee, said, "In view of the success attained with the test pictures, it would appear that productive audience collections could be taken whenever these pictures are played, and I suggest that this be done. However, I would not make this a limitation. Theatre managers should make the collections at any time they have a strong picture."

"All in all, we feel that this year's Audience Collections should surpass previous drives by a wider margin of any in our experience," said Ned E. Depinet, who is National campaign co-chairmen with S. H. Fabian. "The early responses, both in earnest cooperation, and in actual collections in the theatres, indicate that this will be our greatest year.

"The fact that this is the 10th anniversary of Will Rogers' new approach to healing and patient care, and research, and that it marks a decade of the most rapid yet soundly established growth of any hospital anywhere, should be an inspiration to everyone working on the drive—and the way I look at it that includes everyone in our industry—to make this the greatest thing our industry has ever done. This is a tremendous thing we're doing, not only for 'our own,' but also for all mankind. It's well worth the work."

Theatres and circuits not yet pledged to take up audience collections and conduct their employees' Christmas Salute, should do so now, by contacting either the Will Rogers national office, 1501 Broadway, New York, or the distributor or exhibitor chairman in their exchange areas. Give the starting date of the audience collections and the names and street addresses of the theatres. Trailers will be sent directly to the threatres by their local National Screen Service branch.

Disney Profit Report

BURBANK, CAL. — President Roy O. Disney announced that the consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the nine months ended July 4, 1959, was $2,366,497, equal to $1.50 per share on the 1,581,011 common shares outstanding, after provision for taxes of $2,681,000. The corresponding period ended June 28, 1958, showed net profit of $2,900,094, equal to $1.89 per share on the 1,537,054 common shares then outstanding.

CANADIAN Highlights

By Harry Allen, Jr.

PLAN BY WHICH drive-ins book first-run product day-and-date with in-town hard top houses is being adopted in three cities here by Famous Players Canadian Corp. The new booking policies with better product is paying off. Once upon a time, this procedure might be done only by independent distributors and exhibitors, and was looked on with disfavor by the large companies and circuits. But now, they have seen the sagacity of such a plan.

Business in drive-ins in Canada continues to be in a healthy state. Today there are 228 drive-ins, a decline of six since last year, during which seven did not reopen. This season, one new drive-in opened—Northland Theatres' 350-car situation in Dawson Creek. Three drive-ins, of which two are 35mm. and one 16mm., are under construction, and four, all 35mm., are planned. Ontario, where four closed since last year, has 89 drive-ins; Alberta, 36; Saskatchewan, 35; Manitoba and New Brunswick, 13; Nova Scotia, eight; and Prince Edward Island, two. British Columbia now has 32, three having closed and one new one having opened since last year. There are none in Quebec because the law bans them, and none have been opened in Newfoundland.

Several hundred thousand dollars is expected to be spent this year by both circuit and independent operators on improvements and alterations. In Toronto, 20th Century Theatres is making important expenditures, with Sydney Roth, Toronto manager, supervising them. One, the Northwest Drive-in, will have asphalt for approaches, boxoffice, and concession areas, with the ramps being treated. Addition of two ramps will increase car capacity from 1,064 to about 1,400. Major factor in paving is the decision to try a 12-month operation. Some BC drive-ins operated year-round, and Calgary drive-ins open as soon as the weather permits.

Drive-in business has come a long way since 1946 when three operations were opened. There are no statistics for that year, but the Dominion Bureau of Statistics shows that in the next year, when seven were operating with a car capacity of 5.438, there were 670,583 admissions and receipts of $274,325. Top year was in 1957 when there were 229 ozoners, with a car capacity of 90,513, pulling in 9,945,630 to the tune of $5,725,311. Major factor in the operation of drive-ins, of course, is the concession area where the average take is estimated at 35 cents a head, while operators figure from 90 cents to $1 per car. The first drive-in came into existence in 1933, but Canada's first was at Stoney Creek, opened by a non-industry group. Many non-industry people jumped into the drive-in business before the industry woke up to its potentialities and had to buy their way in.

REEL CLIPS: Joseph B. Dunkelman, president of Trans-Video Productions, Ltd., in looking to the future of his company which promises three TV series a year, expects to spend an estimated $4,000,000 a year on Canadian talent and technicians alone . . . Win Barron, Paramount Pictures in Canada publicist, came up with a unique way to publicize the visit to Toronto of Gordon Scott, the movies' newest Tarzan. He invited press and radio to a meal of tropical fruits at the Riverdale Zoo and asked the press to interview Scott in a lions' den (a den of cub lions), to which the press acceded with much space . . . Variety Club of Toronto will benefit from the opening of "Porgy and Bess" at the Tivoli, Toronto . . . The annual golf tournament of the Canadian Picture Pioneers in Toronto will be held Aug. 27 with Dan Krendel the overall chairman. Archie Laurie, is handling golfing; Al Perly, cash contributions; Andy Rouse, Norm Rae, and Hilda Cunningham, prizes; Joe Bermack and Bill Foreman, ticket sales; Harry Sullivan and Chuck Sweeney, booty bags; Chet Friedman, jackpot raffle; Fergus Martin, dinner and bar arrangements.

"Tarzan" Producer Sues MGM

HOLLYWOOD — MGM and Loew's, Inc., were sued last fortnight by Sol Lesser Productions for $1,925,000 damages, charging breach of contract and unfair competition in the production and distribution of "Tarzan" pictures.

Lesser asserted the defendants agreed to distribute two "Tarzan" pictures for seven years, but has not released them in some countries, and charged that MGM made "Tarzan, The Ape Man" with intent to compete.

Judge Ellsworth T. Meyer issued an order for MGM to show cause why it should not be restrained from releasing "Tarzan, The Ape Man."

Para. To Reissue Three

NEW YORK — Paramount this autumn will re-release three of its biggest money-making pictures.

DeMille's Technicolor hit, "Samson and Delilah," has been scheduled for re-release by Paramount in September. "The Country Girl" and "The Bridges at Toko-ri" are slated to return to the theatres in November.

New N.Y. Theatre Planned

NEW YORK—The first new, four-wall, conventional theatre to be constructed in the metropolitan area in recent years will be open for business in October. The new house, the Murray Hill, being built by the Rugoff and Becker Circuit, is at 160-64 East 34th Street, and will have 600 seats. The cost of renovating the property, which was formerly the 34th Street Theatre, is $250,000. Rugoff and Becker bought the three-story building from Prudential Theatres. It will be a stadium type auditorium with a lounge underneath. Ben Schlanger, designer of the modernistic theatre at Williamsburg, Va., is the architect.

Shelton Heads NTA Sales

NEW YORK—William Shelton has been named general sales manager of NTA Pictures, it was announced last week by Leonard S. Gruenberg, general manager. NTA Pictures is the theatrical distribution arm of National Telefilm Associates, Inc.

Shelton was formerly vice-president in charge of distribution for Times Films, and more recently president of his own company, William Shelton Films, Inc.

LONDON Observations

by Jock MacGregor

PRESS LUNCHES to meet celebrities, once so overdone as to become tedious, have become a rarity. UA's Monty Morton revived the idea with excellent effect to introduce King Vidor, Bill Heineman, Roger Lewis, Mort Nathanson, and Seymour Poe, who had flown in specially to preview "Solomon and Sheba." Their enthusiasm infected everyone present.

Before old timers even had time to check which menu was being served—it was, of course, choice fare, complete with champagne and all the trimmings—luscious, scantily clad handmaidens were handing out the most lavish handouts in years. The standard had been set and was only sealed when each guest received personally inscribed gold discs attached to sovereigns to commemorate the lunch.

King Vidor delighted the press by saying he would not read a speech as it was all in the folder! Here were facts to make exhibitors happy. He admitted having been "on a private soapbox, trying to make the largest package of entertainment for the largest number of people, that elusive mass audience."

His outlook: "The highest goal of a film-maker is to entertain, to stun, to move, to enthrall —and only in a secondary sense are we to instruct. We not not apologize for our caprices with material, our so-called 'formulas', our 'excesses', our unsophistication—as long as our base responsibility and motive is to make palatable and exciting entertainment for our audiences.

"I have a new film, one which pleases me and I think pleases everyone who has been close to it. I consider Solomon and Sheba my best effort—a realization of the most important motives I have felt as a film maker."

"Solomon and Sheba" will be world premiered in full "Super Technirama 70" at the Astoria, London, on Oct. 27. Incidentally, the difficulties in procuring theatres for West End runs increased. "South Pacific" continues to do holdover business after 15 months at the Dominion. There has not been an unsold seat at the new Columbia for an evening show since it opened with "Gigi" six months ago.

"NUN'S STORY" has hit the top as a booked seat show at the Warner. Before the premiere there was no great demand. Then manager Lee Morgan just did not know what hit him, so great was the rush. The theatre had its biggest week-end ever and will be busy for months. The Gaumont and Rialto are shut for extensive reconstruction and now MGM's Empire is to close for the installation of a ground floor projection box and 70mm equipment. When it reopens around Christmas with "Ben Hur" on a two a day basis, it will have lost more than 1000 seats. A year's run at least is anticipated.

The prospects for roadshows in the UK are greatly improved. A number of ABC, Rank, and independent provincial halls are now geared for 70mm and/or road shows, and the initial acceptance by the public has been gratifying. In most cases, managements take advantage of the entertainment tax concession when live artists form part of the program by including small orchestras. This has been done in London for some time.

Roadshows have not yet really hit the London suburbs. "The Ten Commandments" played selected halls with success, and "Around the World" will be similarly treated in the near future. Otherwise, the London pattern which grew from wartime emergency economies into a far from satisfying peacetime hangover shows little signs of changing. Londoners and producers are the poorer for it.

THE PRINTING STRIKE is over. This will save publicists and showman having to chase unaffected printers for urgent jobs. Incidentally, The Kine Weekly was a temporary victim of the strike. It will reappear with its issue dated Aug. 13, which American subscribers will receive shortly, thereby dispelling New York rumors that it has ceased publication.

Fasick Exits Loew's Post

NEW YORK—Karl E. Fasick, in charge of the advertising and publicity for Loew's Boston Theatres, the State and Orpheum, will resign on Sept. 1, according to announcement by Ernest Emerling, Loew's vice-president in charge of advertising and publicity. Fasick plans to engage in public relations in the Hub City area.

Lou Brown, for the past 19 years ad-publicity director for the Loew's-Poli New England Theatres, will succeed.

Fox Details "Angel" Plans For Exhibitors

NEW YORK—The 20th Century-Fox "Blue Angel" merchandising team made its fourth presentation recently at a conclave of over 75 executives representing leading circuits in the metropolitan New York.

The merchandising team, which previously made presentations on the national buildup for the film to executives of RKO, AB-PT, and Loew's, detailed to the circuit heads the elaborate activities surrounding the international launching of the Jack Cummings production and its star, May Britt.

The team, headed by 20th exploitation director Rodney Bush and advertising director Abe Goodman, was aided at the meeting by Eddie Solomon, exploitation manager; Martin Michel, director, 20th's radio and TV publicity; Christy Wilbert, vice-president, Charles Schlaifer Agency; Bert Lang, marketing services manager for Life; Bob Seamon, director of motion picture advertising for Look; and Abe Dickstein, 20th's local exchange manager.

"The pre-selling job 20th-Fox is doing on "The Blue Angel" is one of the most impressive campaigns I have ever seen and should serve as an inspiration to exhibitors everywhere," commented Robert J. O'Donnell, head, Interstate Theatres, following its fifth presentation held in the office of 20th-Fox general sales manager Alex Harrison.

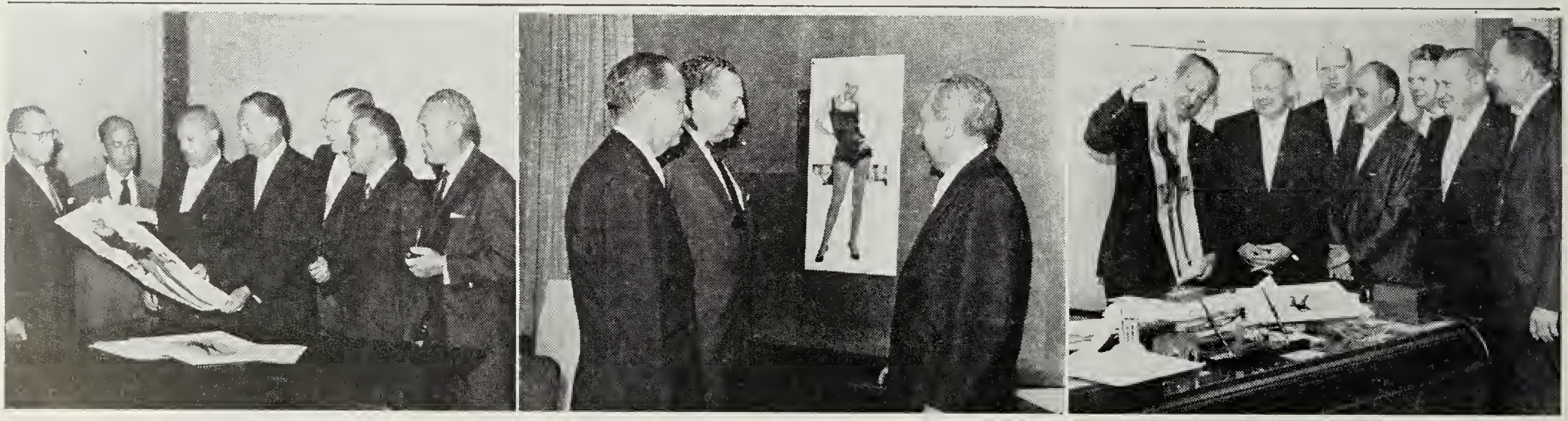
Meanwhile, impressed with the boxoffice strength of "Blue Denim" in its opening week showing at the Victoria, 20th-Fox moved up openings in several key cities to take advantage of the momentum created by the Gotham playdate. The film is reported to have grossed over $39,000 in its first seven days at the Victoria.

AB-PT Buys Preferred Shares

NEW YORK — American Broadcasting-Paramount Theatres, Inc. has purchased on the New York Stock Exchange 225,028 shares of its five per cent preferred stock held by the estate of Edward J. Noble and 15,740 shares of its five per cent preferred stock held by the Edward John Noble Foundation, at a price of $19.25 per share.

The company will maintain a bid on the New York Stock Exchange until Sept. 30, to purchase, at the same price of $19.25 per share, all or any of the remaining 78,531 shares of its five per cent preferred stock which may be offered during such period.

The elimination of all or part of the five per cent preferred stock is being made in order to simplify the capital structure of the Company and to eliminate the dividend requirements on such stock.



Seen at three recent New York City merchandising meetings on 20th-Fox's "Blue Angel" were, left to right, Charles Schlaifer, Martin Michel, Abe Goodman, Rodney Bush, Ed Hyman, Abe Dickstein, and Bob Shapiro; center, Bush, Ernie Emerling, vice-president of Loew's Theatres, and Goodman; and, right, Goodman, Harry Mandel, RKO division manager; Charles Oelrich, 20th-Fox New York branch manager; Abe Dickstein, Sig Wexo, RKO division manager; Mike Edelstein, division manager; and Bush.

ALBANY

Fred Haas, Faban construction engineer, was in from New York. . . . Several area drive-ins featured a "Battle Of The Sexes" bill between Bardot in "Girl In The Bikini" and Lollobrigida in "Flesh and the Woman". . . . Justice of the Peace Sylvano J. Albano received a big surprise when Shelley Winters, often seen in pictures at his drive-in at Ravena, was arraigned before him for speeding on the Thruway. She pleaded guilty and was given a suspended sentence by Albano, who commented, "I should have recognized you." The Justice and drive-in operator also operates a barber shop.

Joe Miller and Alan Iselin celebrated anniversaries, the 11th and seventh, of Menands Drive-in, Menands, and Turnpike Drive-in, Westmere, with one-night rollbacks of admission and concession prices. . . . Twentieth Century-Fox Television Productions, Inc., a New York company, has changed its name to Twentieth Century-Fox TV International, Inc. Norman B. Steinberg filed the certificate here.

ATLANTA

Tommy Thompson, head, Martin Theatres in Georgia, was on a Florida fishing trip. . . . Phil Bryan, operator, Victory, Savannah, Ga., for many years, has shuttered the house to take a position outside the industry. . . . Tom Lucy, president, Exhibitor Service Company, has been released from a local hospital after surgery. . . . The Sherryl Auto Drive-In has been taken by C. J. Phillips from former owner Bill Wilson. . . . Charles Lester, recently retired as district manager, National Screen Service, and his wife and daughter are now on vacation. . . . E. P. Clay, McDonough, McDonough, Ga., was released from a local hospital. . . . Alvin, son of Mr. and Mrs. Stanley Rosenbaum, Muscle Shoals Amusement Company in Alabama, is attending the Boy Scout Jamboree in the Philippines. . . . The girls at National Screen honored booker Shirley Smith, who is retiring. She was replaced by Karla Fastnacht.

BOSTON

The Abington, Mass., Drive-in has set back its opening date from July 22, as previously announced until August 15 because of unforeseen difficulties, including unfavorable weather conditions and other problems. This openairer has been two years in the building and is owned by a group of men headed by a Boston attorney, Anthony Fiore. Joe O'Neill is manager with Joseph G. Cohen handling the buying and booking. . . . 20th-Fox president Spyros Skouras was in town on a brief visit for discussions with division manager Al Levy, sales manager Johnny Peckos and publicist Phil Engel. Particular attention was paid to the New England premier of "Blue Denim," set for the Keith Memorial, August 20th. . . .

Former RKO salesman Harry Goldstein returned to New England for the summer months. . . . Cary Grant, starring in MGM's "North By Northwest" at Loew's Orpheum, spent a day in town to publicize the film. . . . The 1959 Jimmy Fund drive kicked-off July 20 with a baseball game between the Boston Red Sox and the Milwaukee Braves at Fenway Park with every ticket sold and every admission turned over to the Fund. Co-chairmen are James E. Mahoney and Curt Gowdy with Bill Koster, director. State Chairmen are Douglass Amos, Ray Kiniry, Ralph Tully, Ernest Fitzgerald and Edward M. Fay. . . . William Elder, newly appointed division manager for Loew's Northeastern Theatres, which includes Loew's State and Orpheum, Boston, joined the Loew organization as an usher in New Haven, Conn., in 1929. Subsequently, he became a doorman, assistant manager, and, later managed Loew's Theatres in Harrisburg. Indianapolis, Kansas City, Columbus, Pittsburgh and San Francisco. He comes to Boston from the Golden Gate City where he has been managing director of Loew's Warfield. He succeeds Charles Kurtzman, who leaves Boston after a 19-year tenure to assume special assignments in Loew's New York home office.

William Elder was recently appointed division manager for Loew's Northeastern Theatres.

Morris Simms, city manager, Olympia and Capitol for New England Theatres, Inc., and Harry Zeitz, owner, State, New Bedford, Mass., were instrumental recently in promoting from the New Bedford Standard-Times a promotional movie page in the newspaper's roto section.

BUFFALO

Eight Buffalonians will become movie stars early next month when the new local company, Saber Motion Picture Productions, Inc., shoots its first film, an 85-minute feature entitled "Draw To An Inside Straight." The Buffalonians scheduled to make their debut in the film are Janet Gross, Hugo DiGiulla, Louis De Giulo, Jr., Pat Fagan, Joey Giambra, Frank Mulay, Jack Diamond, and Sydney Pastor. The producers of the film, Robert Barron, who has appeared in a number of Hollywood feature films, and Charles J. Stevens chose their actors for interesting faces instead of big names. The film will be shot in Buffalo and western New York. Saber plans to produce three or four full length features a year. Stevens, author of the story to be filmed, hopes to make a motion picture based on the life of the Very Rev. Msgr. Franklin M. Kelliher, head of Buffalo's Boys Town. Confident of producing a succession of films, the executives of Saber are asking western New Yorkers with acting experience or interesting faces to send photos and brief accounts of their stage roles to Saber Motion Pictures, Inc., Prudential Bldg., Buffalo. . . . Ed Bellew was in setting up a schedule of activities for the visit to the city of Edd "Kookie" Byrnes, current teen-age idol and one of the stars of Warner Bros.' "Yellowstone Kelly," an early attraction at the Buffalo Paramount. . . . When "John Paul Jones," starts at the Center Theatre, it will have had the benefit of an excellent advance campaign put on by Arthur Krolick, Charles B. Taylor, and Ben Dargush. Some of the features of the build-up were 50 A-Board color posters put out by the local Navy recruiting office, a tie-up with the local Saturday Evening Post distributor on the Post story, "The Real John Paul Jones," which involved the distribution throughout western New York of hundreds of posters playing up the story and the motion picture; several thousand book marks distributed in all the Buffalo and Erie county public libraries and featuring books on Jones as well as the theatre and playdate; contests on two radio stations; and a big ad and radio spot campaign. . . . Kirk Napier is the new chief of maintenance at the Buffalo Paramount, succeeding William Donback, who is leaving for new fields in California.

Ardis Smith, drama and motion picture editor of the Buffalo Evening News is back at his desk following a three-week tour through Pennsylvania and New Jersey. . . . Ben Dargush, manager, Center, has made a tie-up with the local U.S. Navy recruiting office through which the latter is placing special "John Paul Jones" posters in some 25 special A-Board frame locations in and around Buffalo. . . . George H. Mackenna, general manager, Basil's Lafayette, got some excellent publicity in the Buffalo Evening News, when he arranged with that sheet to have its newsboys as his guests to see "The Big Circus." . . . The Monroe, Schine's de luxe Todd-AO community house in Rochester reopened with Disney's "Darby O'Gill and the Little People." Prices for this attraction range from 50c to $1.

CHARLOTTE

W. G. Enloe, city manager of the North Carolina Theatres at Raleigh, N.C, has been reelected mayor of Raleigh. . . . The concession stand at the Forest Drive-In at Raleigh, N.C., was broken into, and cigarettes, cigars, and chewing gum valued at $29 were stolen.

CHICAGO

Mrs. Wanda Zelkowshi, of the Central Film Distributors sales staff, is the mother of triplets, two boys and a girl. . . . Tony Valenti was named Capri manager. . . . The Woods is advertising: "Federal Judge Julius Miner has ruled that the refusal of the police commissioner of Chicago to license the exhibition of the motion picture "Anatomy of a Murder" on the grounds that obscenity was illegal. Therefore "Anatomy of a Murder" without any eliminations or changes is now showing at the Woods." . . . Waldo Bail, neighborhood ad man and publicist for Balaban and Katz, who has been with that organization for 34 years, will retire Aug. 1. . . . The Roxy, Ramsey, Ill., closed for several months, was purchased for re-opening under the management of Raymond Williams. . . . The Grove, Elgin, Ill., was reopened by Publix Great States Theatres after a thorough remodeling. . . . The Roxy, Coulterville, Ill., closed since last fall, was reopened under the management of Vernon Holtz. . . . The Palace observed its sixth Cinerama anniversary. . . . Dave Badtke was named manager of H&E Balaban's, Commodore. . . . The Park Heights Theatre Corp. has made zoning application for a 1600-car outdoor at Lincoln highway and Cicero ave. . . . The Brown Theatre, Inc., is remodeling a building in Mount Sterling, Ill., for a new movie house. . . . Frank Mannarelli, manager, United World Film Exchange, recently announced the arrival of a daughter.

CINCINNATI

Despite the mid-summer heat, both roofed houses and drive-ins throughout this area are reporting excellent attendance figures. The top films currently available get the credit for this business upsurge. . . . Judith Anne, daughter of Louis Wiethe, owner,

Film Exchange and Dealer Listing for the
DALLAS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2204 Commerce St.—RIverside 7-1658
Sales: W. Burl Lovelace, Ben C. Graham, David Shipp, Paul Backus. Bookers: Miss Bennie Lynch, Laray Sherron, Jan Martin. Field Exp.: George Bannan. Emerg. Phone: FRanklin 4-2426.
(Southwest Div Mgr. in residence: James A. Prichard)

ASTOR, 302½ S. Harwood St.—RIverside 7-2408
Br. Mgrs.: O. K. Bourgeois, Mrs. John Jenkins. Emerg. Phone: Fleetwood 2-5920.

BUENA VISTA (Disney), 2017 Young St.—RIverside 8-5306
Br. Mgr.: Sebe Miller. Booker: Bill Shaw. Emerg. Phone: WHitehall 8-6073.
(Dist. Mgr. in residence: Douglas Desch)

CAMEO, 2011 Jackson St.—RIverside 8-1985
Br. Mgr.: W. S. "Lew" Waid. Office: Connie Dreher, Robert Poge, M. Fannin, Tillie Kelley, James Ezell, Lena Huey, Robert Dage. Emerg. Phone: LAkeside 1-0913.

COLUMBIA, 1900 Young St.—RIverside 1-3541
Br. Mgr.: A. M. Whitcher. Office Mgr.: Ross Morgan. Sales: Bill Band, S. B. Zimmerman, Joe Lyne, Jack Haynie. Bookers: Bill Dickerson, Robert Wallace, Paul Rozenburg. Cashier: Katherine Brown. Emerg. Phone: RIverside 1-3541. *(Southwestern Div. Mgr. in residence: Jack Judd)*

DALLAS, 2013 Young St.—RIverside 1-1965
Owner: Dorothy Sonney. Br. Mgr.: Ernest Gribble. Emerg. Phones: LAkeside 8-2916, BL 2-5871.

DON KAY, 1710 Jackson St.—RIverside 2-2994
Br. Mgr.: Bob Wilkes. Emerg. Phone: TAylor 7-0203.

EMPIRE, 412 S. Harwood St.—RIverside 2-8055
Br. Mgr. Robert R. O'Donnell. Office Mgr. D. J. Grierson. Sales: Jack Walton, W. J. Cammer. Bookers: Lloyd Rust, Gem Reagan. Cashier: Lita Riley. Emerg. Phone: AD 5-7983, EV 1-3157.

GLENN FANNIN, 2318 Dunloe Drive—DAvis 1-2552
Br. Mgr.: Glenn Fannin. Emerg. Phone: DAvis 1-2552.

METRO-GOLDWYN-MAYER, 2013 Jackson St.—RIverside 1-4171
Br. Mgr.: L. J. Weber. Sls. Mgr.: Vernon Smith. Office Mgr.: A. V. Philbin. Sales: James Ronsilk, Ed. Brinn, Bob Davis, Roland Taylor. Bookers: Leroy Whitington, Ora Dell, Dayle Moorman, Dan Hulse, Charles Wright. Cashier: Carl Swenson. Field Exp.: Norman Levinson. Emerg. Phone: RIverside 1-4171.
(Southwestern Div. Mgr. in residence: John S. Allen)

NTA, 1408 Fidelity Union Life Bldg.—RIverside 7-1911
Br. Mgr.: Truman Hendrix. Emerg. Phone: RIverside 7-1911.

PARAMOUNT, 401 N. Pearl Expressway—RIverside 1-5565
Br. Mgr.: Frank Rule. Sls. Mgr.: Wayland Lillard. Office Mgr.: John L. Williams. Sales: Dick Bond, Gerry Haile, Paul Chapman, Ralph Fry. Bookers: Bob Williams, James Broiles, Mabel Guinan, Hubert K. Buchanan. Field Exp.: Bob Bixler. Cashier: Ethel Hodge. Emerg. Phone: RIverside 1-5565.
(Southwestern Div. Mgr. in residence: Tom W. Bridge)

HAL ROACH, 2013½ Young St.—RIverside 2-8033
Br. Mgr.: Fred Beiersdorf. Booker: Peggy Smith. Emerg. Phone: CH 7-5490.

SACK, 2008 Jackson St.—RIverside 2-7514
Br. Mgr.: Alfred N. Sack. Emerg. Phone: DAvis 1-1896.

20TH CENTURY-FOX, 1801 Wood St.—RIverside 8-7221
Br. Mgr.: T. O. McCleaster. Sls. Mgr.: Bill Williams. Office Mgr.: C. E. Davidson. Sales: A. W. Love, Morris Yowell, Grover McDonnell, Walter Hansen, J H. Alexander. Bookers: Margie Seely, Muggins White, Billie Webb, Paul Ramsey, John Miller, Jimmy Burton. Field Exp.: Jimmy Gillespie.
(Southwestern Div. Mgr. in residence: Mark Sheridan)

UNITED ARTISTS, 2015 Young St.—RIverside 2-6174
Br. Mgr.: Russell L. Brentlinger. Sls. Mgr.: Jay Moore. Office Mgr.: J. D. Hexamer. Sales: Don Morris, Jim Crump, Milton Rimmer, James Sippey. Bookers: Jim McFall, Albert Flores, Genevieve Koch, James Hightower. Cashier: Mary Lusk. Field Exp.: A. Addison. Emerg. Phone: BR 9-2534.

UNIVERSAL, 810 S. St. Paul St.—RIverside 1-3164
Br. Mgr.: W. E. Armbruster. Sls. Mgr.: E. C. Elder. Office Mgr.: Roy E. Smith Sales: George Byrd, Russell Brown, Mack M Holstein. Bookers: Lewis Dreisbach, Theo. Routt, Dean Goldman, Reynolds Wilbanks, Woody Gibbs. Emerg. Phone: RIverside 1-3164. *(Regional Mgr. in residence: R. N. Wilkinson)*

WARNER BROS., 508 Park Ave.—RIverside 2-8726
Br. Mgr.: H. C. Vogelpohl. Sls. Mgr.: J. C. McCrary. Office Mgr.: Bill Crump. Sales: H. A. Clark, B. T. Burnside, J. H. Black. Bookers: J. C. Smith, J. R. Motley, Jerry Brewster, Dora Grace, Carl Sims. Field Exp.: Kevin Genther. Emerg. Phone: RIverside 2-8726. *(Div. Sls. Mgr. in residence: Ed Williamson. Div. Mgr.'s Coordinator: Bruce Sheridan)*

• *Supply Dealers*

HARDIN THEATRE SUPPLY, 714 S. Hampton Road—WHitehall 6-2232
HERBER THEATRE EQUIP., 408 S. Harwood St.—RIverside 7-6568
NATIONAL THEATRE SUPPLY, 300 S. Harwood St.—RIverside 8-2135

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2021 Jackson St.—RIverside 7-8315
Div. Mgr.: Paul Short. Asst. Div. Mgr.: Gilbert Clark. Office Mgr.: Walter A. Steadman. Sales: Russell Baker, Milton Linder, W. Walthall.

• *Signs, Advertising and Printing*

ALLIED PRINTING CO., 501 N. Good—TAylor 7-5151
DUNCAN POSTER SERVICE, 2029½ Jackson St.—RIverside 2-3173
EVANS PRINTING & POSTER CO., 2308 Live Oak St.—RIverside 1-4933
NATIONAL SCREEN SERVICE, 2012 Jackson St.—RIverside 7-8315

• *Film Delivery Services*

FILM EXPRESS AGENCY, 2300 Hickory St.—HAmilton 8-5133
FILM FORWARDING AGENCY, 2508 S. Hardwood St.—HAmilton 8-5181
LIBERTY FILM LINES, 2508 S. Harwood St.—HAmilton 8-5181
MORGAN-MISTLETOE EXPRESS, 2021 Young St.—RIverside 7-1594
NEWS FILM AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
TEXAS FILM SERVICE, 2508 S. Harwood St.—HAmilton 8-5181
G. A. WHITE EXPRESS, 2300 Hickory St.—HAmilton 1-4641

• *Service Companies*

ALTEC SERVICE CO., RIverside 8-2534
MODERN SALES & SERVICE, 2200 Young St.—RIverside 7-3191
RCA SERVICE CO., 7901 Empire Freeway—FLeetwood 2-3911
LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Rd.—DAvis 1-0341

• *Theatre Association*

TEXAS COMPO, 2013-A Young St.—RIverside 7-7884
Exec. Dir.: Kyle Rorex. Gen'l. Counsel.: W. O. Reed. Emerg. Phone: EM 1-1459.

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first-run Valley, has returned to this country after three years of overseas assignments for her husband, Major Carter W. Clarke, U.S. Army. When they arrived here, Mr. and Mrs. Wiethe saw their grandson, Carter E. Clark, III, for the first time. . . . Police and juvenile officers in nearby Kenton County, Ky., are checking complaints that juveniles have been bringing in intoxicants for consumption at the Dixie Garden Drive-In in Lookout Heights. . . . New owners in this area are Ray Lewis, who bought the Waverly Drive-In, Waverly, O., from Al Boudourie. Also, the Man Drive-In, Man, W. Va., was purchased by Ray Litsinger and Joe White from Weldon Cook.

COLUMBUS, O., NEWS — The Sixth Street, Coshocton, O., purchased last spring by the Coshocton Tribune from Warner Brothers, is being remodeled for use as a warehouse. . . . The Ohio Legislature adjourned without voting on several censorship and film regulation proposals. None of the proposals got out of committee. Next regular session starts January, 1961. It is considered likely that pro-censorship forces then will try again to push through some form of film regulation. . . . John F. Murphy, executive vice president of Loew's Theatres, Inc., has announced the promotion of Sam Shubouf, manager of Loew's Indianapolis, to Loew's Ohio, Columbus, where he will succeed Walter Kessler. Kessler will take over the reins of Loew's Warfield, San Francisco, from William Elder, who becomes Loew's Northeastern Division Manager with headquarters in Boston. Ken Croft, presently assistant manager of Shea's Buffalo, Buffalo, will move to Indianapolis.

CLEVELAND

Marshall Fine, acting president, Independent Theatre Owners of Ohio, in anticipation of the Oct. 26-28 ITOO convention in Columbus, last week held the first meeting of his newly appointed convention committee consisting of Frank Murphy, Loew Theatre division manager, Cleveland; Sam Schultz, Selected Theatre Circuit, Cleveland; Jack Armstrong, head of the Armstrong Circuit, Bowling Green, and Louis Wiethe, Cincinnati. . . . The Salesmen's Club of Cleveland has named a committee of five member speakers who are available either as a group or individually to any exhibitor in this territory to speak before local organizations, civic or service groups on motion pictures and the motion picture industry. . . . Justin Spiegle has resigned as Imperial salesman. . . . Bob Blitz, Warner salesman, is reportedly doing fine after surgery in Euclid Glenville Hospital. . . . Nick Pahys, manager of the Garden, General Theatres, and Mrs. Pahys named their newly arrived daughter Mona Lisa. . . . Victor Wellman, projectionist at the Embassy and former secretary of Local 160, I.A.T.S.E., has retired. . . .

Watch for them!

NEXT!

Pittsburgh Territory
Issue of August 19

Kansas City Territory
Issue of August 26

Save Them!

John F. Russell, retired member of local 160 I.A.T.S.E., died at the home of his sister, Mrs. Rena Herbruck. . . . William Burnside, owner of the Idol, Lodi, O., has switched his policy from catering to children to catering to adults. He reports his adult attendance has shown great improvement since he put into effect a 50 cent admission charge for children unattended by an adult. When with an adult the regular 25 cents admission price prevails. . . . More than forty industry members attended the farewell testimonial dinner for Irving Marcus in the Tudor Arms Hotel, recently. Marcus left the Cleveland NSS sales force to become NSS Pittsburgh manager. . . . Early in the year announcement was made of the construction of three new drive-ins in this area. So far they have been held up by zoning laws and other legal complications. Proposed builders are Herbert Horstemeier and associates, General Theatres circuit and and Ted Vermes in association with Roy Gross. . . . Irvin Sears, longtime Paramount booker who refused to move to Pittsburgh with the shut-down of the local branch except for the sales department, has joined Arthur Goldsmith's Seaway Film Distributing Company. . . . Mary Lou Weaver, secretary to Warner branch manager Bill Twig, returned from the Will Rogers Hospital and her annual check-up with a clean bill of health. Ten years ago she entered the Hospital for lung surgery and remained there for three years. . . . Art Levy who has been in Cleveland the past month to run the Seaway Distributing Company during the illness of Arthur Goldsmith, has returned to take over as sales representative for Jim Handy in Detroit.

DALLAS

Teet Carle, representing the United Artists Hollywood office, was in to talk about the forthcoming release of "Solomon and Sheba," starring Yul Brynner and Gina Lollobrigida. Carle says the film is expected to arrive here for showing about Christmas-time. . . . C. H. Weaver, Paul Rice, and Tom McKean, the sales crew of Paramount's Oklahoma staff, were in the city for a conference with Tom Bridge, division manager, and to check on the print situation. . . . The Women of the Motion Picture Industry are working hard to reach a goal of $2,000 nationally for the Will Rogers Memorial Hospital Fund. The WOMPI's have canisters located in various exchanges and other places in the city for extra change which will be used for the fund. . . . Leroy Bickel has gone home from the hospital after his recent fall. He still has a cast around his hip and gets around on a wheelchair. . . . Movie atendance at the local Interstate Theatre Circuit houses is keeping up with the national trend toward the increased popularity of films for entertainment, according to James O. Cherry, city manager for the Interstate Theatre Circuit. . . . Tim Ferguson, president of the Texas Drive-In Theatre Owners Association, has announced that the 1960 convention will be held in Dallas at the Sheraton-Dallas Hotel from Feb. 9 to 11. . . . Gordon McLendon, head of McLendon Radio Pictures flew to the coast to negotiate for a film which will be released with his independent production, "My Dog, Buddy." He wants to present his film as part of a twin-bill. The film has been completely filmed here and will be released around Thanksgiving. . . . . . . The Giggle Box, featuring cartoon movies for children has become one of the most popular attractions at Big Town, local shopping center. . . . Actress Carolyn Jones paid a visit here as part of a Texas promotional on behalf of "The Last Train From Gun Hill."

An "official" subpoena from the State of Colorado signed by the Governor was issued recently for the personal appearance of Edd "Kookie" Byrnes at the world premiere of Warners' "Yellowstone Kelly" at the Paramount, Denver, on Aug. 18, a major event of the Colorado Centennial Celebration. Serving the subpoena to Byrnes in Hollywood are girl members of the Pink Poodle Posse, official representatives of the Colorado Centennial Celebration.

. . . A "Name a Star" contest will be launched by the Interstate Theatre Circuit in its 81 theatres as a promotion stunt in behalf of 20th Century-Fox's "The Best of Everything." Theatre patrons will be asked to rename Linda Hutchings, contract player of the studio. . . . Tim Ferguson, president of Texas Drive In Theatre Owners Association, has announced a change in the line up of the next convention, date and place to be announced.

DES MOINES

Ray Brown has sold the Harlan, Harlan, Ia., to S. J. Backer of Hankinson, N.D. . . . The Sharon, New Sharon, closed for the past 18 months, has opened under the management of Paul Brewer, of Des Moines. . . . Leo Heaton has closed his Town, Central City, Ia. . . . Roy Warfield and Merle Hofeldt, who built the Gordon Drive-in, Sioux City, Ia., and operated it since 1952, have sold it to the Iowa United Theatres with Clarence Lay named manager. . . . Ing Glesne and Lillie Johnson have opened the Swan, Mediapolis, Ia. . . . Richard Bayes has been named manager of the March Brothers' Royal, Le Mars, Ia. . . . The Monte, Montezuma, Ia., has reopened with Robert Huey, of Des Moines, as manager. . . . MCP Film Distributing Company named Max Rosenblatt as Midwest division manager. He will head up MCP's newly established and first fully-owned exchange, here, according to Cal Bard, Jr., domestic sales chief for MCP. Rosenblatt is an ex-RKO branch manager and former division manager of the now defunct Distribution Corporation of America.

HOUSTON

Al Lever, city manager, Interstate Theatre Circuit, has reported that attendance at the 12 local Interstate Theatres is up 15 to 20 per cent over last year. Lever credits better product quality as the reason for the increase in attendance at the local theatres. . . . More than 70 persons entered the "Johnny Melody" contest which was staged at the Yale in promotion with the film "Go, Johnny, Go!," held in conjunction with KTHT, local radio station. The winner of the local contest was Kenneth Whitney, a local singer who is to represent Houston in the national finals to be held at the Paramount, New York City, during December.

JACKSONVILLE

Harold Turbyfill, former Paramount booker, has joined the United Artists booking staff after ending a hitch of Army service. . . . Betty Healey is a new member of Byron Adams' staff at United Artists. . . . Flora Walden, a member of the Jack Rigg Booking Service, had only ridden 13 miles in her new automobile before it was stolen. . . . Horace Denning, chief barker of Tent 44, Variety Club, has announced that his crew will honor the WOMPI members from many parts of the United States and Canada at a cocktail party when they arrive here for the national WOMPI convention, September 11-13. . . . Arv Rothschild, National Theatre Enterprises executive and general chairman, the Motion Picture Exhibitors of Florida annual convention, scheduled here for October 4-6, has planned a pre-convention trip to California in September.

MIAMI, FLA., NEWS—Temporary managerial assignments were made in the Wometco drive-in theatres due to the vacation of Burton Clark, Boulevard Drive-In, putting Lynn Thomas at the North Dade, Walter Toemmes at the 27th Avenue, and Gordon Spradley at the Boulevard. . . Joe St. Thomas, president, Wometco Old Guard, became the father of an eight-pound boy, his second child. . . . Wometco Enterprises, Inc. issued an interim report to its stockholders covering the 24 weeks ended June 20, 1959 and showing the Company's earnings after taxes up 17.6% over the comparable period in 1958.

NEW HAVEN

Leonard Young, formerly assistant to George E. Landers, Hartford division manager, E. M. Loew's Theatres, has joined WCKR, NBC-Radio Miami affiliate. . . . Community Theatres Inc. will reopen its shuttered first-run Art after Labor Day, according to general manager Carroll J. Lawler. . . . George H. Wilkinson Jr., operator of the Wilkinson, Wallingford, Conn., and president of MPTO of Connecticut, has been named to advisory committee of the First Federal Savings and Loans Associations of Meriden and Wallingford, Conn. . . . Atty. Herman M. Levy, general counsel of TOA and executive secretary, MPTO of Connecticut, got $1,000 for representing the Connecticut Society of Certified Public Accountants during the recent state legislature's session, the Secretary of State's office reports. . . . Majestic, West Springfield, Mass., has inaugurated new policy of admitting children under 12 accompanied by parents as management guests, Monday through Friday nights. . . . Paul Tolis and Polycrates Davey, owners, Newington, Newington, Conn., have reached a compromise agreement with officials in that suburban town, concerning theatre police coverage, thus temporarily settling a Hartford Superior Court injunction suit filed some weeks ago against the town of Newington. . . . Mohawk, North Adams, Mass., has been closed for indefinite period of remodeling.

NEW ORLEANS

The new owner of the Star, Jeanerette, La., is A. J. Colletti. . . . Mrs. T. H. Ashford

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Theatre Installations and Maintenance

closed the Hilltop Clinton until Sept. 16. . . . E W Clinton has resumed full time operation at the Mono, Monticello, Miss. . . . Warners officials here to assist with the disuniting of the billing, booking and cashier activities of the Memphis branch, which was recently restored, were Sam Keller, supervisor of exchanges, and Irving Spanier, sales representative. Effective with the transfer of the work, three local staffers were relieved of their duties. They are Annabel Jones, booker-stenographer; Dot Gallioueite, billing clerk; and Helen Wang, assistant cashier. . . . William Murphy, Jr., manager, Southeastern Theatre Equipment, underwent surgery at Baptist Hospital. . . . Maurice Joseph, Jr., son of senior Joseph, general manager, Lazarus Theatres, is engaged to Barbara Koch. . . . Beverly Frisard, United Theatres staffer, and Walter Blocker, Jr., were married on Aug. 1. . . . Ernest A. MacKenna is now active as publicist for several major film companies. Formerly an associate in Delta Theatres, Inc., he and his wife, Doris recently celebrated their 20th wedding anniversary.

PHILADELPHIA

Hamid's Warren, Atlantic City, N. J., returned to films from legit. . . . Vernon Kline is now managing the Strand, 12th and Girard Avenue, for Abe Sunberg. . . . George Lewis, long on the sick list, has retired from National Theatre Supply Company. . . . George Kline, formerly, State, Boyertown, Pa., is coming up from Miami, Fla., to see the boys on Film Row over Labor Day. . . . Columbia held a sneak preview of "The 30 Foot Bride Of Candy Rock" at the Midway. . . . Mike Kaplan, unit publicity director, "Once More With Feeling", filmed in France for Columbia, was in on his tour of 16 cities across the country. . . . The death of independent distributor Mike Weiss came as a shock to the local industry. . . . Variety Club Tent 13's annual golf tournament and dinner dance will be held this year at Green Valley Country Club on Sept. 18. . . . Leon Cohen, Vine Street Screening Room, maintains his reputation for being the best dressed projectonist in town . . . Localites were all pleased that the Fox would remain open and the 16th and Market Streets corner would not go dark. . . . Max Miller, the UA exploiteer, and his family were ensconsed in Park Towne Place East. . . . National Theatre Supply finished moving from 1225 Vine Street to their newly renovated quarters on the S.W. Corner of Clarion and Vine Streets.

Fred Bullock, head, 20th Century-Fox's still department, recently celebrated his 35th anniversary with the film company. He assumed charge of the still department in 1934.

PORTLAND

Sol Maizels and family are vacationing at seaside. Maizels, Aladdin, is commuting between beach and theatre. . . . The Jerry Lewis Show grossed $14,000 for a one-nighter here on the Paramount stage, winding up a Northwest Releasing tour of Spokane, Seattle, Vancouver, B.C., and Portland. M. M. Mesher, Paramount, and Zolly Volchock, Seattle, handled the show. . . . Earl Keate, United Artists, was in town working on "Hole In The Head," scheduled for the Paramount.

ST. LOUIS

Eugene Harris reopened the Hayton, Carterville, Ill. . . . Vernal Elliott has closed the Capitol, Waterloo, Ill., for a month. . . . Chill Wills was in connection with the midwest premiere of "The Sad Horse" and made personal appearances at various drive-ins. He took time out to visit with his brother, Paul Wills, KMOX radio personality here for some twenty years. . . . The engagement of Rosemary Price, National Screen Service booker, to Terry Hines, Warners booker, was announced. . . . Fan Krause, MGM cashier, who has been on leave of absence since April, thanks all who were kind enough to visit her and send notes for her speedy recovery. . . . Robert Hyland, general manager, Radio Station KMOX and Chief Barker, Variety Club Tent Four, has been made a vice president of CBS Radio. . . . When May Britt was called back to her studio, plans for a cocktail party in her honor at the Park Plaza Hotel Swedish Room were cancelled by 20th-Fox publicist Chick Evens and branch manager William C. Gehring. She was due in to plug "Blue Angel."

SALT LAKE CITY

Norman Louvau was in in connection with Columbia's planned take-over of television station KTVT. He will become general station manager when the deal is completed. . . . Charles Chaplin's "Modern Times" played a 'return engagement' at the Tower. . . . Pat Pringle is now assisting Ted Kirkmeyer at the Uptown. . . . The neighborhood Richy, operated by Alvy Peterson, is now showing Spanish films on Saturday afternoons.

SAN ANTONIO

W. W. "Bill" Lewis, Columbia Pictures field representative, in from Dallas in behalf of the new James Stewart starrer, "Anatomy of a Murder," scheduled to open at the Majestic Aug. 13. . . . Fernando J. Obledo, office manager for the Columbia exchange, returned from a selling trip. . . . The Police Officers Association will present a stage show at the Texas, Aug. 21 and 22. There will be a horror show featuring former professional magician Jerry Connell, now a police dispatcher . . . Jewell Truez, manager of the Azteca film extrolman and who was known as Ricado. . . . Nelly Martinez has joined the staff of the Azteca film exchange as a booking clerk. . . . Jewell Truez, manager of the Azteca film exchange returned from his vacation.

SEATTLE

Theatre Owners of Washington, Northern Idaho and Alaska held their annual meeting . . . Variety Club of the Pacific Northwest tied in with the TOA by holding their own annual golf tournament at the same time. . . . The Venetian, long a surburban landmark, has been sold by John Hamrick Theaters to a supermarket chain. . . . Mr. and Mrs. Robert Hagman, of the New View, Metaline Falls, and the Rita, Ione, were on The Row.

Winners of the recent annual Variety Golf Tournament were: Trophy for low gross, Army Marion, secretary of T.O.A.; Ed Lamb, Trophy for low net, Hap Frederick, Universal salesman; John Hamrick Inspirational trophy, Dr. Robert Tidwell, director of Children's Heart Clinic; Joshua Green-John Danz Trophy, Ben Shearer; and Herb Sobattka trophy for best score, Kathleen Green, member of women of Variety. . . . Frank Kardel, retired theater manager, passed away at the age of 82 in a Renton hospital after an illness of four days. From 1900 until 1906, Kardel toured with a wild-west show. He then operated the first nickelodian picture house here and also was the operator of Alexander Pantages' first theater in Seattle, as well as theaters in Portland. He retired in 1945; and is survived by a son.

WASHINGTON D.C.

The Community, Schuyler, Va., closed. . . . The Wardley, Callao, Va., reopened and is being operated by Lewis K. Walker. . . . The Drake, Drakes Branch, Va., reopened part time. . . . The Hanover Drive-In, Hanover, Va., reopened part time.

The Sun, Rising Sun, Md., closed. . . . The San Toy, Lonoconing, Md., opened part time.

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PHYSICAL THEATRE

•

EXTRA PROFITS

TOM WERNER, *Editor*

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THEATRE
OPENING SOON
WATCH FOR DATE

BETTER PROJECTION PAYS

Visit Your Supply Dealer

August 17-21

Volume 14 **Number 8**
August 12, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.

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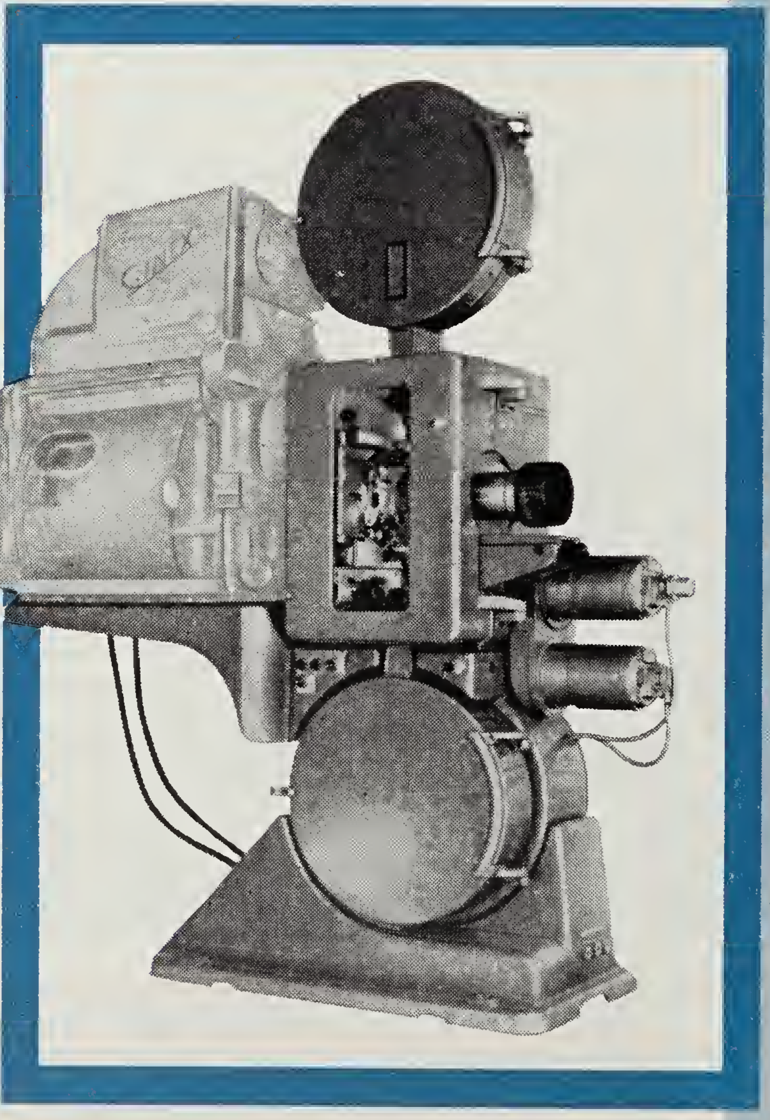

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Beaumont, Tex.	*Liberty Theatre*
Boston, Mass.	*Astor Theatre*
Boston, Mass.	*Gary Theatre*
Boston, Mass.	*Saxon Theatre*
Buffalo, N. Y.	*Century Theatre*
Buffalo, N. Y.	*Granada Theatre*
Chicago, Ill.	*McVickers Theatre*
Chicago, Ill.	*State Lakes Theatre*
Chicago, Ill.	*Todd's Cinestage*
Cincinnati, O.	*Valley Theatre*
Cleveland, O.	*Loew's Ohio Theatre*
Columbus, O.	*Hunt's Cinestage*
Corpus Christi, Tex.	*Tower Theatre*
Dallas, Tex.	*Tower Theatre*
Dallas, Tex.	*Wynnewood Theatre*
Dayton, O.	*Hunt's McCook Theatre*
Denver, Colo.	*Center Theatre*
Detroit, Mich.	*Mercury Theatre*
Detroit, Mich.	*United Artists Theatre*
Ft. Wayne, Ind.	*Clyde Theatre*
Hartford, Conn.	*Strand Theatre*
Hollywood, Cal.	*Carthay Circle Theatre*
Hollywood, Cal.	*Egyptian Theatre*
Honolulu	*Kuhio Theatre*
Houston, Tex.	*Tower Theatre*
Houston, Tex.	*Uptown Theatre*
Indianapolis, Ind.	*Lyric Theatre*
Jacksonville, Fla.	*Five Points Theatre*
Kansas City, Mo.	*Capri Theatre*
Little Rock, Ark.	*Capitol Theatre*
Lexington, Ky.	*Strand Theatre*
Louisville, Ky.	*Brown Theatre*
Miami Beach, Fla.	*Loew's 170 St. Theatre*
Miami Beach, Fla.	*Sheridan Theatre*
Milwaukee, Wis.	*Strand Theatre*
Minneapolis, Minn.	*Academy Theatre*
Upper Montclair, N. J.	*Bellevue Theatre*
Montreal, Canada	*Alouette Theatre*
New Orleans, La.	*Panorama Theatre*
New York, N. Y.	*Criterion Theatre*
New York, N. Y.	*Loew's State Theatre*
New York, N. Y.	*Rivoli Theatre*
New York, N. Y.	*Warner Theatre*
Oklahoma City, Okla.	*State Theatre*
Omaha, Nebr.	*Cooper Theatre*
Philadelphia, Pa.	*Boyd Theatre*
Philadelphia, Pa.	*Goldman Theatre*
Philadelphia, Pa.	*Midtown Theatre*
Phoenix, Ariz.	*Vista Theatre*
Pittsburgh, Pa.	*Nixon Theatre*
Pittsburgh, Pa.	*Warner Theatre*
Portland, Ore.	*Broadway Theatre*
Providence, R. I.	*Elmwood Theatre*
Richmond, Va.	*Willow Lawn Theatre*
Rochester, N. Y.	*Monroe Theatre*
Sacramento, Calif.	*Alhambra Theatre*
Salt Lake City, Utah	*Villa Theatre*
San Antonio, Tex.	*Broadway Theatre*
San Diego, Calif.	*Capri Theatre*
San Francisco, Cal.	*Alexandria Theatre*
San Francisco, Calif.	*Coronet Theatre*
Seattle, Wash.	*Blue Mouse Theatre*
Shreveport, La.	*Saenger Theatre*
St. Louis, Mo.	*Ambassador Theatre*
St. Louis, Mo.	*Pageant Theatre*
Syosset, N. Y.	*Syosset Theatre*
Syracuse, N. Y.	*Shoppingtown Theatre*
Syracuse, N. Y.	*Eckel Theatre*
Tampa, Fla.	*Britton Theatre*
Toronto, Ont.	*Tivoli Theatre*
Tulsa, Okla.	*Ritz Theatre*
Vancouver, B. C.	*Stanley Theatre*
Washington, D. C.	*Uptown Theatre*
Youngstown, O.	*State Theatre*

LAYING IT

On The Line

The Drive For Standards

In an industry beset by serious competition for the same commodity—the populace's leisure time—it is suicide to offer anything less than top-standard product. This is an old, time-worn rule, but one that has been ill-observed by 70 percent of the motion picture exhibitors in this country. There is nothing more foolish than giving the hard-sell to a product that has obvious flaws. The customer will be taken in once, then will return nevermore—and bear a permanent grudge for having allowed himself to be hoodwinked in the first place.

It is toward the correction of these flaws that we have dedicated this issue, the second annual "Visit Your Supply Dealer Week" issue, combining it with the Theatre Owners of America, drive to correct the sub-standard projection and sound uncovered in 70 percent of the houses. The two are closely allied in purpose.

We feel that the objective of this campaign must be achieved as quickly as possible because there is going to be a move back to motion picture viewing. Support for this theory comes from recent announcements from the television networks. Next season's schedules reveal that there will be more and longer "specials" produced by the TV moguls in an effort to pump some variety into the fare. These "specials" get longer and longer with more and more big-name stars being induced to participate. Sooner or later those peeping at The Tube will realize that what the whole thing is leading up to is an entertainment form perfected some years ago through the motion picture and, during which, those commercial breaks and eye-rubbing picture faults are non-existent. The search will be not only for entertainment, but for better entertainment. This search will lead millions to rediscover the motion picture.

The industry must prepare itself for the selective audience that will result from the onrushing mass TV-nausea. If the quiz program died, so will the western. One thing is certain, the exhibitor cannot stand still. By doing nothing he is actually moving backward because those around him are advancing. The word obsolete has not often been applied to theatre equipment, yet it contains value and truth when used to measure those showplaces that have remained static in an attempt to wait out bad times. If the wait has lasted three years, the exhibitor is not abreast of the time, he is three years behind. Crisis has given birth to necessity and necessity has once again mothered invention. Wide screens, bigger and better sound, parking lots and top-flight program fare have made unprecedented advances in the past decade. Many theatre owners are in the backwash of this onrushing tide.

The objective, then, is to bring every house up to date; aid every exhibitor to show his product in the best manner and environment; and make available to the public an irresistible entertainment form. The means to achieve this end are available. All that is needed is the will to make use of them. No showman can ignore this effort, backed by TOA and supplemented here with one of our annual observances. The faults must be corrected. Short-sighted economy now will prove to be the most expensive saving the theatre has ever made.

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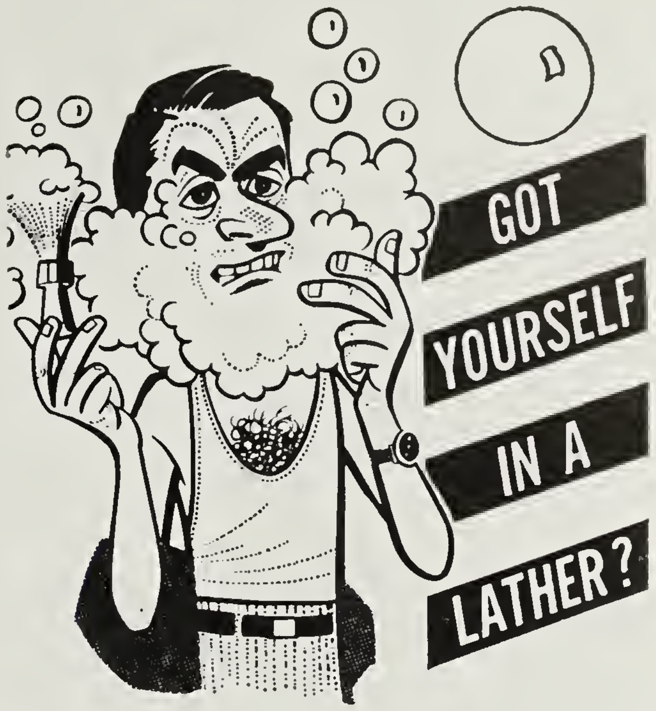

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VOTE FOR HIGHER STANDARD

In the quest to better motion picture theatre facilities all over the nation, we have linked this issue, the annual "Visit Your Supply Dealer" issue, with the Theatre Owners of America and the 150 supply dealers who are cooperating with TOA in its "Better Projection Pays" drive. We urge exhibitors everywhere to join in "Visit Your Supply Dealers Week," August 17-21.

Initiated last year by Motion Picture Exhibitor as an added exhibitor service, we are sponsoring the Week as a supplement to the drive for better motion picture projection and sound, being sought by the TOA-inspired Council For The Improvement Of Theatres And Motion Picture Projection—which will lend technical aid to those theatres requesting it. It is toward this end that we have reprinted the Council's Request For Technical Aid within these pages.

Second 'Week'

Formation of the Council was motivated by a recent report of the Motion Picture Research Council, which in a two year survey found sub-par projection in 70 percent of the 700 theatres visited in 100 cities in 12 states. At many of these houses good focus could not be maintained—often because of worn parts or subpar optical components. Many others were found to be equipped with wrong-size lenses and under-sized sprockets. The TOA, upon hearing these figures, forthwith drew up plans for the new organization.

In accordance with the previous format of Visit Your Supply Dealer Week, exhibitors will find the dealers making special efforts to be helpful during the Aug. 17-21 period. As last year, dealers will offer prizes, favors, gimmicks and 150 of them—those who have joined with the Council for projection improvement—will willingly make a no-obligaton inspection of projection and sound equipment for those who so request. This is an opportunity for even the marginal, or sub-marginal operator to find out what he can do to improve his facilities and enable him to plan accordingly.

Call To Exhibitors

In the all-out drive to improve projection and sound, the Council distributed its Request for Technical Assistance which we reprinted in the June 17 issue of PHYSICAL THEATRE. We are reprinting the form again with the hope that even more exhibitors, having been made aware of their needs, will take advantage of this totally painless way to improve their facilities.

Instruments used by National Carbon Company field technicians when they visit theatres to give technical assistance under the program of the Council for the Improvement of Theatres and Motion Picture Projection, are explained to George G. Kerasotes (right), president of Theatre Owners of America, by J. W. Cosby, arc carbon sales manager for National Carbon, at TOA's headquarters in New York City. Cosby is holding a light meter; Kerasotes a tong ammeter. National Carbon technicians are available at all times to theatres for free technical advice on arc operation and screen lighting. National Carbon Company is one of nine companies and trade associations cooperating in the Council's program of helping theatre owners to improve their physical theatre operations.

PHYSICAL
THEATRE
Vol. 14, No. 8 August 12, 1959

Other Problems

The majority of request for assistance received by TOA thus far, have asked for aid on projection and sound. However, requests also covered problems in power supply, acoustics, remodelling, screens, marquee and lighting, carpeting and air-conditioning. From drive-ins have come requests for inspection of speakers, ramps, screens, heaters and box office control systems. Reports from various company representatives in the field who are cooperating in the drive indicate that many exhibitors are asking questions relative to the TOA program. It appears that the campaign is well on the way to success.

Below are only a few of the many exhibitors that have taken advantage of the form.

Case History 1

A small circuit (three theatres) filled out and returned the Request for Technical Assistance form to TOA. The owner asked for help on the projection and acoustics, stating that he had a real problem at one of the houses. In this case a representative of the National Carbon Company made a special trip to investigate the problem. The owner's appreciative note, written after the National Carbon man had departed, read, in part, "Our projection is tremendously improved. The help to our projectionist cannot be measured in dollars and cents."

Case History 2

The owner of a theatre in a large Eastern city reported difficulty with his power supply. His request for aid was turned over to the

Join The Drive To Perfect

supply dealer of his choice who in turn solicited the help of the manufacturer of the equipment. An investigation soon unearthed the difficulty and corrective measures were made—another satisfied theatreman.

Case History 3

Projection and sound difficulties were reported by a house in the South. The supply dealer designated on the form was sent to investigate and found only a slight maladjustment in the projector, but serious difficulty in the sound system. The projector fault was speedily adjusted. However, the dealer had to call upon the services of the firm who installed the sound system to correct the faults there. The organization responded with a complete check of the system and a series of recommendations of what had to be done. These recommendations are now being put into effect.

Case History 4

A small theatre in the mid-west was not having any major difficulty, but wanted to have a complete survey made to see if his theatre was up to proper standards. The supply dealer in his area was alerted and a date set for a complete inspection The check up revealed that only a few minor corrections were necessary and these were made on the spot.

Case History 5

The operator of a small drive-in on the eastern seaboard reported puzzling difficulties with his sound system and requested assistance via the TOA form. The sound service system in his area was notified and arranged to check the equipment. It was found that some badly worn segments of the system needed replacement. The equipment was acquired and the problem solved.

Case History 6

A small-town, community-operated theatre, its staff having very little technical knowledge, forwarded a request for help. Their TOA form specifically covered projection and sound problems. Upon investigation it was found that the projector was completely out of alignment. Corrective measures were taken and the projectionist was left with a complete set of instructions to avoid further difficulty. In the sound system, it was found that a dead spot existed in the middle of the auditorium. A sound specialist was called in and prescribed the necessary corrective measures.

Our Theatres

Theatre Supply Dealers Of The U. S.

Those dealers marked with an asterisk (*) are participating with the Council For The Improvement of Theatre and Motion Picture Projection in its Better Projection Pays drive.

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*THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3.

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ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock.

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*MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno.
*J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7.
*JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7.
*NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7.
*PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7.
*B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7.
*GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25.
*NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2.
*WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2.
B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2.
*WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2.

COLORADO

*NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 2.
*SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2.
*WESTERN SERVICE AND SUPPLY, INC., 2120 Broadway, Denver 5.

CONNECTICUT

*NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden.

DISTRICT OF COLUMBIA

ELMER H. BRIENT AND SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C.
*BEN LUST THEATRE SUPPLY COMPANY, 1001 New Jersey Ave., N.W., Washington 1.
*R & S THEATRE SUPPLY COMPANY, 220 K Street, N.W., Washington 1.

FLORIDA

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF FLORIDA, 206 E. Bay Street, Jacksonville 4.
*JOE HORNSTEIN, INC., 273 W. Flagler St., Miami.
*UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa 1.

GEORGIA

*DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany.
*CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3.
DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 95 Walton St., N.W., Atlanta 3.

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Better Projection Pays

THE COUNCIL FOR THE IMPROVEMENT OF THEATRES AND MOTION PICTURE PROJECTION
Member organizations

International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators
Society of Motion Picture and Television Engineers
Theatre Equipment Dealers Association
Theatre Equipment and Supply Manufacturers' Association
Altec Service Company
Lorraine Carbon Company
National Carbon Company
RCA Service Company
Theatre Owners of America

REQUEST FOR TECHNICAL ASSISTANCE

TO: The Council
℅ Theatre Owners of America
1501 Broadway, New York 36, N. Y.

I would like technical advice, including on-the-spot inspection, by qualified technical experts, on the following, for my theatre:

(I understand that the inspection, completely or in part, places me under no financial commitment of any type to any individual or firm)

- ☐ PROJECTION
- ☐ POWER SUPPLY
- ☐ SCREEN
- ☐ SEATING
- ☐ CARPETING
- ☐ SOUND SYSTEM
- ☐ AUDITORIUM ACCOUSTICS
- ☐ AUDITORIUM REMODELING
- ☐ MARQUEE
- ☐ EXTERIOR REMODELING
- ☐ DRIVE-IN SCREEN
- ☐ DRIVE-IN SPEAKERS
- ☐ DRIVE-IN RAMPS
- ☐ DRIVE-IN HEATERS
- ☐ BOXOFFICE CONTROL SYSTEM
- ☐ OTHERS (Please specify) ____________
  ____
  ____
  ____
  ____

The Equipment Dealer or Dealers With Whom I Do Business Are:

1. ____________ (Firm) ____________ (Address)
2. ____________ (Firm) ____________ (Address)

I use ____________ (name of firm if any) for sound service

I use ____________ (brand name) carbons

THIS REQUEST IS FROM ____________ (Your name and position)

OF ____________ (Your theatre or circuit)

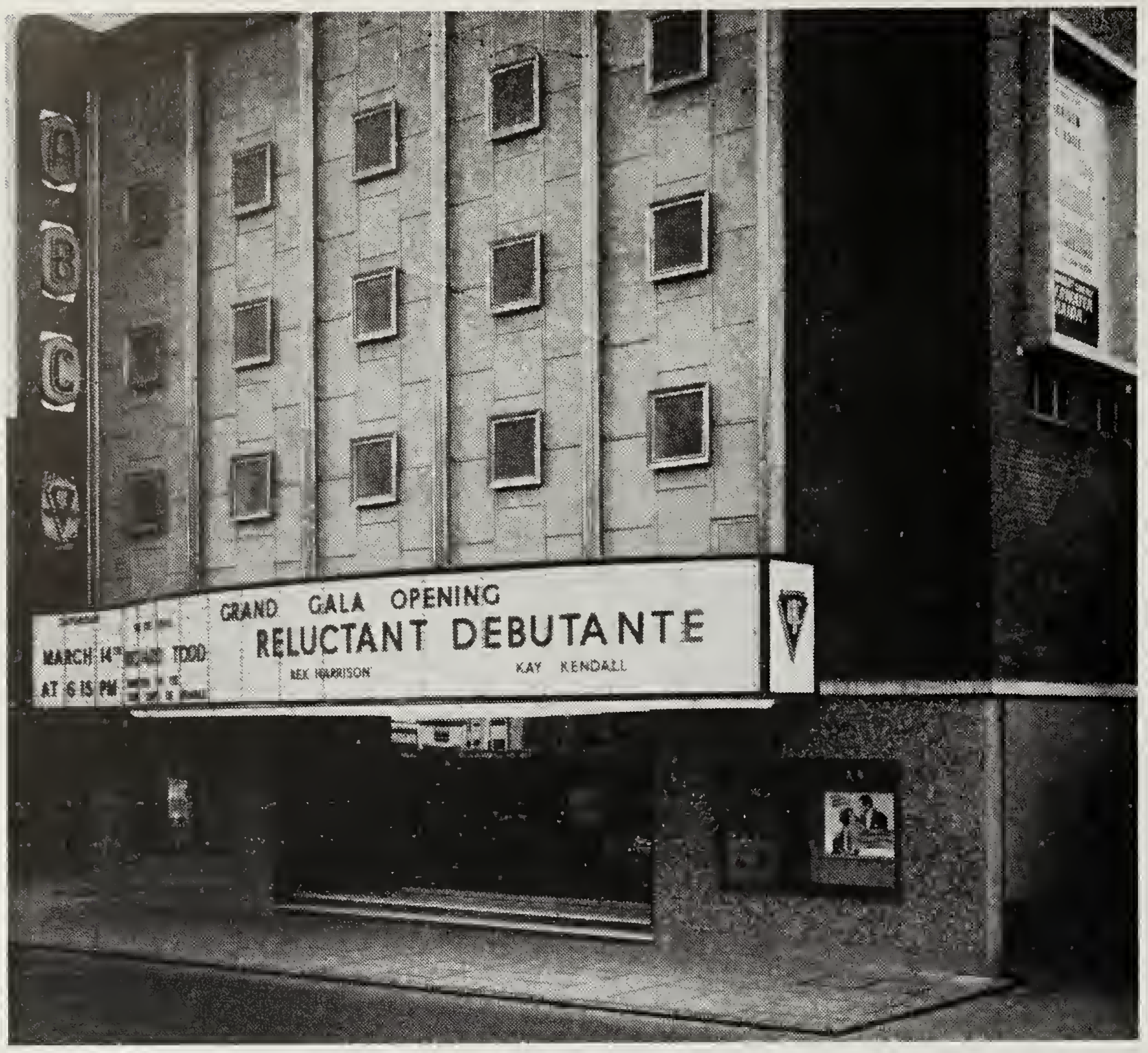
LOCATED AT ____________ (Your office address--street, city and town)

PHONE ____________ I can be contacted between the hours of ____________ (state hours) on ____________ (days of the week preferred)

Date of This Request ____________

(If the inspection involves your booth, it is suggested you have a qualified operator present. This would not be at the expense of the inspector or his firm)

BETTER PROJECTION PAYS



On The Site Of The Theatre Royal, A Showplace Since 1803 . . .

BRITAIN'S MOST MODERN CINEMA

Embodying the most advanced ideas and techniques in cinema design, the ABC, Preston, England, has been erected on the site of the Theatre Royal which, until it was demolished two years ago, has provided entertainment as a theatre and a cinema since 1803.

The most outstanding feature is found in the projection booth. The revolutionary Philips FP-208 Projector, which incorporates the SPP Discharge Lamp—in place of the standard arc has been installed. This latest form of gas-discharged lamp is a miniature version of the mercury street lamp and consumes only 800 watts. It is about the size of a clinical thermometer and not unlike it in appearance; the light of intense brightness is emitted from the centre part of the tube, three quarters of an inch in length with its own built in mirror.

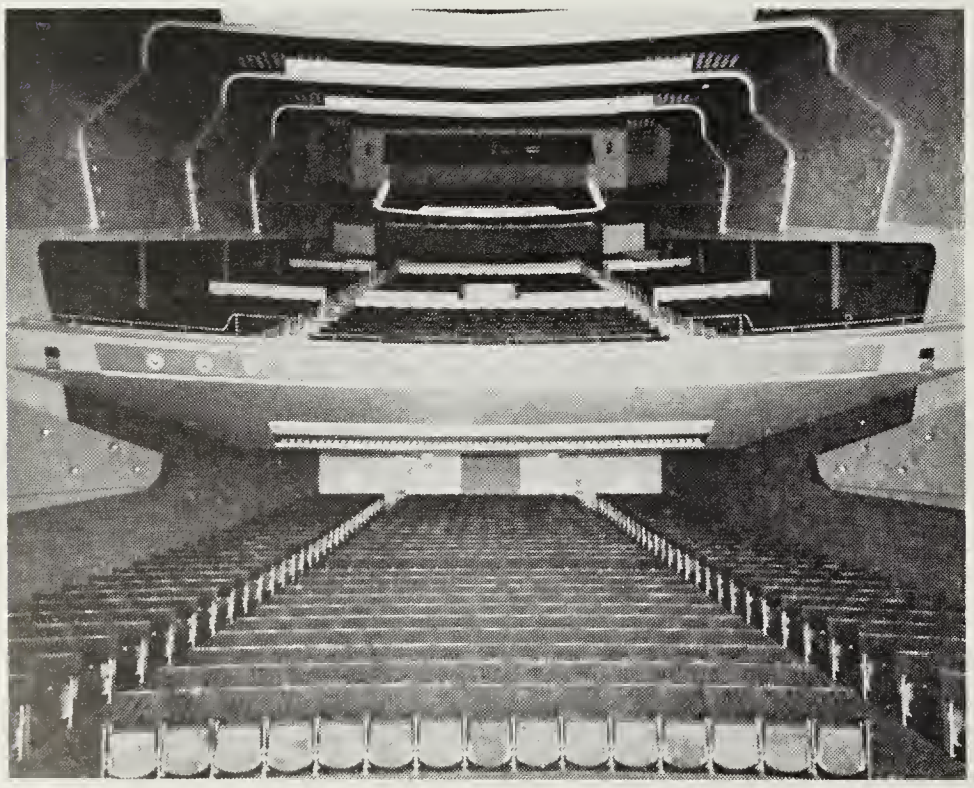
A unique feature of this lamp, which can illuminate the widest screens, is that it is not continuously alight. Current is applied in brief pulses 72 times a second, by means of special circuits triggered by the projector mechanism. The lamp is pulsed three times for every frame and the film moves down during every third blackout.

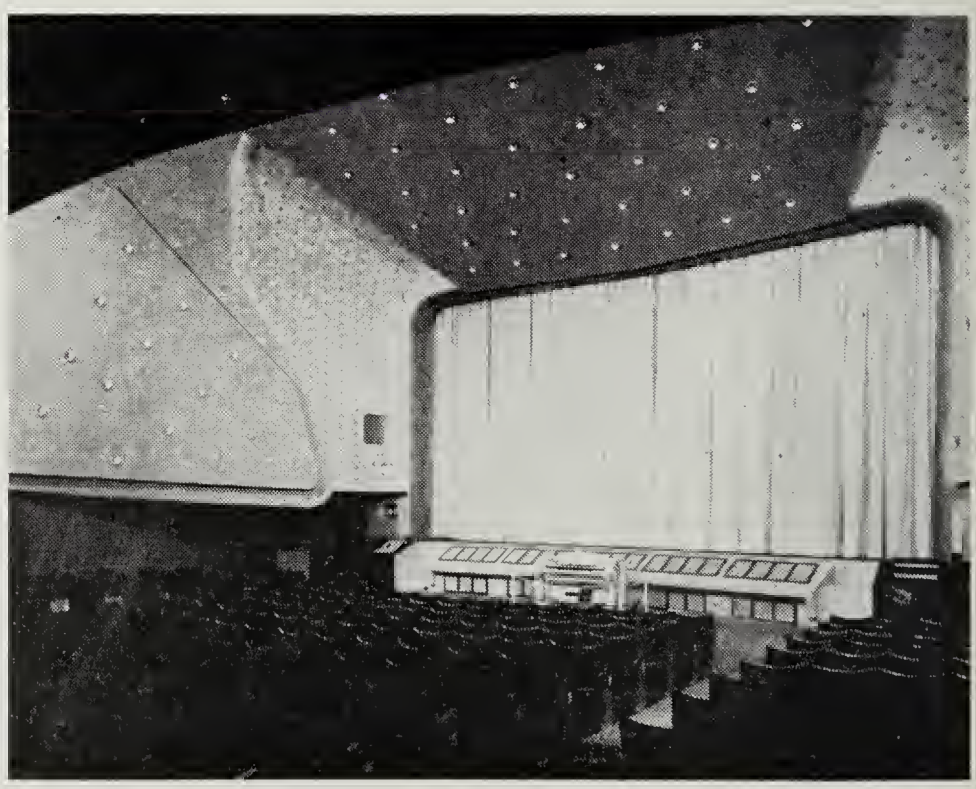
This eliminates the conventional shutter and the visible flicker from the screen. The light is used more efficiently and considerable economy is effected. Additional advantage is that the picture on the screen is of unvarying quality since spare lamps automatically replace failing ones. The light source is built into a water cooled housing about the size of a desk telephone. The complicated ventilation systems necessary for arc lamps are eliminated. The dominating feature in the exceptionally well equiped booth now are the 5000 spool boxes on the projectors.

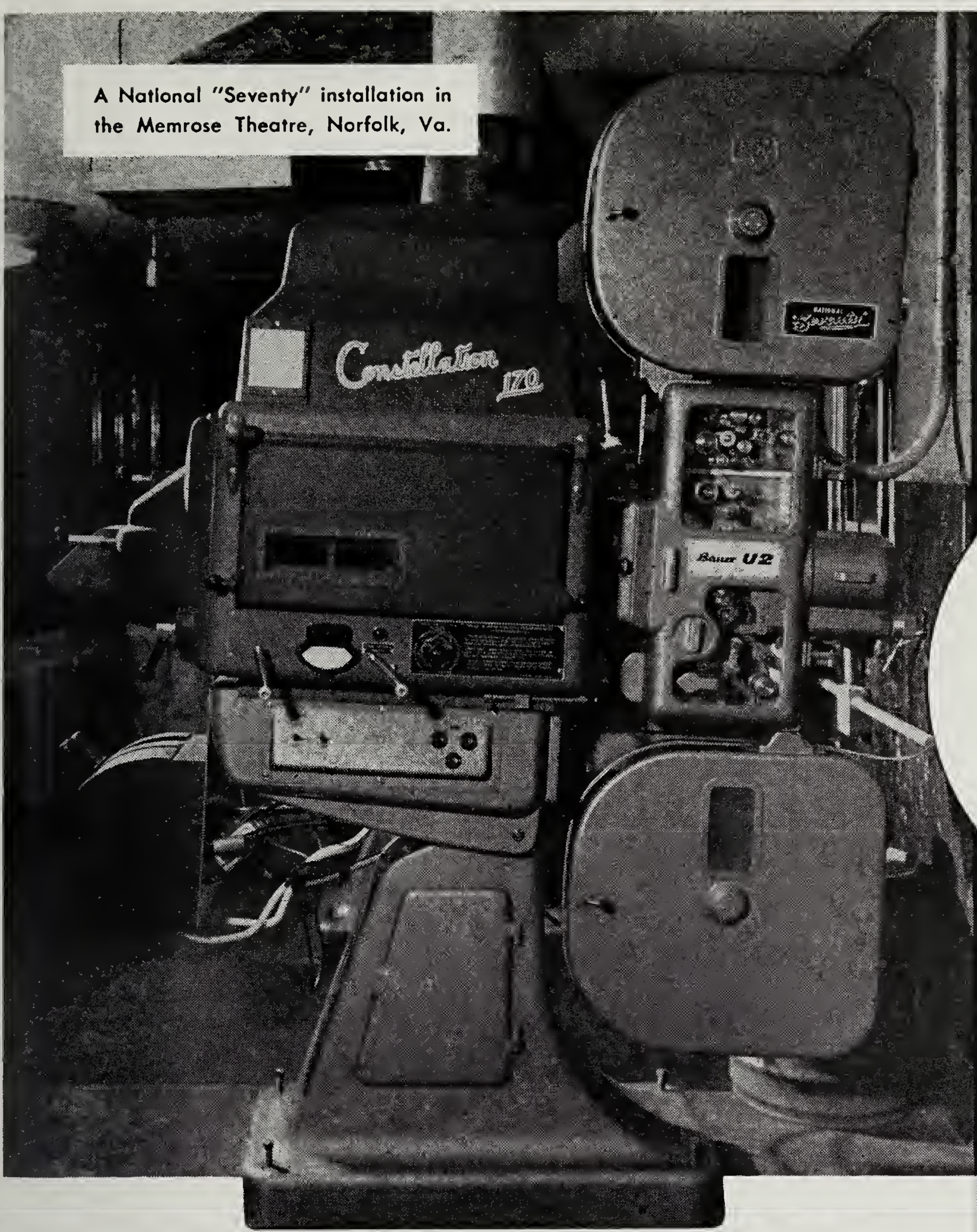
The main problem facing C. J. Foster, ABC architect, R. J. Westaway, deputy architect, and A. B. McMillan, architect in charge of design and site operations, was the shape of the site — long and rather narrow. This is particularly evident in the circle which sweeps steeply back over the foyers and is further emphasized by the projection booth being virtually slung from the roof to allow for the maximum capacity.

The exterior of the cinema was planned with a view to reducing maintenance to a minimum. Large areas of terrazzo and vitreous enamelled panels are incorporated within the frame of facing bricks. A plaque style vertical 'ABC' sign has been integrated into the design of the building. Below the six-foot-high illuminated canopy for program details, are illuminated publicity frames and armored plated doors affording a clear and attractive view of the foyer. The under can-

Continued On Page PE-13







A National "Seventy" installation in the Memrose Theatre, Norfolk, Va.

NATIONAL "Seventy" PROJECTION AND SOUND SYSTEM

the "70" with all the features!

70mm/35mm conversion in 2½ minutes!

The superb new design of the National "Seventy" permits truly hi-speed adaptability to any 35mm system—standard, wide-screen, Cinemascope, etc. With the "Seventy" you can schedule a program combining the two film sizes . . . converting from one to the other in a matter of minutes!

Special features of the National "Seventy":

- **Separate sprockets** are provided for each film width—single screw fastening of the sprockets means practically instantaneous removal.
- **Optical and magnetic sound** components are an integral part of the projector housing rather than separate "added-on" units.
- **Magnetic sound head** contains separate clusters for 4 and 6 channel sound reproduction.
- **Curved film gate** stabilizes focus and reduces film buckling. Adjustable tension of teflon runners assures steady projection with all film, new or old.
- **Lens mount** is rugged and exceptionally accurate—can accommodate any focal length lens for presentation of 70mm or 35mm.
- **Projector Drive** motor is connected directly to mechanism and provides for film speeds of 24 or 30 frames per second.
- **Automatic Circulatory Lubrication** eliminates need for special attention.
- **Cone type shutter** provides screen with maximum amount of light.
- **Motor-driven film take-up.**
- **Completely enclosed pedestal** tilts upward to 12° for drive-in use and downward to 30° for indoor use.

Call your National man
for complete specifications,
prices and delivery
on the "Seventy".

National Theatre Supply Company
92 Gold Street, New York 38, N. Y.
Branches Coast-to-Coast

NATIONAL THEATRE SUPPLY | A GENERAL PRECISION COMPANY

A subsidiary of
General Precision Equipment Corporation

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

TOM WERNER, Editor **August 12, 1959**

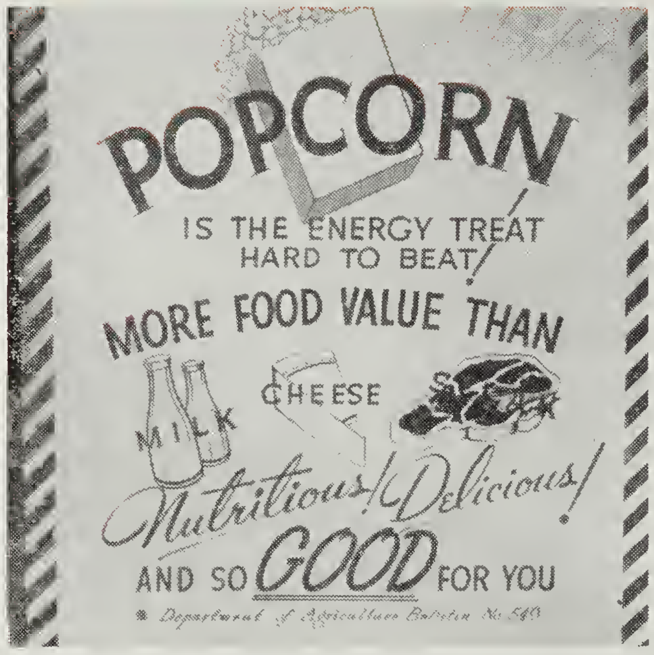
POPCORN: Sold On Sight

That space on a theatre's ledger between the red and black ink is often filled by popcorn — the cash returns from its sale, that is. And while popcorn is about as good as it is ever going to get, as far as the palate is concerned, merchandising methods in many individual theatres have fallen somewhat short of the rapid pace set by the growers and producers. Strangely enough, the theatreman can least afford that lag.

Popcorn has advanced from its comparatively tasteless state when it was first offered for sale, to the point where today's patron can take his choice from a pleasing range of flavors: cheese flavored popcorn, sugared popcorn (in a variety of colors), caramel popcorn and simply salted and buttered popcorn. Get the customer's eye to a brightly lit display and half the battle is won. There are few who dislike the exploded kernel and even fewer who can resist it in a flavored state. The problem, then, is to attract the customer's eye, let him know what is available through an appealing — taste appealing — display, and then sell him from a sanitary, sparkling dispenser.

In popcorn, as in any food product, the display is important because of the intimate relationship between sight and taste. If the eye sees something that appeals to the stomach, a sale has been made. But no matter how tasty the popcorn may be, if the display is drab there will be a dearth of customers.

The most popular innovation, as far as dispensing popcorn is concerned, has been the butter dispenser. When buttered popcorn was first introduced, it raised the average volume of popcorn sales in the theatre 40 to 90 percent. Most of this increase has become permanent, proving that the product has the long-lasting appeal of good flavor rather than that of a short-lived novelty. This strong appeal makes the task of selling easier as time goes on. After a while, the customer knows what the product tastes like, making it necessary only to remind him it is there. This can be done efficiently in a number of ways and depends almost wholly on display.



In case anyone needs to be convinced, this authoritative sign (note the source quoted at the bottom of the display) will convert the most skeptical patrons into happy, munching viewers.

The containers or cups themselves make excellent displays when tacked or stapled to back walls, stacked on counters or hung overhead, if they are colorful and attractive in design. It is important to keep up the displays as it is to have good displays at the introduction of a newly flavored popcorn, so that they should be continually refreshed.

In order that the product be as attractive to the patron as possible, it is vital that the popcorn is always fresh and hot and that the flavoring, whatever it may be, be kept pure. If buttered popcorn is served, the butter must be 100 percent pure butter and unadulterated. Also in evidence on the counter should be extra salt — in clean, filled containers — and napkin dispensers. The butter dispenser should be kept in view of the patron and spotlessly clean at all times.

At drive-ins, display is even more important because there is less time for the vending attendant to do any suggestive selling. This is particularly true when something new in the way of flavoring or a new package is being introduced.

The sale of popcorn need not end with the closing of the refreshment stand. It may prove profitable for the operator to install one or more of the sparkling fetching automatic popcorn vendors now available.

The sale of — and profit from — popcorn is limited only by the imagination and foresight of the individual operator. Innovations such as free samples, lobby displays accentuating the health nurturing value of popcorn, and other novel selling devices are the stock in trade of any imaginative showman.

FRESH
Buttered
POPCORN
...ies are your best entertai...

Only two samples of the sort of thorough merchandising the exhibitor must be prepared to carry on, these cups can be stapled or tacked along walls and hung from ceilings to attract attention to the flavor-rewarding cupful awaiting customers at the refreshment stand.

Fresh
POP CORN & PEANUTS
5¢
THE
CRETORS
POP CORN

This unique display is a sure crowd drawer. The old-fashioned cart, painted in bright eye-catching colors, will draw the curious together in the largest lobby and direct their attention to the venerability of popcorn. After all, if it was good enough for grandfather . . .

POPCORN
Hot Fresh
POPPED CORN
15

An automatic vendor can be especially valuable in a drive-in or other location where there is a peak rush period during which the refreshment stand attendant may not have time to suggest or personally serve all customers. Also, these machines never close. They sell through the last show.

LOGES
Have a Pepsi
Pepsi-Cola
Pepsi-Co
10¢
Flav

Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 clearly shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Commonwealth Amusement Corp., Crescent Amusement Co., Interstate Circuit, Inc., Malco Theatres, Inc., National Theatres, Inc., Skouras Theatres Corp., Stanley Warner Management Corp., Walter Reade Theatres, Inc., and many other theatre owners. *Get the facts and figures from your local Pepsi-Cola Bottler or write to: National Accounts Dept., Pepsi-Cola Company, 3 West 57th Street, New York 19, New York.*

Pepsi-Cola

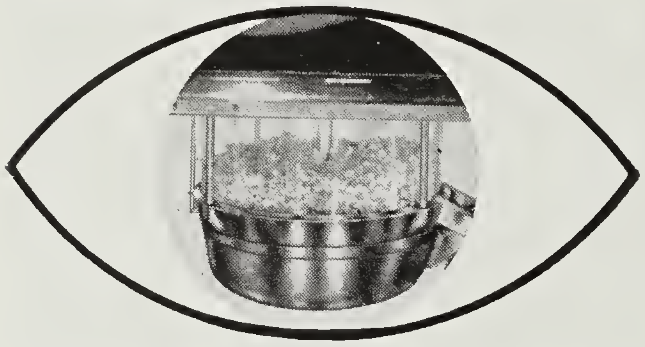
TOA-NAC Show Booths Sold

Theatre Owners of America have reported that a majority of the booths at the planned TOA-National Association of Concessionaires' Trade Show, have already been sold. The show will be held in the Hotel Sherman, Chicago, Nov. 8 through 11. The show is being directed by George G. Kerasotes, TOA president; Philip M. Lowe, NAC head; Lee Koken, NAC board chairman; and Arthur B. Segal. NAC exhibit chairman.

Worth Announces New Carbon

Research and development work on a new 13.6 carbon for wide film projection has been completed according to a recent announcement by Arthur Worth, sales manager of Diamond Carbons Division, Western Mercantile Corp. Worth said that the firm expects to make early delivery on the carbon.

You **SELL** because they **SEE!**



Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN **INCREASE PROFITS** WITH THE MANLEY **Vista Pop**®

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-859

Davee Demonstrates Century's Model JJ

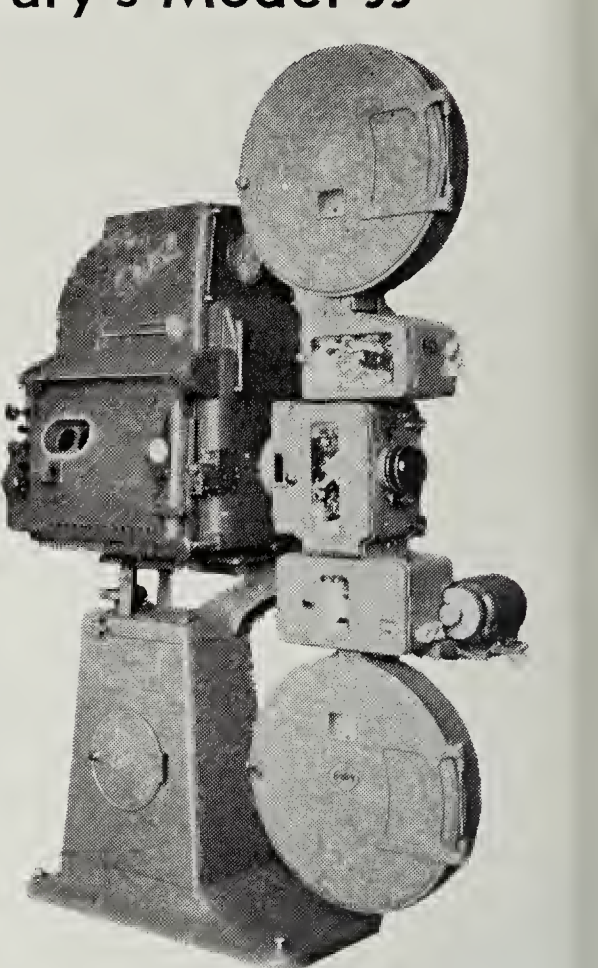
Adaptability to any film width, simplicity, and ease of handling were shown to be outstanding qualities of Century's Model JJ 70/35 mm Projector at a recent demonstration conducted by Century Projector Corporation president Larry Davee for the motion picture trade press. Davee is personally responsible for the design and construction of the Model JJ, which can be purchased as a standard 35mm projector and built into a wide-film projector whenever the exhibitor desires, by the installation of additional parts.

DAVEE

In actual timing Davee showed how the projector can be switched from 35 to 70mm operation, or vice versa, without undue haste, in 27 seconds. Commenting on the value of the Model JJ, Davee showed how all parts were marked—green for 35mm, red for 70 mm—on interchangeable parts and stressed the ease and simplicity with which the projector can be operated on either film width. He also foresaw greatly improved pictures for drive-ins with 70mm prints through the reduction of magnification necessary, thus permitting greater definition and picture clarity on the screen. Davee also revealed that Century had already delivered six of the Model JJ projectors, in pairs, to theatres in Minneapolis, the West Coast and Puerto Rico.

The Century Model JJ 70/35mm Projector is the only American designed and manufactured projector available. This projector meets all the American standards which have led the World since the first projector was designed and built by Thomas A. Edison, more than fifty years ago. Century is the only company in the World having designed all of the special film projectors that have been used, including the Waller Gunnery Trainers used by the United States Armed Forces in World War II, Cinerama, Horizontal Vista Vision and Technirama, Cinemiracle and other specialized film systems. The JJ Model follows the time proven design of having the projector mechanism, optical sound reproducer, magnetic sound reproducer, and upper and lower magazines in separate units, thereby adding strength, stability, ease of installation, simplified servicing, and the possible expansion of presently operating projection and sound equipment through modernization in progressive steps, Davee pointed out. Century has taken a long look forward to analyze possible future requirements for projection equipment and believes that the Model JJ is the answer to an equipment prepared for almost any forseeable expansion for the present 70mm and 35mm film dimensions, as well as other possible refinements.

The mechanism incorporates a double rear shutter system, an exclusive feature found only in the Century equipment. As a result of this feature the highest light efficiency is obtained with negligible flicker content. The design anticipates the use of optical systems having light speeds as high as F1.5.



Century Model JJ 70/35mm Projector with optical and magnetic sound reproducers.

It is the only projector that permits utilization of standard arc lamps, bases, etc., without necessity of costly modifications. The design further allows for complete interchangeability with all existing standard projection and sound systems, and thereby reduces installation time and expense to a minimum.

The magnetic and optical sound reproducers incorporate film stabilization which won an Academy of Arts and Sciences Award for "Improved Reproduction for Motion Picture Theatres and Studios." Since this Award was made, there has been no sound reproducer designed or built with an improved operating result as to warrent further recognition, Davee added. The magnetic reproducer incorporates separate 70mm and 35mm clusters (heads) designed and manufactured by the Ampex Corporation, also an American firm. These heads include fea-
The mechanism incorporates a double
tures contributing to improved sound reproduction and longer life.

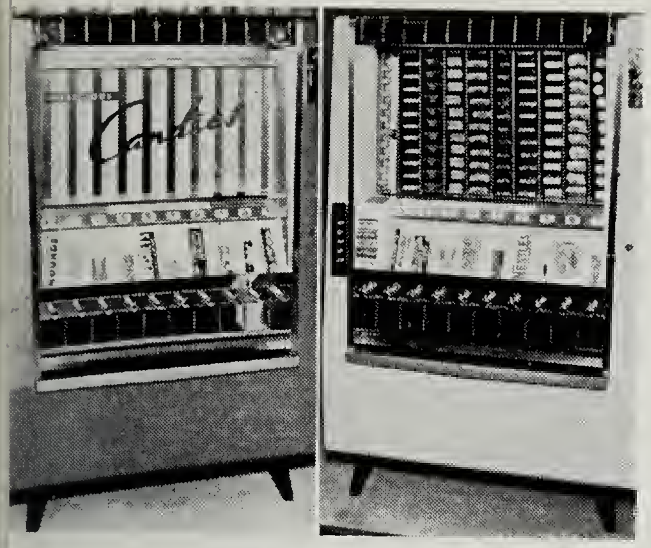
(*A complete description of the Century Model JJ 70/35mm Projector was published in the 16th annual THEATRE CATALOG issue of MOTION PICTURE EXHIBITOR, April 1, 1959*)

Bennett Names Kissh

John A. Kissh, of Dallas, has been appointed manufacturer's representative for the Bennett Manufacturing Company in Texas, Oklahoma, Arkansas and Louisiana, according to a recent announcement by F. L. Pipolo, Bennett general manager. Kissh will offer the entire Bennett waste receptacle line.

Carbon Promises More Light

A new 9mm High Intensity positive projector carbon that can produce up to ten percent more light for today's larger theatre screens has been announced by National Carbon Company, a division of Union Carbide Corp. Amperage for the new carbon has been increased from the previous 75 to 85 ampere range to a top of 90 amperes, and this increase in maximum current makes possible ten percent more light at the same burning rate, the company reports. This additional light is especially important to 9mm projection systems operated in connection with today's giant screens that demand more screen light for optimum performance, the firm states. If the operator chooses, the new carbon can be operated at the same light level, at which rating it will burn up to 12 percent longer.



Series 510 And 560

New Merchandisers Set For Fall Delivery

A new series of candy merchandisers scheduled for September delivery has been announced by A. F. Diederich, president of National Vendors, Inc. The new series will utilize the same time-tested and operator-proved National all-manual vending mechanisms and will feature an open front, full view display to create more product eye appeal, it is claimed.

Known as the Series 510 and 560 Deluxe Candy Merchandisers, the machines will feature "on location interchangeability" of standard or double width shelf columns of 20 or 24 capacity. The deluxe series can be purchased with open front window display or closed display by incorporating the use of a decorated panel. All deluxe series merchandisers have indirect illumination as a standard feature. The 510 model has ten selections, a total capacity of 240 bars, and vends them at two prices, five and ten cents, incorporating a self-loading nickel change maker, the company states.

The series 510G has 14 selections, nine bar selections and five gum and mint selections, with a total capacity of 416 units. The series 560 and 560G incorporate the same features as the 510 series, except for the coin registration. The 560 utilizes the all-coin all-manual register, also known as the ACMR recorder, allowing the vending of merchandise at one, two, or three different price levels ranging from five to 60 cents in multiples of five. The series will be available in blue, gray, green and coppertone Hammerloid finishes with wheatwood and ebongold as optional colors.

Chicago SMPTE To Meet

The Chicago Section of the Society of Motion Picture and Television Engineers will hold its annual regional meeting in cooperation with the 13th Annual Conference of the University Film Producers Association, August 17-21, at Purdue University, Lafayette, Indiana.

Highlights of the week will be a demonstration of modern lighting and sound equipment in Loeb Playhouse on the university campus, and a demonstration of Projection TV and videotape, the latter by gianTView Television Network Division. A major portion of the SMPTE program will be devoted to in-company film production, contract report films, training films and promotion and sales films. The UFPA section of the program will concern the future of UFPA, UFPA audiences, university roles and UFPA tools.

Popcorn Processors, Institute Vote Merger

The Popcorn Institute and the Popcorn Processors Association have voted to merge into one group, the Popcorn Institute. The move was made at a recent meeting in Chicago. Popcorn Institute executive director William E. Smith stated that "the merger will strengthen the cooperative efforts of the popcorn industry and will permit a much greater emphasis on vitally needed promotional activities.

"Formerly," Smith explained, "the Popcorn Processors Association fulfilled almost all of the functions of an industry trade association, including product development, and the distribution of needed industry information to members. The Institute was originally formed to act as the promotional arm of the industry. The merger will eliminate the possibility of duplication of effort as well as permit the focusing of greater attention on the industry's prime goal, the sale of more popcorn.

Artoe Donates Prize For Idea

Lee Artoe, president of Electro Carbons, has donated a trophy to be suitably engraved and presented at the 40th Annual Convention of Allied Theatres of Michigan, Sept. 23-24, to the theatre owner who submits the best business-building idea which can be profitably used to increase business in other theatres.

All ideas are to be submitted in writing in as brief a manner as possible. The ideas must be submitted in writing prior to the Convention, but everyone will have an opportunity to explain his idea in his own words during the Convention's business-building session.

new *model H projector mechanism:*

NEW "AIR-FLOW" VENTILATION — Reduces destructive heat and shutter noise.

NEW INTERMITTENT MOVEMENT — Larger star and cam, simplified service and maintenance.

NEW 4" LENS MOUNT Easier to focus. Will take any lens. Reduces focus drift.

NEW CURVED FILM TRAP — Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:
CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

AIRFLO Rocking Chair Loge

the most luxurious comfort ever to attract patrons

By virtue of a special spring base mechanism, the "Rocking Chair Loge" retains the scientifically correct pitch of seat to back regardless of how the occupant shifts his weight or position.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office ... often at premium prices. Long, dependable service and low maintenance costs assured by the high grade steel construction further contribute to your profit picture.

Write for new Theatre Seating catalog

HEYWOOD-WAKEFIELD HEYWOOD WAKEFIELD HW EST 1826 *Theatre Seating Division*, Menominee, Mich.

Steenbeck Machines Being Offered In U.S.

The Steenbeck line of editing, viewing and re-winding machines, made in Germany, is now being offered for sale in the United States by their representatives, the Gaston Johnston Corporation. The equipment is currently in use in Germany, Scandinavia, France, England and many other European countries and in much of Australia, Asia and South America.

The line includes two, four, and six film editing machines for 16mm, 35mm and Cinemascope film, motorized re-winding tables for 16mm, 35mm and combination 16/-35mm film, the company states.

The company offers the following features in its equipment:

1)—quiet, safe and easy to operate with no danger of getting fingers caught in reels. Easy to learn. Loops are non-existent.

2)—a large viewing screen (eight and a quarter by 11 and a half inches) and excellent magnetic and optical sound reproduction. No need to change rollers for magnetic or optical sound.

3)—Infinitely variable editing possibilities with rapid adjustments possible in locating exact video and audio frames.

4)—spacious table top on which all splicing, editing, etc., can be done while operator is seated at equipment.

Certain models feature motorized rewinders, with other models especially made for cinemascope and six plate models (two for video, four for audio) can be supplied, the company states.

try a **FREE** working **SAMPLE!**

popsit plus!

will bring more profit to the most profitable concession in your theatre!

ONE GALLON
7.7 LBS.
popsit plus!
UNSURPASSED FOR POPPING CORN
CHOICE PEANUT OIL ARTIFICIALLY COLORED AND FLAVORED
REFINED AND PACKED BY C. F. SIMONIN'S SONS, INC. PHILADELPHIA 34, PA.

America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

U.S. SUPPLY DEALERS

Continued From Page PE-5

*NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 3.
*WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 N. Walton Ave., N.E., Atlanta 8.
*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah.
*SOUTHEASTERN THEATRE EQUIPMENT COMPANY, 203 Luckie Street, N.W., Atlanta 1.

ILLINOIS

*ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Avenue, Chicago 5.
*NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5.
*AN-GAR, INC., 2831 N. Clark St., Chicago.
MOVIE SUPPLY COMPANY, INC., 1318 S. Wabash Ave., Chicago.

INDIANA

*GER-BAR, INC., 442 N. Illinois St., Indianapolis 4.
*NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois St., Indianapolis 4.
PROJECTION EQUIPMENT COMPANY, Union City.

IOWA

*DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9.
NATIONAL THEATRE SUPPLY COMPANY, 1120 High St., Des Moines 9.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1.

KENTUCKY

*FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2.
*HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2.

LOUISIANA

*HODGES THEATRE SUPPLY COMPANY, INC., 1309 Cleveland Ave., New Orleans 13.
*NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 13.
*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 13.
*ALON BOYD, P. O. Box 362, Shreveport.

MARYLAND

*J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18.
*NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2.

MASSACHUSETTS

AMERICAN THEATRE SUPPLY COMPANY, 646 Washington St., Boston.
*CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16.
*INDEPENDENT THEATRE SUPPLY COMPANY, INC., 20 Melrose St., Boston 16.
*MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16.
*MAJOR THEATRE EQUIPMENT COMPANY, 44 Winchester St., Boston.
*NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16.

MICHIGAN

*AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.
*"ERNIE" FORBES THEATRE SUPPLY, 212-14 W. Montcalm St., Detroit 1.
*NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1.
*RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2.
*AVED THEATRE SERVICE, 830 Lumber Exchange Bldg., Minneapolis.
*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.
*FROSCH THEATRE SUPPLY, 1111 Currie Ave., Minneapolis 3.
*MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3.
*NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3.

MISSOURI

*MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8.
*NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8.
*SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8.
*STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8.
*NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3.

NEBRASKA

NATIONAL THEATRE SUPPLY COMPANY, 307 N. 16th St., Omaha.

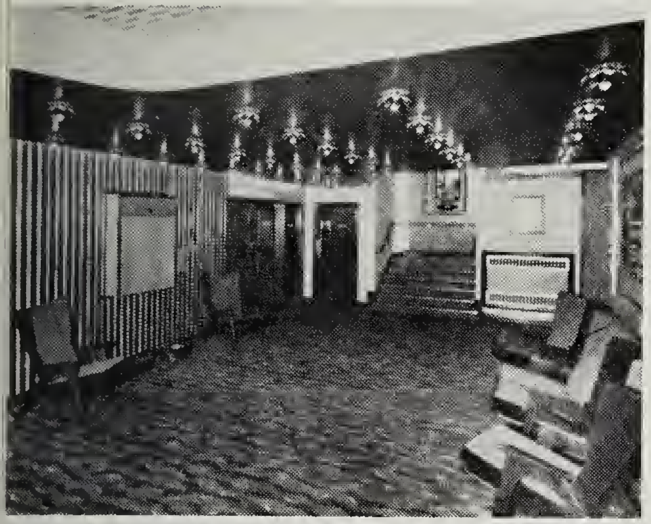
Continued on Page PE-14

BRITAIN'S CINEMA

Continued From Page PE-6

opy lighting consists of cold cathode in plastic moulds terminating against a mirror.

In order that the facade may be as attractive after dark as in daylight, a number of vertical features have been installed on the front elevation which conceal continuous runs of red, green and blue neon tubing. Some 1000 feet of tubing have been used, all of which is electronically controlled and can be made to rise and fall in intensity on any individual color or allowed to cycle continuously over the whole range of the spectrum.

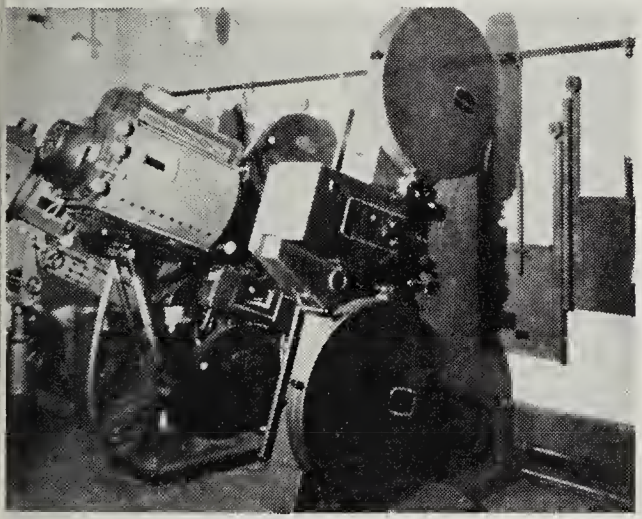


The lobby features outstanding comfort in seating facilities. The doors lead to to loges. Plush carpeting has been used throughout.

In the entrace foyer, the kiosk and pay boxes of striking contemporary design fit snugly into recesses. The adjacent staircase to the stalls provide completely independent circulation from circle patrons. Beyond the entrance foyer are the stairways to the circle and offices.

The auditorium wall surfaces are treated in simple colors and lighting is provided by flourescent lighting under dimmer control to form part of the architectural treatment. Illuminated motifs grace the side walls. The concentration of design within the anteproscenium walls and floating ceiling above leads the eye to the proscenium which is dressed with simple but colorful curtains illuminated from the balcony front.

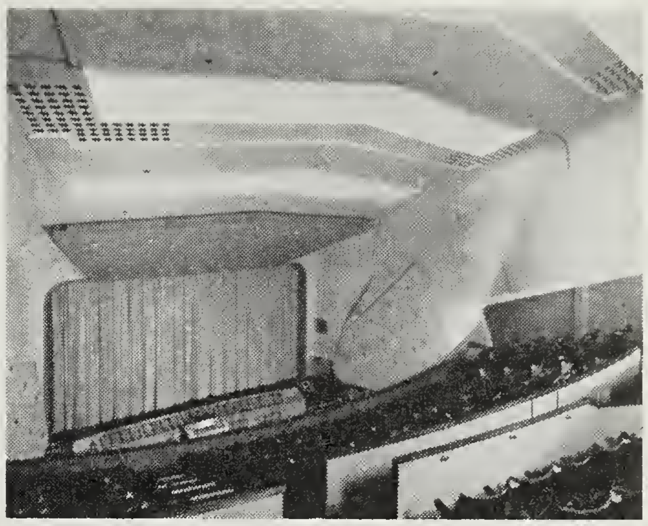
Some 13 miles of electrical cable was used. The auditorium lighting in the main is of an indirect nature and comprises 550 feet of fluorescent tubes, electronically controlled, to permit the lighting intensity to be reduced or increased at any desired speed. The dimming sequence is predetermined so that the light dims from the back of the auditorium towards the stage and the procedure is reversed when lighting is switched on. The same system controls the direct lighting consisting of some 86 decorative downlighters placed to focus the eye on the stage opening.



This was the first Philips FP 208 Projector with the SPP Discharge Lamp to be installed anywhere. The dominant feature of the projector is the spool box. The lamp house is about the size of a telephone.

The 1,519 seats are all upholstered with deep foam rubber mounted on resilient tension spring foundations and covered in a closely woven English velvet of contemporary design. The Dawson seating has been installed to give the patron the maximum leg room and access between rows. The auditorium is carpeted throughout.

To safeguard patrons' health and comfort, fresh, warm or cooled air is pumped into the auditorium at the rate of 1,000 cubic feet per person per hour or 25,000 cubic feet per minute. To ensure perfect distribution two plants, one by the stage and the other at the rear of the circle, have been installed. This will also prevent tobacco smoke impairing the light between the projector and the screen.



A view of the auditorium from one-third of the way back in the balcony.

The Philips projection, sound, and public address equipment were specially made for the ABC Preston, at Eindhoven, Holland, supplied by J. Frank Brockliss, Ltd., through Pathe Equipment, Ltd.

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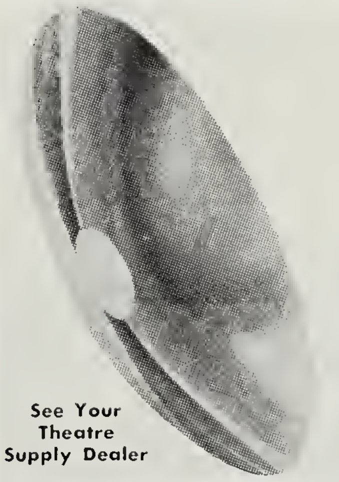

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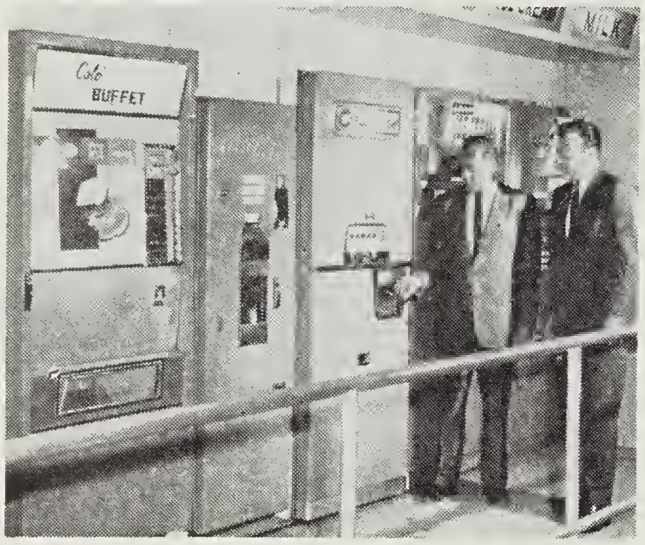
Plan For Vendor Installations Announced


John A. Hopson (left), president of Vending Industries, Inc., shows a typical multi-unit vending machine installation to Arthur F. Silbert, vice-president of Standard Financial Corporation.

A new plan for the sales, long-term leasing and financing of full-line, multi-unit vending machine installations has been announced by Vending Industries, Inc., and Standard Financial Corporation of New York. Vending Industries, Inc., a pioneer in vending machine sales, offers a vending operator the opportunity to set up a full-line, multi-unit vending installation and choose only those types and brands which he wants. A vending operator can acquire the specific brands and models of machines he wishes on a single sales or long-term lease contract.

In the past, the operator has had to arrange for his sales and financing with many distributors and financing sources in order to obtain the particular type or brand of machine he wanted. Under the new system, the operator simplifies his purchasing and financing. He can contact Vending Industries, Inc., for any model or brand he wishes, sign one contract and make only one down payment. Vending Industries, Inc., furnishes all the desired vending machines.

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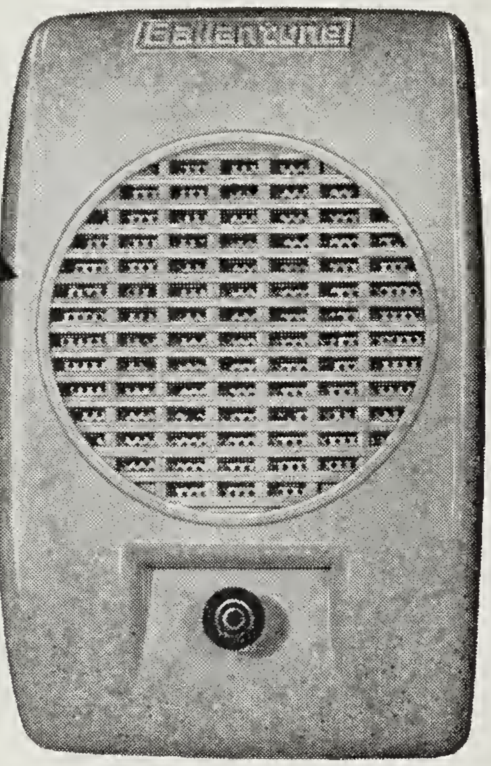
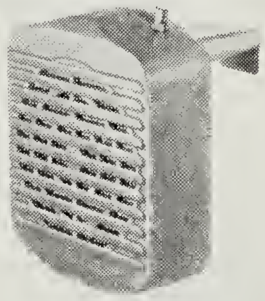


Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series



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Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

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U.S. SUPPLY DEALERS

Continued From Page PE-12

*QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange.

NEW MEXICO

*EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis.

NEW YORK

*ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4.
*NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4.
*AUBURN THEATRE EQUIPMENT COMPANY, 5 Court St., P. O. Box 112, Auburn.
*EASTERN THEATRE SUPPLY COMPANY, INC., 496 Pearl St., Buffalo 2.
*NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2.
*CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 Ninth Ave., New York 36.
CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 630 Ninth Avenue, New York 36.
*CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18.
*JOE HORNSTEIN, INC., 341 West 44th St., New York 36.
*NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18.
*PHILIPS EXPORT CO. (Division of North American Philips Company, Inc.), 100 East 42nd St., New York 17.
*S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19.
WESTREX CORPORATION, 111 Eighth Ave., New York, N. Y.

NORTH CAROLINA

*CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte.
DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1.
*HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte.
NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1.
*STANDARD THEATRE SUPPLY COMPANY, 219 S. Church St., Charlotte.
THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte.
*WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2.
*STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro.
*STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence blvd., Charlotte

OHIO

*AKRON THEATRE SUPPLY, INC., 980 N. Main St., Akron 10.
*MID-WEST THEATRE SUPPLY COMPANY, INC., 1638 Central Parkway, Cincinnati 10.
*NATIONAL THEATRE SUPPLY COMPANY, 1716 Logan St., Cincinnati 10.
*NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Ave., Cleveland 14.
OLIVER THEATRE SUPPLY COMPANY, INC., E. 23rd & Payne Ave., Cleveland 14.
DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 9.
*THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4.

OKLAHOMA

*NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2.
*OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2.

OREGON

*MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton.
*MODERN THEATRE SUPPLY, INC., 1935 N. W. Kearney, Portland.
*B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9.

PENNSYLVANIA

*BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7.
*NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine St., Philadelphia 7.
*SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7.
ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19.
*NATIONAL THEATRE SUPPLY COMPANY, 86 Van Braam St., Pittsburgh 19.

RHODE ISLAND

*RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence.

SOUTH CAROLINA

*TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville.

Continued On Page PE-16

New Label, Program For Todd-AO Projector

A brand name switch and accelerated production program of their 70/35mm wide film production equipment has been announced by Niels Tuxen, manager of the Motion Picture Equipment Division, North American Philips Company, Inc. The projector, known previously as the Todd-AO, Phillips/Todd-AO or Philips projector is now being marketed under the Norelco label, a trade mark well known on electric shavers, tape recorders, radios and dictating machines—all widely advertised and distributed.

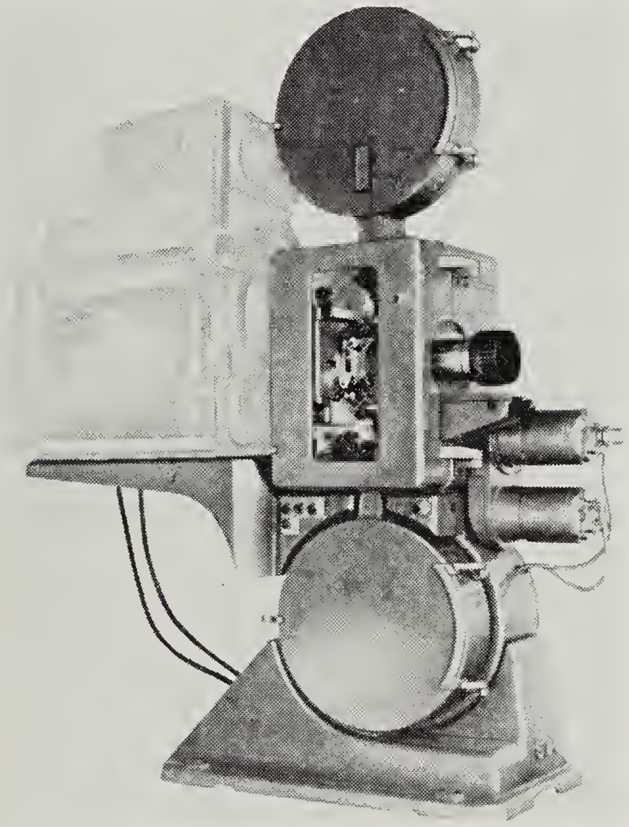
In an effort to meet the widespread demand for his firm's product, Tuxen outlined a three-fold program aimed at assuring steady and adequate production of projector heads, base assemblies and lenses for wide-film projectors. The program is:

1. — Production of projector heads at the plant of Philips of The Netherlands, suppliers to North American Philips Company, Inc. will be stepped up to assure a continuous and increasing flow of assemblies.

2.—An increased supply of prewired base assemblies from Philips Electronics, Inc. of Mount Vernon, New York, a publicly listed corporation.

3.—A steady flow of lenses for 70mm projection already arranged for, from the ISCO Optische Werke of Goettingen, West Germany, for whose lenses North American Philips Company, Inc. act as distributors.

Tuxen pointed out that North American Philips is an independent American Company which will utilize its American know-how to obtain the large-scale production needed without sacrificing the proven quality of its 70/35mm projector. The firm, through its distributor, The Todd-AO Corporation, has 79 theatre installations with its equipment in the United States—a high among firms in this country—with 75 more throughout the rest of the world. The Norelco Universal, designed from the ground up as a 70/35mm projector with unitized construction for steady projection, also features speedy convertibility from one film size to the other, adaptability to wide screen film of any aspect ratio, a curved gate to prevent film buckle, longer life of prints when projected on NORELCO, and easily handled conversion to any type of 70mm process. There is no tricky film threading necessary on the NORELCO and any modern domestic high-power arc lamp is adaptable without loss of efficiency. The projector has built-in change-over and power supplies and is adjustable for all projection angles from 28 degrees down to the upward angles required in drive-ins.



The Norelco Projector, formerly known as the Todd-AO, Philips, and Philips-Todd-AO.

Tuxen also stated that the Norelco Universal 70/35 projector is the only such projector which to date has secured approval by Underwriters' Laboratories.

Noting the increased exhibitor interest in wide film projection, also drive-ins, and the attention film producers are giving to 70mm productions, Tuxen promised that his firm will make a concerted effort to fulfill the demand. Distribution of Norelco 70mm equipment is handled through The Todd-AO Corporation.

Sweden Introduces Smaller Fountain Unit

A small automatic fountain system designed to do a big job has been unveiled by the Sweden Freezer Manufacturing Company. Two and a half feet wide by seven feet in length, the Sweden Automatic Fountain System consists of three units, the Sweden ShakeMaker, Sweden Soft-Serv Fountain—with built in SodaServer, and the Sweden Soft-Server. Each component is a separate unit so that the fountain system can fit any physical requirement and handle any work load by employing any number of separate units. The design permits all units to fit smoothly together with all flush joints.

New developments introduced by the Sweden firm include machine-wide drip trays, inclusion of the ShakeMixer as standard equipment on all ShakeMakers and "easy-grip" handles on mix storage tank lids. An additional model of the Soft-Serve Fountain, employing a high pressure carbonation system in the soft drink dispenser for greater adaptability, has also been added to the line.

Short Focus Adapter

A high-quality short focus adapter, designed to function jointly with present available high quality prime lenses in focal lengths from 3.5 to 6 inches, has been announced by Vicom, Inc. The adapter reduces the focal lengths cited by half, the resulting lens measuring 1.75 to 3 inches, it is claimed.

Well corrected for aberrations, including distortion and color, it actually improves the existing prime lens, the manufacturer states. Its size assures maximum light transmission and non-vignetting coverage of all high speed lenses, it is claimed. Vicom also states that the design is entirely new, patent applied for, so as to produce results never before obtained with short focal lens systems.

General Film Lab to Expand

General Film Laboratory, Inc., will expand its offices and film processing laboratory in downtown Detroit, according to a recent announcement by Val C. Zurek, president. Contracts have been awarded for an addition which will approximately double the size of the firm's present facilities.

General Film will install equipment to expand its services in both color and black and white film processing.

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....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
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....Cups
....Cup Dispenser
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....Projection Arc Lamp
....Projector Parts
....Pedestals
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....Reflectors
....Rewinds
....Rheostats
....Screens
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....Sprockets
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....Change Making Machines
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....Ticket Machines
....Ticket Registers
....Turnstiles

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....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
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....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
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Strong Produces Brochure

A new brochure which details the progress in the development and improvement of techniques used in slide projection has just been produced by The Strong Electric Corporation.

It shows how the area of commonly used screens has been enlarged up to 100 times during the past third of a century, and tells why a constant increase in the brilliancy of light source at the projector has been necessary. Illustrated and described is modern equipment which will brilliantly project ordinary 3¼" x 4" and 2" x 2" slides on screens up to 30 feet wide in rooms which need not be darkened.

Royal Crown Report

Earnings of Royal Crown Cola Company for the six months ended June 30, 1959, amounted to $869,321 (84 cents per share), after providing $820,000 for federal and state income taxes, according to a company report. This compares with earnings of $636,870 (62 cents per share) reported for the comparable 1958 period, after providing $726,000 for federal and state income taxes. Sales of the Company's products reached an all time high for the first six months period of 1959, it is claimed.

U.S. SUPPLY DEALERS

Continued From Page PE-14

SOUTH DAKOTA

*AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls.

TENNESSEE

*NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2.
*TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3.

TEXAS

*HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8.
*HER8ER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1.
*NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1.
*EL PASO THEATRE EQUIPMENT COMPANY, 7522 Monterey Drive, El Paso.
*SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1618 Austin Street, Houston 3.
*INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2.
*MODERN SALES AND SERVICE, INC., 2200 Young St., Dallas.

UTAH

*INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1.
*NATIONAL THEATRE SUPPLY, 256 E. First South St., Salt Lake City 1.
*SERVICE THEATRE SUPPLY COMPANY, 256 E. First South St., Salt Lake City 1.
*WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1.

VIRGINIA

*NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4101 Hampton Blvd., Norfolk 8.
*PERDUE CINEMA SERVICE, 36 Kirk Avenue, S.W., Roanoke.

WASHINGTON

*AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1.
*MODERN THEATRE SUPPLY, INC., 2400 Third Ave., Seattle 1.
*NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Ave., Seattle 1.
*8. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1.

WEST VIRGINIA

*CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21.
*LOVETT AND COMPANY, Box 1127, Clarksburg, Offices: U. S. 19, Weston.
*THEATRE SERVICE AND SUPPLY COMPANY, Box 1389, Huntington.

WISCONSIN

*VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave,. Milwaukee 8.
*NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3.
*THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3.

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SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 62 No. 14
AUGUST 12, 1959

ALLIED ARTISTS

Surrender — Hell

MELODRAMA
85M

Allied Artists

(Filmed in the Philippines)

ESTIMATE: Good action yarn for program.

CAST: Keith Andes, Susan Cabot, Paraluman, Nestor De Villa. Executive producers, Paul Schreibman and Newton P. Jacobs; produced by Edmund Goldman; directed by John Barnwell.

STORY: Keith Andes as Lt. Donald D. Blackburn goes into hiding when the Japs take over the Philippines, and he organizes guerrilla bands to harass the enemy. He manages to escape capture despite a huge price set on his head by the Japs. He is aided by native girl Susan Cabot in his initial escape, after which another native girl, Paraluman, fights by his side. They fall in love. General MacArthur prepares to recapture the islands and word is sent to Andes to capture an important strongpoint. The invasion is successful, but Paralumen has died in the fighting. Andes is promoted to Lt. Colonel and ordered to rejoin the regular army.

X-RAY: Featuring an interest-holding yarn as well as some unusual and realistic battle scenes, this entry is a good one for the program where an action feature with some good dramatic moments is indicated. The performances are competent, as are direction and production. The screenplay is by John Barnwell, based on the book, "Blackburn's Headhunters," by Philip Harkins.

AD LINES: "The Regular Army Was Never Like This"; "An Action-Packed Yarn About Guerrilla Resistance In The Philippines."

COLUMBIA

The 30 Foot Bride of Candy Rock

COMEDY
73M

Columbia

ESTIMATE: Okay entry for the kiddies.

CAST: Lou Costello, Dorothy Provine, Gale Gordon, Jimmy Conlin, Charles Lane, Robert Burton, Will Wright, Lenny Kent, Ruth Perrott. Produced by Lewis J. Rachmil. Directed by Sidney Miller. Executive producer, Edward Sherman.

STORY: Everything in Candy Rock is owned by Gale Gordon except for the rubbish collection run by Lou Costello. Gordon's niece, Dorothy Provine, is in love with Costello, but Gordon refuses to let them see each other. When Costello is not collecting garbage, he is working on an electronic machine which he hopes one day will make his fortune and advance the cause of science. When a TV personality appears in town to interview Gordon, the latter is forced to change his nasty character to one of sweetness and light for he hopes to use the telecast as a jumping-off place to run for governor. He tolerates Costello more than usual. Costello sneaks Provine out of the house and takes her to a mysterious canyon, where she grows to a height of 30 feet. When Costello seeks help from Gordon, the latter suspects that his attentions have been more than casual, and he insists that they get married. They are, by a nearsighted parson who misplaced his glasses. The Army on war maneuvers is bewildered by the huge Provine, but before they can harm her, his electronic machine turns her into a normal-sized female, and the future looks bright for the pair.

X-RAY: You have to see some of this to believe it, but even so it should prove to be good for the kiddie viewers and for those many adults who were fans of the late Costello over the years. The story makes no sense whatever, the performances are fair, and direction and production are okay. There are a number of laughs built-in, and it should do alright in the supporting slot of the program and/or as a special kiddie show entrant. The screenplay is by Rowland Barber and Arthur Ross, based on a story by Lawrence L. Goldman.

AD LINES: "A Science Friction Masterpiece In Amazoscope"; "Here's The Tall And Short Of It."

The Tingler

MELODRAMA
80M

Columbia

ESTIMATE: Gimmicks will help horror meller.

CAST: Vincent Price, Judith Evelyn, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Coolidge. Produced and directed by William Castle.

STORY: Doctor Vincent Price is experimenting with a phenomenon often witnessed in electrocutions, a "tingler" force in the human body which is deadly unless tension is released by screaming. His two-timing wife, Patricia Cutts, is exposed to him by his sister-in-law, Pamela Lincoln, whose fiancee, Darryl Hickman, is his assistant. Price, in a quarrel wth Cutts, forces her into a laboratory. When she faints, he x-rays her and discovers a definite "tingler" organism. Upon recovering, Cutts swears vengeance on Price. Price continues his dangerous experiments. He is asked by Philip Coolidge, operator of a dingy, silent movie house, to attend his sick wife, Judith Evelyn, a deaf mute. Strange things happen, and Evelyn is literally frightened to death. Price performs an autopsy and isolates the "tingler" in a box. Learning of this, Cutts give Price knock out drops, releases the 'tingler," which crawls to strangle Price, but his life is saved. With Hickman's aid, Price tries to destroy the "tingler," but finds it indestructible. They decide to bury it, but find Evelyn's body missing. They find it in the apartment over the movie house, but the "tingler" escapes and finds its way to the theatre below. Once more captured, the story ends.

X-RAY: Basically a low-budget offering, this horror opus is accompanied by an effective campaign, gimmicked to the hilt. This results in audience participation and evident enjoyment. In black and white, there are scenes of a tub full of blood and faucets pouring out blood. The blood is shown in bright red with great effectiveness. Houses where the film is shown are to be equipped with "tinglers," small buzzer-like cases attached to every 10th seat, which when operated from the booth, titillate patrons at climatic moments. Another gimmick is halting the show to remove a lady stooge who has "fainted." Anti-terror kits are handed out, and the film is labelled as in "Horrorscope" and "Gorey-color." Properly exploited, it should draw audiences who expect and like this type of nonsense. The story is by Robb White. Sequences from the silent 1921 "Tol'able David" are integrated into the picture.

TIP ON BIDDING: Better program rates.

AD LINES: "Scream For Your Life!"; "Percepto—The Amazing Sensation That Makes You Part Of The Action—Guard Yourself Against Attack By The Tingler."

MGM

The Big Operator

MELODRAMA
90M

MGM

ESTIMATE: Expose of union racketeering for program.

CAST: Mickey Rooney, Steve Cochran, Mamie Van Doren, Mel Torme, Ray Danton, Jim Backus, Ray Anthony, Jackie Coogan, Charles Chaplin, Jr., Vampira, Billy Daniels, Ben Gage, Jay North, Lawrence Dobkin. Produced by Red Doff; directed by Charles Haas.

STORY: Union leader Mickey Rooney keeps his members in line with strongarm methods and employers in line with illegal strikes, etc. When a Senate investigating committee questions him, he hides behind his constitutional rights except for a slip on one question when he denies knowing one of his henchmen, Ray Danton. He then remembers having talked with Danton in front of the union hall and being seen by union members Steve Cochran and Mel Torme. They are both offered jobs on the staff of the union at more money but turn Rooney down. When Torme questions Rooney's right to call a strike, he is worked over by Danton and companions. Cochran remembers seeing Danton and Rooney together and offers to testify. Rooney has him picked up and beaten, but he refuses to change his mind. Next Rooney has his son kidnapped to keep Cochran in line. He is taken home blindfolded but manages to retrace his steps and finds the house where he was kept captive. The police arrive and arrest Rooney and his henchmen after rescuing the boy.

X-RAY: Union hoodlums and their strongarm methods get the full treatment, including the Congressional hearing routine, and the result is a fairly interesting melodrama for the program. The cast consists of many familiar names, all of whom do nicely and direction and production are acceptable. The screenplay is by Robert Smith and Allen Rivkin, based on a magazine story by Paul Gallico.

TIPS ON BIDDING: Program rates.

AD LINES: "Torn From Today's Headlines"; "A Congressional Committee Takes On Labor Racketeers".

PARAMOUNT

That Kind Of Woman (5901)

DRAMA
92M.

Paramount

ESTIMATE: Moderately interesting entry.

CAST: Sophia Loren, Tab Hunter, George Sanders, Jack Warden, Barbara Nichols, Keenan Wynn. Produced by Carlo Ponti and Marcello Girosi; directed by Sidney Lumet.

STORY: In the summer of 1944, paratroopers Tab Hunter and Jack Warden, enroute to New York City, make the acquaintance of Sophia Loren and Barbara Nichols, also enroute to the big city under the protective eye of Keenan Wynn, assistant to big-shot industrialist George Sanders. The latter has been keeping Loren as his mistress, while Nichols is an extra friend for others whom he has to influence. Loren and Hunter are attracted to each other. After a night together, she tries to break with him, hoping he will go home to visit his family in Vermont before he is reassigned overseas. He has fallen in love and persuades her to spend more time with him, while Nichols and Warden also get to like each other. Sanders is disturbed at their relationship and even proposes marriage to her. Hunter has also proposed, and he asks her to join him on his visit home so he can introduce her to his folks. Nichols has been propositioned by a general who wants to set her up in an apartment in Washington, and when Warden doesn't ask her to marry him, she leaves. Loren, after a tender goodbye to Sanders, rushes to be reunited with Hunter.

X-RAY: This story is essentially a film for adults with its down-to-earth dialogue and situations. It is moderately interesting for the most part, offering some torrid romance sequences, attractive background settings in New York City where it was filmed, and capable performances, good direction, etc. It can go in either regulation spots or in art houses. The presence of Tab Hunter may be of some value with regard to the younger set. The screenplay is by Walter Bernstein, based on a story by Robert Lowry.

TIPS ON BIDDING: Higher program rates.

AD LINES: "She Was The Kind Of Gal Who Could Love Everyone Until The Right Guy Came Along"; "She Thought She Knew All The Angles."

UNITED ARTISTS

Cast A Long Shadow

WESTERN
82M

United Artists
(Mirisch)

ESTIMATE: For the program.

CAST: Audie Murphy, Terry Moore, John Dehner, James Best, Rita Flynn, Denver Pyle, Ann Doran, Stacy B. Harris, Robert Foulk, Wright King. Produced by Walter M. Mirisch; directed by Thomas Carr.

STORY: Audie Murphy is an illegitimate child who doesn't know who his real father is. This, plus an unsuccessful love affair with Terry Moore, drives him from the town and to a liking for liquor. He is tracked down one day by John Dehner, foreman of a huge ranch whose owner has died and left the ranch to Murphy. Dehner informs him that he and a number of other employees would like to buy the ranch, and Murphy agrees to return to town to finalize the deal. Murphy is also convinced that the dead man was his father and the bequest is a conscience salver. He decides to keep the ranch and run it himself. He also resumes the romance with Moore, who has missed him and who is more receptive to marriage. Murphy finds that the bank will call in a note on the ranch, and in order to meet the payment and deadline, a hurried cattle drive has to be organized. Helping him overcome many of the difficulties and opposition from angry would-be purchasers is Dehner, who turns out to be his father. He returns all the better for the experience, with the future looking good.

X-RAY: This release is a fairly interesting western of program grade with a story that wanders but still contains a number of sequences that should hold audience attention. The cast is adequate, with Dehner particularly good. Direction and production are okay. There is some action, as well as drama. The screenplay is by Martin H. Goldsmith and John McGreevey, based on the novel by Wayne D. Overholser.

AD LINES: "Action On The Range"; "An Off-Beat Western That's Different In Action And Story."

The Devil's Disciple

DRAMA
82M.

United Artists
(Hecht, Hill, Lancaster)
(Filmed in England)

ESTIMATE: Filmization of Shaw play has names and angles.

CAST: Burt Lancaster, Kirk Douglas, Laurence Olivier, Janette Scott, Eva LeGallienne, Harry Andrews, Basil Sydney, George Rose, Neil McCallum, Mervyn Johns, David Horne, Jenny Jones. Produced by Harold Hecht; directed by Guy Hamilton.

STORY: In 1777, during the struggle for independence by the American colonists, a unit of the British Army is headed by General Burgoyne (Laurence Olivier), who dislikes waging this type of war. The British are in a precarious position in the New Hampshire area and in order to keep the colonists in line, Major Harry Andrews hangs one of them as an example of what could happen to others indulging in treason. Pastor Burt Lancaster is too late to stop the execution, and the British won't allow him to claim the body for burial. Later that night, the body is stolen by the dead man's son, Kirk Douglas, a wild and irresponsible character known as "The Devil's Disciple." Andrews decides that another example is in order. Lancaster invites Douglas to his home, fearful that he would be apprehended by the British. When the pastor is called away, the British arrive to arrest Lancaster, and Douglas poses as the pastor despite protestation from Lancaster's wife, Janette Scott. He is lodged in jail to await a trial. Lancaster joins a rebel band in their resistance. Douglas is sentenced to hang, but Lancaster returns, having defeated the British in a neighboring town and carrying a note from a general held as hostage. Lancaster gives up being pastor for a more active role in the battle for freedom.

X-RAY: Much of George Bernard Shaw's wit is based on words, and therefore it seems that the more successful situations for this entry would be the art and specialty spots, wherein the play on words would best be appreciated. The Shaw work would also have a larger waiting audience there than elsewhere, although it can play in other situations. The subject matter is cutely handled; the performances are intense and capable; and the direction and production are adequate. The star-loaded cast will prove a factor in the film's favor as well. The pace is a leisurely one. The screenplay is by John Dighton and Roland Kibbee, based on the play by George Bernard Shaw.

TIPS ON BIDDING: Depends on situation.

AD LINES: "The Best Of Shaw"; "You'll Have A Devil Of A Time Following This Fun Fest In Times Of Old."

UNIVERSAL-INT.

Sapphire

DRAMA
92M

U-I
(Rank)
(English-made)
(Eastman Color)

ESTIMATE: Well-made mystery with an off-beat yarn.

CAST: Nigel Patrick, Yvonne Mitchell, Michael Craig, Paul Massie, Bernard Miles, Olga Lindo, Earl Cameron, Gordon Heath, Jocelyn Britton, Harry Baird, Orlando Martins. Produced by Michael Relph; directed by Basil Dearden.

STORY: When the body of a stabbed girl is found, the case is turned over to superintendent Nigel Patrick and assistant Michael Craig. They canvass the schools for a missing student and identify her. Investigation discloses that she was a Negress passing as white and was engaged to Paul Massie, becoming pregnant by him. Other suspects include his father, Bernard Miles, and mother Olga Lindo. There is also a married sister, Yvonne Mitchell, with twins and an unhappy marriage. Some of the clues lead the police to the colored section of London where motives of jealousy and hatred are uncovered. Detailed and exhausting police work brings them to the murderer, Mitchell, who hates Negroes.

X-RAY: This mystery has a fascinating quality to it as well as an unusual theme involving the attempted "passing" of a Negress for white, tying in a number of angles, each of which is interestingly treated. There is the conflict of human emotions as well as the "who-done-it" angle to heighten suspense, and there is also some pretty down to earth language and philosophy in the proceedings. If an exhibitor takes care and if his situation is of the right nature, more can be made of this entry and better reaction realized. The acting, direction, and production are superior, and it should make up well as part of the show in regulation spots or in the specialty situations. The screenplay is by Janet Green.

AD LINES: "The Story Of A Girl Who Asked To Be Murdered"; "A Suspense-Filled Shocker."

FOREIGN

Grisbi

MELODRAMA
83M.

United Motion Picture Organization
(French-made)
(English titles)

ESTIMATE: Good gangster film for art and specialty spots.

CAST: Jean Gabin, Rene Dary, Paul Frankeur, Lino Ventura, Vittorio Sangoli, Jeanne Moreau, Dora Doll, Denise Clair. Produced by Robert Dorfmann, directed by Jacques Becker.

STORY: Jean Gabin and Rene Dary are successful in stealing a huge shipment of gold, and Gabin hides the loot until the furor cools down. Dary informs his mistress, Jeanne Moreau, and she in turn blabs to drug dealer Lino Ventura, who decides some high-jacking is in order. He plans torturing the whereabouts of the gold from Gabin and Dary. Gabin is able to escape Ventura and his men, but they do capture Dary. Gabin agrees to surrender the gold for the return of his friend at a remote spot in the country. With the gold in his possession, Ventura tries to eliminate Gabin and associates, and there is a battle to the finish. Ventura's car is destroyed by fire with the gold not being accessible to Gabin. Dary is seriously wounded in the gun battle and later dies. The gold and a dead Ventura wind up in the hands of the police.

X-RAY: Action and intrigue in the French underworld are to be found in this import that is fairly interesting. The acting is good, and the direction and production are okay. Fans of the art and specialty spots will find this a change of pace and reaction should be favorable. The screenplay is by Jaques Becker, Albert Simonin, and Maurice Griffe, based on a novel by Simonin.

AD LINES: "The Stealing Of A Fortune In Gold Meant Death In The Paris Underworld"; "A Thrilling Expose Of The French Underworld."

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Josephine and Men

COMEDY
98M.

Lion Int. Film
(English-made)
(Eastman Color)

ESTIMATE: Lightweight English farce.

CAST: Glynis Johns, Jack Buchanan, Donald Sinden, Peter Finch. Produced by John Boulting; directed by Roy Boulting. A British Lion Film.

STORY: Glynis Johns is engaged to Donald Sinden when she meets his old school chum, Peter Finch, a penniless, would-be playwright living in a squalid attic. Since she has a weakness for the weakness in men, she falls for him, breaks with Sinden, marries Finch, and they go to live in a pleasant country cottage. Under her guidance, Finch soon becomes a successful playwright. Her uncle, cynic Jack Buchanan, comes to visit, and at this time Sinden finds himself mixed up in a financial and business mess through the criminal actions of a partner. Pursued by the police, he takes refuge with Finch and Johns. Since it is now Sinden who needs her aid, Johns turns her attention to him again. However, Sinden's troubles are over when his partner is reported a confessed suicide, and Johns with Buchanan's adroit aid returns to her rightful place as Finch's help-mate.

X-RAY: This English farce is pretty slow moving and also pretty English from its point of view, if you know what we mean. Performances by the English name leads are fine, and the Eastman Color helps. This should do okay where English product is acceptable. The original story and screenplay is by Nigel Balchin.

AD LINES: "She Was The Twinkle In Their Eyes"; "The Girl Who Had A Weakness For The Weakness in Men."

Tides Of Passion

DRAMA
86M.

Janus
(French-made)
(English titles)
(Eastman Color)

ESTIMATE: Lightweight import for art spots.

CAST: Etchika Choureau, Jean Danet, Alfred Adam, Dora Doll, Elisa Lamothe, Rene Clermont. Produced by Vega-Gray-C.F.C., directed by Jean Stelli.

STORY: Etchika Choureau, an orphan has been raised by her uncle in the farming marsh country of the Vendee in France. She is beautiful, shy and timid. She meets Jean Danet, employed by Dora Doll on a neighboring farm, and they fall in love at a country fair. Jealous, Doll denounces Choureau, and her uncle having died, she is sent by her guardians to work on the isolated farm of Alfred Adam. Danet meets and has an affair with an artist who is visiting the district believing Choureau has left him. Meanwhile, Choureau is having difficulty fending off the advances of Adam. She finally runs away, followed closely by Adam. Danet finally realizes the truth, rushes to Coureau's help, and after a fight with Adam in the marshes, the lovers are reconciled.

X-RAY: This lightweight romance with the Gallic touch is nicely enacted with the locale most unusual and interesting and with the soft Eastman Color enhancing things. It will do as a diversion for French film fans and art house devotees. This is adapted from a novel by Gilbert Dupe.

AD LINES: "A Warm, Sensuous Tale Of Bewitchment, Betrayal And A Strange French Pre-Marital Custom"; "To See Their Desire—Was To Know Her Own."

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MISCELLANEOUS

City After Midnight

MELODRAMA
84M.

Principal Film Exchange
(RKO Radio)
(English-made)

ESTIMATE: Mystery for the lower half.

CAST: Phyllis Kirk, Dan O'Herlihy, Wilfred Hyde White, Petula Clark, Jack Watling, William Franklyn, Margaret Withers, Guido Lorraine. Produced by William Gell. Directed and written by Compton Bennett.

STORY: William Franklyn is observed attacking a policeman during a burglary in a French resort town. The witness is Wilfred Hyde White, a collector of antiques. White is murdered, and members of his family are suspected. His son, Jack Watling, is engaged to Phyllis Kirk, who is divorced from Franklyn with the latter still carrying a torch for her. Insurance company investigator Dan O'Herlihy is drawn into the case because of the burglaries and remains because he is attracted to Kirk. When suspicion of White's murder falls on her, O'Herlihy proves her innocent and Franklyn guilty. The latter dies from a brain concussion while trying to kill Kirk.

X-RAY: This import starts out making like a fast-moving suspense film with intrigue, murder, robbery, but bogs down somewhere along the way with an excess of conversation and involvement. How the murderer is identified is a bit of a puzzlement insofar as this reviewer is concerned. The cast, direction, and production are average, and the best spot for the entry seems to be the lower half of the double bill. The screenplay is adapted from "The Emperor's Snuffbox," by John Dickson Carr.

AD LINES: "A Midnight Intruder And A Scream In The Night"; "A Night She'll Remember."

Desert Desperadoes

MELODRAMA
81M.

Principal Film Exchange
(RKO Radio)
(Filmed in Italy and Egypt)

ESTIMATE: Programmer for lower half.

CAST: Ruth Roman, Akim Tamiroff, Othelo Toso, Gianni Glori, Arnoldo Foa, Alan Furlan, Nino Marchetti. A John Nasht Production; directed by Steve Sekely.

STORY: A caravan guarded by Roman soldiers commanded by Othelo Toso comes across Ruth Roman bound to a stake and left to die. Wealthy merchant Akim Tamiroff, who hired the caravan, is against taking her along, but Toso overrules him. Toso tries to get friendly with her, promising all kinds of wealth for her favors. Next encountered by the caravan is a group of Judean refugees fleeing from King Herod's order to kill all male children. They are on their way to Egypt with a child among them. Tamiroff opposes taking them, but again Toso overrules him. Tamiroff begins to ponder the reward that would be paid by the King and secretly orders that a messenger be dispatched. He pays Roman to seduce a Roman guard to enable the messenger to get away. When the King's soldiers show up, Toso refuses to surrender the refugees. A plan is evolved wherein the King's men are to attack the caravan after Roman and Tamiroff get away, but she gets a pang of conscience and sends the refugees away on the camels. Roman and Tamiroff are forced to remain and withstand the attack which leaves only Toso and some soldiers surviving.

X-RAY: The story to be found here is drawn out and talky, and the performances are only fair, as are the direction and production. There are a few moments of action and intrigue. The name of Ruth Roman may be of some value, but the entry is best suited for the lower half of the program. The story and screenplay are by Victor Stolloff.

AD LINES: "Action In The Desert"; "A Desert Temptress Against The Roman Sword."

The Shorts Parade

ONE REEL

CINEMASCOPE COLOR CARTOONS

ANOTHER DAY, ANOTHER DOORMAT. 20th-Fox CinemaScope Cartoons. 6m. Johnny has a domineering, nagging wife. He takes his ire out on his office workers. His wife sees him at a tobacco shop and through an illusion pictures him as her TV hero; but when he gets home, he has turned back into his meek, spineless self. FAIR. (5903).

FLAMBOYANT ARMS. 20th-Fox CinemaScope Cartoons. 6m. Superintendent Clint Clobber runs into every imaginable difficulty with everything going wrong. He threatens to quit; but his love for the associations at Flamboyant keep him on the same old job. FAIR. (5904).

FOOFLE'S TRAIN RIDE. 20th-Fox CinemaScope Cartoons. 6m. Foofle goes on a guided train excursion. He messes everything up from the schedule to the baggage. FAIR. (5905).

GASTON'S MAMA LISA. 20th-Fox CinemaScope Cartoons. 6mm. Gaston gets mixed up in the theft of the famous Mona Lisa painting. He fails to avoid the cops and get the painting back to the art gallery at the same time, and winds up in jail. FAIR. (5906).

COLOR CARTOONS

SPOOKING OF GHOSTS. Paramount Modern Madcaps Cartoon. 7m. A ghost is hired by a real estate agent in behalf of a Scots client to haunt that gentleman's mansion while he's away so he won't have to pay for a caretaker. A weary hobo who doesn't believe in ghosts tries to crash the invitingly empty domicile with hilarious results. FAIR. (B18-4).

TERROR FACES MAGOO. Columbia Magoos. 6m. A marauding gorilla gets into Magoo's home and puts on Waldo's hat. Cops come and get Waldo, thinking he is the gorilla. Magoo continues watching television with the gorilla, thinking he is Waldo. GOOD. (3758).

BEE BOPPED. Universal-International Walter Lantz Color Cartunes. 6m. The history of the bee down through the ages winds up with a papa bear trying to teach his baby the fine art of extracting honey from the hives without getting stung; but, of course, he always gets stung. GOOD. (3919).

SPORTS

JUNGLE ADVENTURE. Columbia World of Sports. 10m. Several Yankee big game hunters travel into the jungles of South America to kill a jaguar. Their adventures and experiences are interesting and the rugged jungle scenery is fascinating. GOOD. (3896).

RACQUET MAGIC. Columbia World Of Sports. 9m. The art of table tennis is demonstrated with some shots in slow motion. Champs Leonard Copperman and Sharon Acton do their stuff and an almost unbelievable array of trick shots are performed by Robert Ashley. GOOD. (3805).

COLOR TRAVEL

BELOW THE KEYS. Universal-International Color Parade. 9m. The color camera visits Cuba and shows spots that attract tourists and the natives at work and play. This was made before the Castro revolution and refers in no way to politics. GOOD. (3977).

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

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Devil's Disciple, The—82m.—UA 4614
Diary of Anne Frank, The—150m.—Fox 4569
Doctor's Dilemma, The—98m.—MGM 4546
Don't Give Up The Ship—89m.—Par. ..4594
Dragstrip Riot—67m.—A-I 4521
Dreaming Lips—86m.—For. 4537
Dunkirk—113m.—MGM 4506

E

Eighth Day Of The Week, The—84m.—For 4587
Elephant Gun—84m.—For 4606
Embezzled Heaven—88m.—For 4587
Enchanted Island—94m.—WB ...4530
Enchanged Mirror, The—80m.—For ..4611
Escort West—75m.—UA 4555

F

Face Of A Fugitive—81m.—Col. 4581
Face Of Fire—83m.—AA 4605
Fearmakers, The—83m.—UA 4518
Fiend Who Walked The West, The—100m.—Fox 4506
Fire Under Her Skin—90m..—For. 4523
First Man Into Space—77m.—MGM ..4557
Five Pennies, The—117m.—Par. 4581
Floods Of Fear—82m.—U-I 4579
Forbidden Fruit—97m.—For. 4575
Forbidden Island—66m.—Col. 4557
Forbidden Paradise—67m.—For. 4516
Four Skulls Of Jonathan Drake, The—70m.—UA 4586
Foxiest Girl In Paris—100m.—For. ..4523
Frankenstein—1970—83m.—AA 4525
Frankenstein's Daughter—85m.—Misc. 4543
From The Earth to The Moon—100m.—WB. 4531
Frontier Gun—70m.—Fox 4530

G

Geisha Boy, The—98m.—Par. 4534
Ghost Of The China Sea—79m.—Col. .4505
Giant Behemoth, The—79m.—AA ..4573
Gideon of Scotland Yard—91m.—Col. 4553
Gidget—95m.—Col. 4569
Gigantis, The Fire Monster—78m.—WB 4594
Gilda—110m.—Col.—RE 4577
Girl In The Bikini, The—76m.—For ...4550
Girls Are Willing, The—82m.—For 4607
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Girls Of The Night—114m.—For 4587
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Go, Johnny, Go—75m.—Misc. 4583
Good Day For A Hanging—85m.—Col. 4545
Great Is My Country—80m.—For 4607
Great St. Louis Bank Robbery, The—86m.—UA 4558
Green Mansions—101m.—MGM 4569
Gri Gri—62m.—For 4571
Grisbi—83m.—For 4614
Guitars of Love—90m.—For. 4537
Gunfight At Dodge City, The—81m.—UA 4585
Gunman's Walk—97m.—Col. 4506
Gunmen From Laredo—89m.—Col. ..4561
Gun Runners, The—83m.—UA 4514
Guns, Girls And Gangsters—70m.—UA 4547
Gypsy And The Gentleman, The—89m.—For. 4550

H

H-Man, The—79m.—Col. 4593
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Hangman, The—86m.—Par. 4578
Happy Is The Bride—84m.—For. 4550
Harry Black And The Tiger—107m.—Fox 4514
Have Rocket, Will Travel—76m.—Col. .4609
He Who Must Die—122m.—For 4590
Headless Ghost, The—63m.—A-I 4609
Helen Of Troy—114m.—RE.—WB ...4562
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Hercules—107m.—WB 4587
Here Come The Jets—71m.—Fox 4594
Heroes and Sinners—101m.—For 4571
Hey Boy! Hey Girl!—81m.—Col. 4577
High School Hellcats—70m.—A-1 4525
Hole In The Head, A—120m.—UA ...4586
Holiday For Lovers—102m.—Fox 4605
Hong Kong Confidential—67m.—UA ..4518
Home Before Dark—136m.—WB 4523
Horrors Of The Black Museum—95m.—A-I 4577
Horse's Mouth, The—96m.—UA 4530
Horse Soldiers, The—119m.—UA 4598
Hot Angel, The—73m.—Par. 4542
Hot Rod Gang—72m.—A-1 4525
Hound Of The Baskervilles, The—84m.—UA 4598
Houseboat—112m.—Par. 4514
House On Haunted Hill—75m.—AA ..4545
How To Make A Monster—75m.—A-I 4541

I

I'll Give My Life—78m.—Misc. 4575
I Married A Monster From Outer Space—78m.—Par. 4522
I Mobster—80m.—Fox 4549
Imitation of Life—124m.—U-I 4558
In Love and War—111m.—Fox 4527
In-Between Age—78m.—AA 4505
Inn Of The Sixth Happiness, The—153m.—Fox 4534
Inspector Maigret—110m.—For. ...4519
Invisible Invaders, The—67m.—UA ..4586
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Island Of Lost Women—71m.—WB ..4579
Isle Of Levant—71m.—Misc. 4591
It Happened To Jane—98m.—Col. ...4577
It—The Terror From Beyond Space—68m.—UA 4507
I Want to Live—120m.—UA 4527
I Was Monty's Double—100m.—For ..4562

J

Johnny Dark—85m.—RE.—U-I 4582
Johnny Rocco—84m.—AA 4541
John Paul Jones—126m.—WB 4598
Jonas—81m.—For 4590
Josephine And Men—98m.—For 4615
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Joy Ride—64½m.—AA 4533
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K

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King Of The Wild Stallions—75m.—AA 4609

L

Lady Chatterley's Lover—102m.—For .4611
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Last Mile, The—81m.—UA 4549
Last Train From Gun Hill, The—94m.—Par. 4578
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Legion Of The Doomed—75m.—AA ..4533
Liane, Jungle Goddess—85m.—For ...4531
Life Begins At 17—75m.—Col. 4506
Light Touch, The—85m.—U-I 4562
Littlest Hobo, The—77m.—AA 4513
Little Savage—69m.—Fox 4570
Lone Texan—76m.—Fox 4554
Lonelyhearts—108m.—UA. 4542
Lonely Sex, The—58m.—Misc. 4595
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Lost Missile, The—70m.—UA 4535
Love Is My Profession—111m.—For ..4590
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Lovers Of Paris—115m.—For 4563
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M

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Man In The Raincoat, The—97m.—For. 4516
Man In The Saddle—87m.—RE.—Col. .4581
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Man Who Could Cheat Death, The—83m.—Par. 4602
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Mark of Zorro, The—93m.—Fox—RE ..4530
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Me And The Colonel—109m.—Col. ...4506
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Miracle Of Saint Therese—97m.—For. 4563
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Mirror Has Two Faces, The—98m.—For. 4590
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Monster On The Campus—76m.—U-I 4522
Monpti—97m.—For 4590
Most Wonderful Moment, The—94m.—For 4599
Mugger, The—74m.—UA 4522
Mummy, The—88m.—U-I 4606
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Mysterians, The—85m.—MGM 4585
My Name Is Toxie—80m.—For. 4547
My Uncle—110m.—For. 4537
My World Dies Screaming—81m.—Misc. 4538

N

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Never Steal Anything Small—94m.—U-I 4555
Nice Little Bank That Should Be Robbed, A—87m.—Fox 4547
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Night Of The Blood Beast—65m.—A-I 4533
Night Of The Quarter Moon—96m.—MGM 4558
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Nine Lives—85m.—For. 4575
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North By Northwest—137m.—MGM ..4602
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P

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Q

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Room At The Top—117m.—For. 4575
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Saga Of Hemp Brown, The—80m.—U-I 4510
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Say One For Me—119m.—Fox 4597
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T

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U

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V

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W

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Y

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Young Philadelphians, The—136m.—WB 4582
Your Past Is Showing—87m.—For. 4511

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

AUGUST 12, 1959
SECTION THREE
Vol. 62 No. 14

Individual **ACHIEVEMENT CITATIONS** ***have been issued for each of these:***

A CIVIC-CLUBS

NUMBER 29

Ties Hospital Pic in With Hospital Aid

THEATRE: **Gaumont,**
ADDRESS: **Falkirk, Scotland**
MANAGER: **Anthony W. F. Wall**

Since British Lion's "Behind The Mask" is set in a hospital I worked on this angle and also contacted the local blood tranfusion unit with a request to cooperate. This they gladly did.

With their posters and material borrowed from a hospital, I constructed a real eye-catching foyer display. All the equipment was authentic and a brother manager loaned me a dummy which I needed for added effect. I had special sheets with spaces for 25 names printed so that patrons might take up the invitation to become blood donors.

I also called upon the matron of the Falkirk and District Royal Infirmary to seek her cooperation; and in return arranged for the leaflets for her nurse recruiting campaign to be distributed at the theatre. I sent 25 personal letters to doctors and people connected with the medical profession and to homes and hospitals in the area. These resulted in five block bookings.

The campaign was rounded off with window displays and two competitions in the local press for which I promoted prizes from the Rank Theatres head office.

B KIDS' MATINEES

NUMBER 40

Newspaper Carriers-"Hercules" Tieup

THEATRE: **RKO Keith's,**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **S. L. Sorkin**

For the Warners release "Hercules" we effected a tieup with the Post Standard newspaper circulation department. The paper printed up at their own cost 5,000 heralds which were distributed by their carrier boys to every potential subscriber. One ticket to see the film was offered as a bonus for each new 13-week daily or Sunday subscription.

The Post Standard sent four carrier boys and a photographer over to the theatre. A picture was taken of our immense "Hercules" lobby display cut-out with these boys. This photo broke on the Sunday before the picture opened in one of the best possible spots in the paper.

In addition, both papers gave us extra space beyond what we normally receive, measuring at least 2,300 free lines.

In a tieup with Dell Publishing Company, they distributed "Hercules" comic books to their dealers and we made up cards and placed them around the displays in drug stores and newspaper stands. We also received the use of their delivery trucks and posted a one sheet on both sides of them.

Theatre-TV tieup on MGM's "The Mysterians," staged by Edward F. Meade, Shea's Buffalo and WGR-TV, resulted in this chartered bus load of teenagers attending a showing of the film at the theatre and a telecast of the stunt on the station's news round-up.

We set up stills and 22x28's in the windows and inside the stores of seven big music stores in town. They displayed their RCA Victor recording of the "Hercules" theme song. Disc jockeys were supplied with this record and they gave us the widest possible number of record plays.

Displays were made up for the main public library and six branches. Each had a counter display where the books were checked in and a display at the bulletin boards which are in the entrance-ways to the public libraries.

At the theatre, a special display was set up at the curb in front. This was an eight foot "Hercules" mounted on a still board and was put out daily and brought in at the close of the show every night to prevent it from disappearing. Four foot three dimensional block letters of "Hercules" were hung from the marquee at the curb.

We posted paper on this show in excellent spots for good coverage using three sheets, six sheets and 24-sheets.

KIDS FREE!
BIG CIRCUS
WED ONLY

What better way to exploit Allied Artists' "The Big Circus" than with this clown contest for small fry staged recently by Frank Boyle, Fitchburg, Fitchburg, Mass.

NUMBER 41

A TV Tiein Gets Teen Agers

THEATRE: **Shea's Buffalo,**
ADDRESS: **Buffalo, N. Y.**
MANAGER: **Edward F. Meade**

We staged a highly successful theatre-TV promotion for MGM's "The Mysterians."

Station WGR-TV, local NBC outlet, has a very popular Saturday afternoon show called Pat Fagan's Dance Party, ala Dick Clark. It has been on the air for the past two years and has a waiting list of youngsters anxious to get on the show.

We arranged with Fagan to plug "The Mysterians" several times during his show.

Hammond's Guide to the Exploration of Space, with complete information chart of the solar system in full color, was bought by the theatre and distributed to erstwhile scientists in attendance. The colorful map was opened and shown in detail.

A local transit company bus was chartered and the kids invited to be guests of Fagan to see the movie immediately following the telecast. The station went for the stunt hook, line and sinker, assigning a newsreel cameraman to cover the event, showing the bannered bus reading: "WRG-TV Channel Two TV Dance Party With Pat Fagan Is Going To See "The Mysterians" at Shea's Buffalo."

Films of the party were shown the same night on the station's 11 o'clock news round-up.

NUMBER 42

Midsummer Hallowe'en

THEATRE: **Fitchburg,**
ADDRESS: **Fitchburg, Mass.**
MANAGER: **Frank Boyle**

Here's little stunt that cost us practically nothing, was very little work, but it landed us on page one of The Fitchburg Sentinal with a four column picture; and was a terrific street ballyhoo. It livened up the front on opening day and caused a lot of talk around town. We really couldn't have done much more with a $1,000 budget.

We invited all kids in clown costumes to see the first show of Allied Artists' "The Big Circus" as our guests and promised prizes for the best costumes. About 100 showed up in all, many arriving long before the show started. We lighted up during the first show and had all the clowns come to the stage where we picked the winners by applause. Prizes were tickets to see "Darby O'Gill and The Little People," an upcoming show which, of course, netted an extra plug.

We posted the circus-y six-sheets out front and bedecked the marquee with pennants for 'big top' atmosphere. The newspaper plugs started five days in advance in conjunction with television plugs timed with the Boston opening to let 'em know they could see "The Big Circus" right in the old home town.

The kids had a lot of fun and so did we and we sold quite a few extra tickets.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD!

C | MASS MEDIA

NUMBER 12

Eight Page Co-op Newspaper Supplement

THEATRE: Schine's Olympic,
ADDRESS: Watertown, N. Y.
MANAGER: Carl Dickerson

We recently accomplished what we consider a really big sales promotion job, being able to get the Watertown Times to print up an eight page motion picture supplement which went a long way toward making the summer business at the theatre the best in history.

On my own, I sold all the ads in this supplement and laid out the entire eight pages. Forty per cent was advertising and sixty per cent was devoted to publicity stories on practically every picture played at the Schine theatres in Watertown during the summer.

In addition, a contest was run in connection with the supplement with 150 tickets given free by merchants. This was along the following lines: each merchant whose ad appeared in the section awarded 10 sets of tickets to those guessing who the stars are and the pictures in which they will be seen. In each merchant's ad there appeared a photo of a Hollywood star. Each star had a number. All one had to do was insert the name of the star and the forthcoming attraction from the list given in which the star will appear. First 10 correct entries in each merchant coupon box received a set of guest tickets to see any of the new movies. Winners could select the attraction they wished to see.

The contest, a relatively simple one, attracted more than the expected or desired attention. The merchants knew at once that their ads in the special supplement were being read when the entries began coming in.

THE NEW 1959

"Showman-of-the-Year"

CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

"Screen Time" Publication Issued For Exhibs By NSS

NEW YORK—National Screen Service has issued a new promotional publication entitled "Screen Time."

Cy Eichman, NSS director of advertising and publicity, states that this represents something new for the organization and has been in the planning for many months. It is designed as a colorful, highly attractive, highly-powered sales booster, designed with the exhibitor in mind.

It will be made available six times a year and will include all the promotional material which has heretofore been sent out in various special flyers and promotional brochures.

D | MERCHANTS

NUMBER 61

Summer Festival Contest

THEATRE: Trans-Lux Krim,
ADDRESS: Detroit, Mich.
MANAGER: Eric H. Rose

In cooperation with a travel bureau, a radio company, a dance studio, an appliance and sales company, the Elmwood Casino supper club, Warner Brothers Records, and a local newspaper, The Highland Parker, we are running a contest at the theatre for the three summer months.

Fifty prizes were offered all of which were promoted at no cost to the theatre. First prize was a trip to New York City by air and a stay at a renowned hotel. The other prizes were a stereo outfit, dance lessons, a diamond ring, evenings of dinner dancing and entertainment, hi-fi records, etc.

The contest, for which heralds, including entry blanks, were printed bearing ads of all those participating, is really very simple. It is an identify the stars contest. All one has to do is write the names of the eight stars displayed in the lobby of the theatre in the appropriate space on the contest form and deposit same in the box in the lobby or mail to the theatre. Every personality displayed in the photos is a foremost star of films and/or television and radio. Thev are shown as they looked in their early careers, before they had reached their prominent positions of today. It was also required that contestants write in 25 words or less on the entry blank "Why I go to the Trans-Lux Krim Theatre." The pictures of the contest are from the collection of William K. Everson, New York City.

Coverage of the contest was given by many of the Detroit and suburban papers and, of course, the local weekly in on the stunt. This paper released a story each week on the contest for the entire 12 weeks and also bore the cost of printing and supplied the contest blanks.

The photos were attractively displayed on a 40x60 frame in our lobby; and the entire stunt cost us little or nothing. We were overwhelmed with entries and the contest is sure to be an enormous success.

G | STUNTS-BALLY

NUMBER 63

Horses, Horses, Horses for "Horse Soldiers"

THEATRE: Loew's State,
ADDRESS: Providence, R. I.
MANAGER: Bill Trambukis

Our campaign on United Artists' "The Horse Soldiers" recently has been termed the biggest and most successful exploitation put across in all New England in the past 25 years. It has been conservatively estimated that over a million residents of the territory were 'exposed' to the many-pronged campaign.

We timed our program to coincide with one of the biggest celebrations ever witnessed in this State. WJAR-TV, the pioneer station in Providence, staged this in conjunction with the 10th anniversary of their first telecast and lined up a gala three-day 'Mardi-Gras' including a free circus, carnival, block-dance, fireworks and personal appearance of TV celebrities on a huge stage which was set up completely across the main thoroughfare. However, the capping climax was a monsterous street parade which took over two hours to pass a given spot. This parade drew over 75,000, to watch the floats, scores of bands, marching organizations, etc.

Loew's State and "The Horse Soldiers" received terrific publicity when it was arranged for a group of 10 riders to carry 'Horse Soldiers' cavalry guidons along the route of march. The horsemen were strategically spotted near the center of the spectacle. Some farther back, the American Legion's 'Iron Horse' was bannered with six-sheets mounted on either side heralding the film.

A special film depicting the parade was later telecast over WJAR-TV, and, based on trendex reports, over 800,000 TV-viewers saw the parade and Loew's State publicity via delayed telecast. The rival station, WPRO-TV, recognizing the 10th birthday of WJAR-TV, carried highlights of the parade on their "Eleventh Hour News" telecast and this added another estimated 100,000 to 200,000 viewers.

An outstanding feature was the distribution of hundreds of ballons imprinted with "The Horse Soldiers" and Loew's State. These were distributed to parade watchers by marching costumed theatre aides, and also

THE HORSE SOLDIERS

Bill Trambukis, left, manager, Loew's State, Providence, R. I., is seen presenting a plaque to jockey Ronald Vincifora, who rode Sengalese to victory recently in "The Horse Soldiers" purse, featured stake race at Narragansett Park, as trainer O. Clelland looks on. The $2,500 race was dedicated to the United Artists film due to Trambukis' promotional efforts. On the right are seen some of Trambukis' "Horse Soldiers," who participated in the mammoth parade celebrating the 10th anniversary of WJAR-TV.

Book Novelty Co. Offers Comic Books To Exhibs

PHILADELPHIA—The Book Novelty Company of this city has come up with a plan whereby exhibitors can receive free comic books to give to their patrons.

All theatremen have to do is get two or three advertisements sufficient to cover the cost of the entire comic book order.

The comics are regular 10 cent newsstand returns and publishers' over issues. Novelty places theatre advertising on a special custom made cover which is double-stapled to the comic book.

The books are packed 100 to a package with each package assorted so that no two packages contain the same comics—no duplications to the same customer.

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tossed from the 'Iron Horse' and other floats.

Another facet of our campaign was the successful negotiating with Narragansett Racing officials whereby the feature race of the afternoon was named "The Horse Soldier's Purse," a six-furlong stake race for three-year-olds. Some 17,000 racing fans witnessed this event, which was won by "Sengalese." I personally entered the 'winner's circle' to present a handsome placque and the winner's purse to jockey Vincifora and trainer Clelland. The race-track announcer Jim Hines, a popular local disc jockey, as he called attention to the presentation taking place in front of the crowded grandstand, went on to plug the film, giving name of theatre and play-dates. All local and state newspapers carried this publicity and even the New York Telegraph and Daily Racing Form carried items.

Newspaper publicity was proficient with the Cranston Herald featuring a special 'coloring contest' for kids, utilizing a sketch from the picture. Passes were awarded the top six artists.

Television came through with 'open end' interview records with Bill Holden and John Wayne with the commentators creating the illusion that they were conducting a 'live' conversation with the stars in Hollywood.

WJAR's Sherm Brown conducted a contest, "Why I Would Like To See 'The Horse Soldiers' " with 25 top winners receiving guest tickets to the opening performance, following a free breakfast at the Sheraton-Biltmore Hotel's "Minute Chef," another deal promoted by us.

In another contest, WICE's top disc jockey, Jim Mendes, conducted a special contest beamed at the young fry with Union and Confederate Army caps awarded winning essay writers.

Radio stations plugged the 'March Of The Horse Soldiers' and other recordings from the film; while 36 Constance Towers' records of "There's Something About A Soldier" were sent down by Mutual Distributors and awarded at three separate Record Jockey 'Hops' held at local amusement spots.

Department stores and record shops accorded cooperation by using hugh streamers publicizing the film, theatre and playdates. Eight trucks of a news agency were bannered and toured the area.

A million dollars is delivered to exhibitor-producer Lloyd Royal, left, Meridan, Miss., by the town's printer, Miller Prichard. Of course, it was Confederate money, used by Royal to publicize Howco International's "Natchez Trace," produced in the surrounding area in Tennessee and Mississippi. The money was given away to advertise the film's showing.

Intermountain Theatres' Drive Highlights Midnight Horror Shows

SALT LAKE CITY—An integral part of Intermountain Theatres, Inc., "Target Drive" for the last quarter of the year will be midnight shows and horror shows.

Says John N. Krier, booker and buyer, "These shows are very popular with teenagers and the results are very gratifying when they are booked on appropriate nights suitable for the occasion. Best dates for these shows are Friday the 13th, Hallowe'en, Thanksgiving Eve, New Year's Eve, or right before the regular opening of a horror-type program.

"Trailers and 40x60's, window displays and window cards should be used well in advance to be sure that word of mouth goes to work for you.

"Coffin displays in the lobby are generally effective, especially if arms are sticking out to add to the gory effect. This should be done well in advance.

"Various horror-kidding articles can be mounted on large compo-board in lobby or about the lobby. Each is given a gag caption, such as: SMELLING SALTS—Caption: "For those who faint while attending our Friday the 13th midnight show of horrors"; CANDLES—Caption: "Free candles for those afraid to walk home in the dark after seeing . . . ."; HOT WATER BAGS—Caption: "Ask the usher for one of these when you get the chills while watching . . . ."; or RUBBER GLOVES—Caption: "These will prevent you from biting your nails in excitement when you see . . . ."

"Paint a head, or use photo, of typical male. Mount it on compo cut-out, silhouetted. Attach strips of paper or strands of cord to the head to resemble hair, and in the back have a fan blowing the simulated hair straight up. Caption: "Your hair will stand on end after you've seen our midnight horror show."

"For a blood-chiller display, purchase a box of cherry flavored gelatine; freeze it; display in several beakers and test tubes with caption: "Blood specimen from (any person's name) whose blood turned to ice after seeing our last midnight show."

"Have your electrician construct a "shock machine" similar to those seen in Penny Arcades. Batteries can be used so it will give a slight shock to anyone touching the lever. Use as a caption: "Just a taste of the shocks you will get when you see our midnight show."

"A large old wooden barn door and frame can be obtained. Place several locks, all dummies except one, along door opening. Obtain several keys so the good lock can be opened. Secure a quantity of inexpensive keys and distribute same in tiny envelopes about town. Caption: "This key may open the door to the chamber of horrors." People are invited to use the key to open the massive door, which has been set-up in the lobby. Fans opening the door by means of the genuine lock receive passes to the midnight show. The door display should be covered with "sell ideas" and something of a "horror" nature should be behind it when opened.

"Print certificates of bravery for patrons who see the film; issue anti-faint instructions before they see the midnight show. Last will and testament forms can be arranged in lobby with appropriate caption.

"Issue horror or monster masks for the kids. Give them out freely. Every mask will become a walking ad. Send them to disc jockeys, newspaper people. Take the chance that they'll wear it or make fun of it. Every mention is a plug for your show.

"For ballyhoo, of course, you will have a nurse in the lobby; and, if possible an ambulance parked out front with posters explaining the connection. Promote a huge wooden crate and drive it around town. Mark it with 'danger' signs, and copy stating you are bringing 'the monster' to the theatre. Where ordinances allow you can use a sidewalk stencil 'put 'em on the trail' stunt using red paint, of course, to simulate a trail of blood, plus arrows and sidewalk copy pointing the way to your theatre.

"Contests might include a scream contest among the teenagers. Let them shriek aloud and tape record for judging. Passes can be used for prizes and you can take advantage of the best screamers the night of your show by getting them to act as thrill decoys scattered throughout the audience. Also, an 'I'm Not Afraid Club' could be started with local radio station disc jockey doing the build-up. The best 13 letters stating why a listener is not afraid win free tickets.

"Other gimmicks and stunts include the admitting of every 13th person free; all fellows admitted free when accompanied by a 'ghoul' friend; a $1 bill with serial ending in 13 entitles bearer to free admission; if your ticket ends in 13, you receive 13 passes; concession specials, 20 cent items sell for 13 cents, price sign on boxoffice window, "For those still alive 90 cents"; etc.

"Give out plastic sample bag of Ovaltine with tie-in copy, "A sample of Ovaltine for a deep refreshing sleep after the thrills of . . . ."; give out ghoul cocktails, blood red, of course, made up of catsup, tomato juice, some harmless but horrible tasting ingredients; dare them to shake hands with the monster in your lobby box. You can have a buzzer attached to it. Others enjoy watching the expression on the person's face who is taking your dare.

"You can also give free admission to those coming dressed as their favorite monster, and even offer a prize for the most terrifying outfits.

"Borrowed apothecary items make a fine horror picture lobby display. Try to get mortar and pestle; glass jars of fluid, looking like blood, a stethoscope, scalpel, shears, cut out a vampire and a gruesome figure of a monster plus gory shreds of "blood stained" cloth.

"Naturally, your newspaper ads will be as scarey as possible using such catch lines as "Midnight Scream Show," "Double Shudder Show," "Double Dare Double Feature," etc. The same copy, naturally, is followed through on heralds, trailers, all advertising, including radio and television."

These youngsters cringe in fear at the sight of "The H-Man" on a recent visit to the "H-Man Horror Trailer" to New Haven, Conn., to promote the film. This photo taken inside the trailer is said to be the only one ever shot by a photographer to emerge alive from "The Home Of The H-Man."

COMPANY ASSISTS

UNITED ARTISTS announced that the promotion campaign on "The Fugitive Kind," both here and abroad, will place particular emphasis on national magazines and newspaper supplements. Special color art will be used extensively in these layouts. Key elements of the campaign include extensive use of off-the-amusement page advertising in 30 major markets including a full page ad in the New York Times far in advance of release, in fact, the day the film started filming in New York City. Other facets of the campaign include special screenings for selective audience segments and opinion-making groups; star tours and interviews; a major book promotion; tie-ins with schools, colleges, libraries, literary clubs and dramatic societies, TV featurettes and news clips; and national and local radio-TV saturations.

COLUMBIA has arranged a three-way cross-promotion between two of its subsidiaries, Screen Gems and Colpix, to exploit "Have Rocket, Will Travel," the full length feature starring the Three Stooges. It involves the TV packages of Three Stooge comedy shorts and the Stooges' Colpix recording of the title song from the film. A letter has been sent by Screen Gems to over 200 TV station managers advising them of the forthcoming feature release and of the Colpix recording. Pointing out that "both picture and record will be accompanied by a full-scale advertising and publicity campaign," the letter urges the station managers to arrange tie-ins with exhibitors and record distributors.

PARAMOUNT's "But Not For Me" will enter release supported by an extraordinary promotional asset, a title song that has been a popular favorite for 15 years. Eighteen record companies since 1945 have waxed a total of 59 discs of the George and Ira Gershwin hit. Verve will issue the latest recording of the number; Capitol has in release four records of the tune; RCA Victor has 10; ABC Paramount has five; London two; Columbia 10; MGM four; etc. "You Make Me Feel So Young" by Mack Gordon and Joseph Myrow, another time-honored favorite, also is featured in the picture, as is Leroy Anderson's classic novelty number, "The Typewriter."

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MGM has an art exhibit consisting of selections from the more than 10,000 final sketches used in filming "Ben-Hur" which will soon be on display at every MGM exchange throughout the world. Grade schools, colleges, libraries, churches and other interested organizations have requested sets of the reproductions and they will be supplied to these institutions in the months ahead. The sketches were done in pencil and reproduced in sepia for exhibit. They are approximately two feet by five feet in size and each set of five has an 11x14 inch explanatory card with it.

20TH CENTURY-FOX has budgeted more than three quarters of a million dollars on "The Blue Angel." The national magazine idea, based upon conceptions by the advertising and art departments are unprecedented in motion picture advertising. Publications such as Life and Look carry multi-page layouts on the film. Another facet of the campaign is the second in a series of new star featurettes produced at the studios and starring "Blue Angel" newcomer May Britt. This star will make a most extensive tour, one which encompasses a period of months and bringing the star across the nation.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

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LOWEST PRICES EVER — Intermittent Movements DeVry $49.50; Simplex $59.50; Holmes $24.95—all new surplus w/foxhole sprockets. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 19, 1959
Volume 62 Number 15

IN TWO SECTIONS · THIS IS SECTION ONE

Broidy Is Named Pioneer Of Year

(See Page 17)

FPCC, Bell Sign Pay-TV Contract

(See Page 21)

Active in the global promotion conferences in New York last week were these three new United Artists vice-presidents: seated, James R. Velde, in charge of domestic sales; standing left, Roger H. Lewis, in charge of advertising, publicity, and exploitation; and Louis Lober, in charge of foreign operations.

editorial: Industry Eyes on "That Pittsburgh Case" . . . *(See Page 5)*

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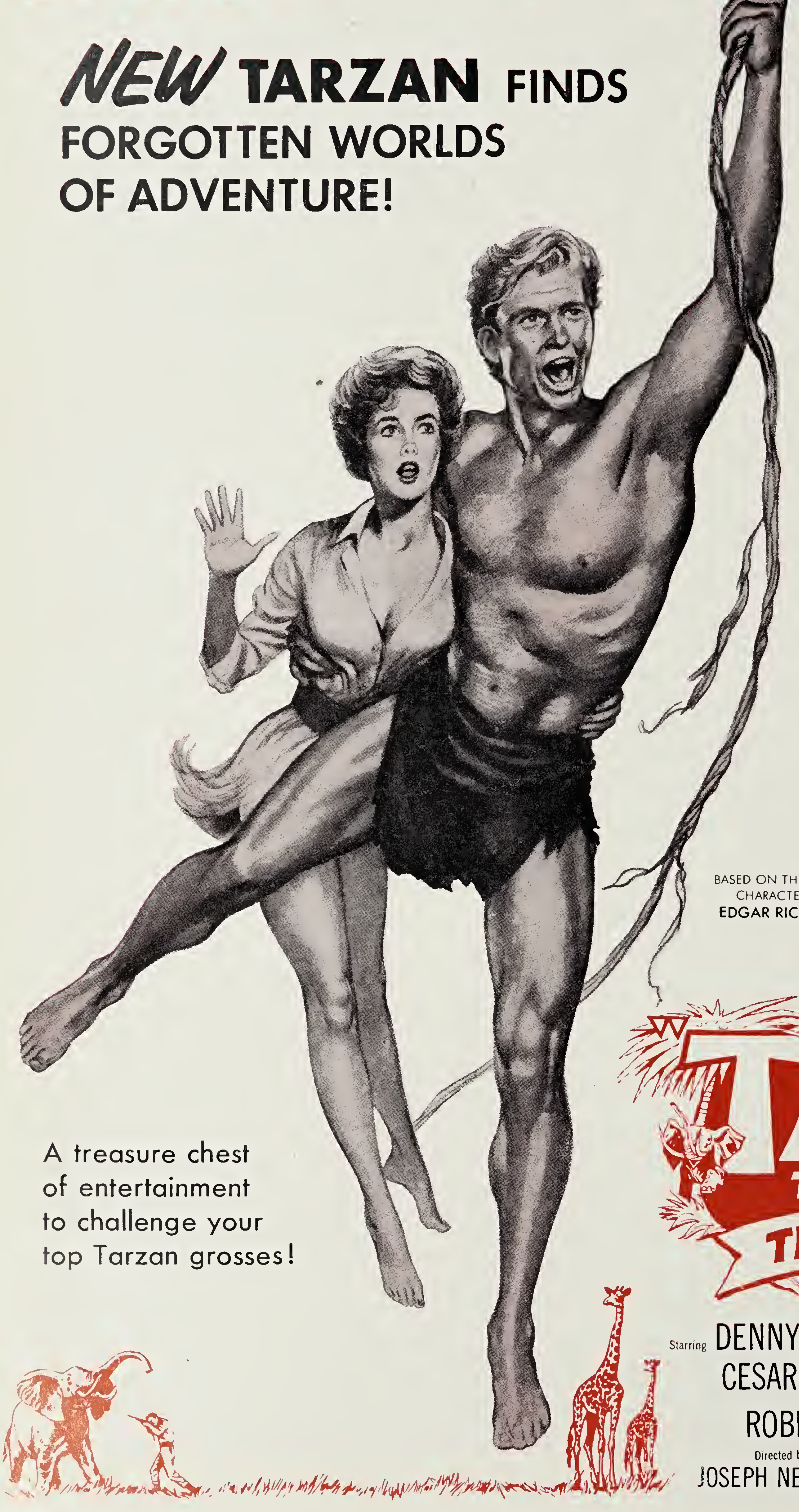

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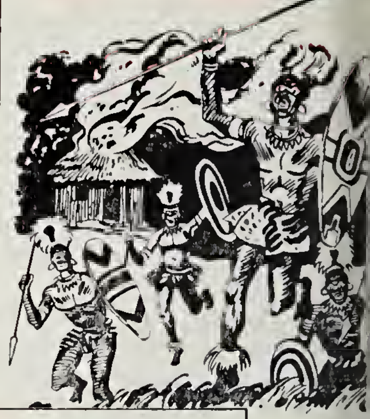
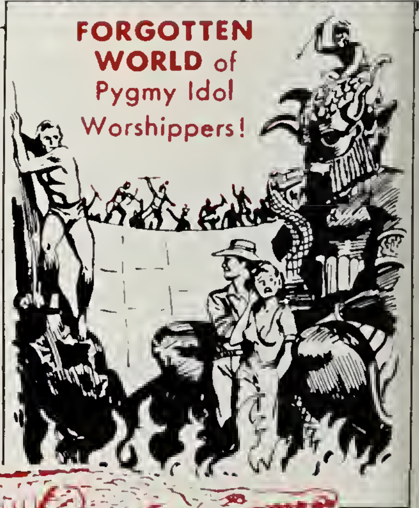


UNDERWATER WORLD of the Dancing Hippos!

HIDDEN WORLD of fabled Elephant's Graveyard!

FORGOTTEN WORLD of Pygmy Idol Worshippers!



METRO-GOLDWYN-MAYER
Presents

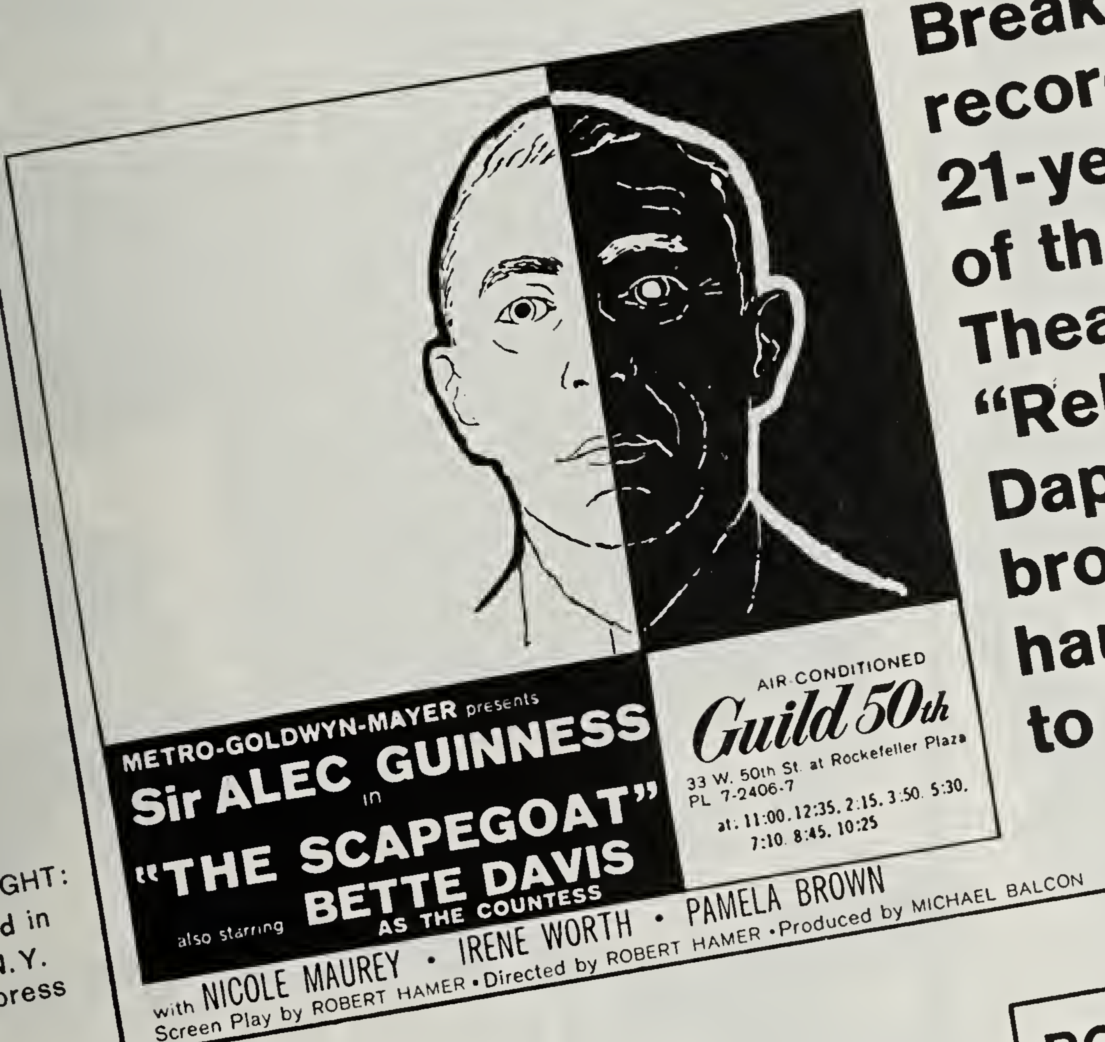
TARZAN THE APE MAN™

TECHNICOLOR®

Starring DENNY MILLER as the NEW Tarzan
CESARE DANOVA · JOANNA BARNES
ROBERT DOUGLAS · Screen Play by ROBERT HILL
Directed by JOSEPH NEWMAN · Produced by AL ZIMBALIST · A METRO-GOLDWYN-MAYER PICTURE

NEW YORK GOES GUINNESS!

Breaks every record in the 21-year history of the Guild Theatre! Not since "Rebecca" has Daphne Du Maurier brought such haunting excitement to the screen!



METRO-GOLDWYN-MAYER presents
Sir ALEC GUINNESS
in
"THE SCAPEGOAT"
also starring BETTE DAVIS
AS THE COUNTESS
with NICOLE MAUREY • IRENE WORTH • PAMELA BROWN
Screen Play by ROBERT HAMER • Directed by ROBERT HAMER • Produced by MICHAEL BALCON

AIR CONDITIONED
Guild 50th
33 W. 50th St. at Rockefeller Plaza
PL 7-2406-7
at: 11:00, 12:35, 2:15, 3:50, 5:30, 7:10, 8:45, 10:25

RIGHT: Ad in N.Y. press

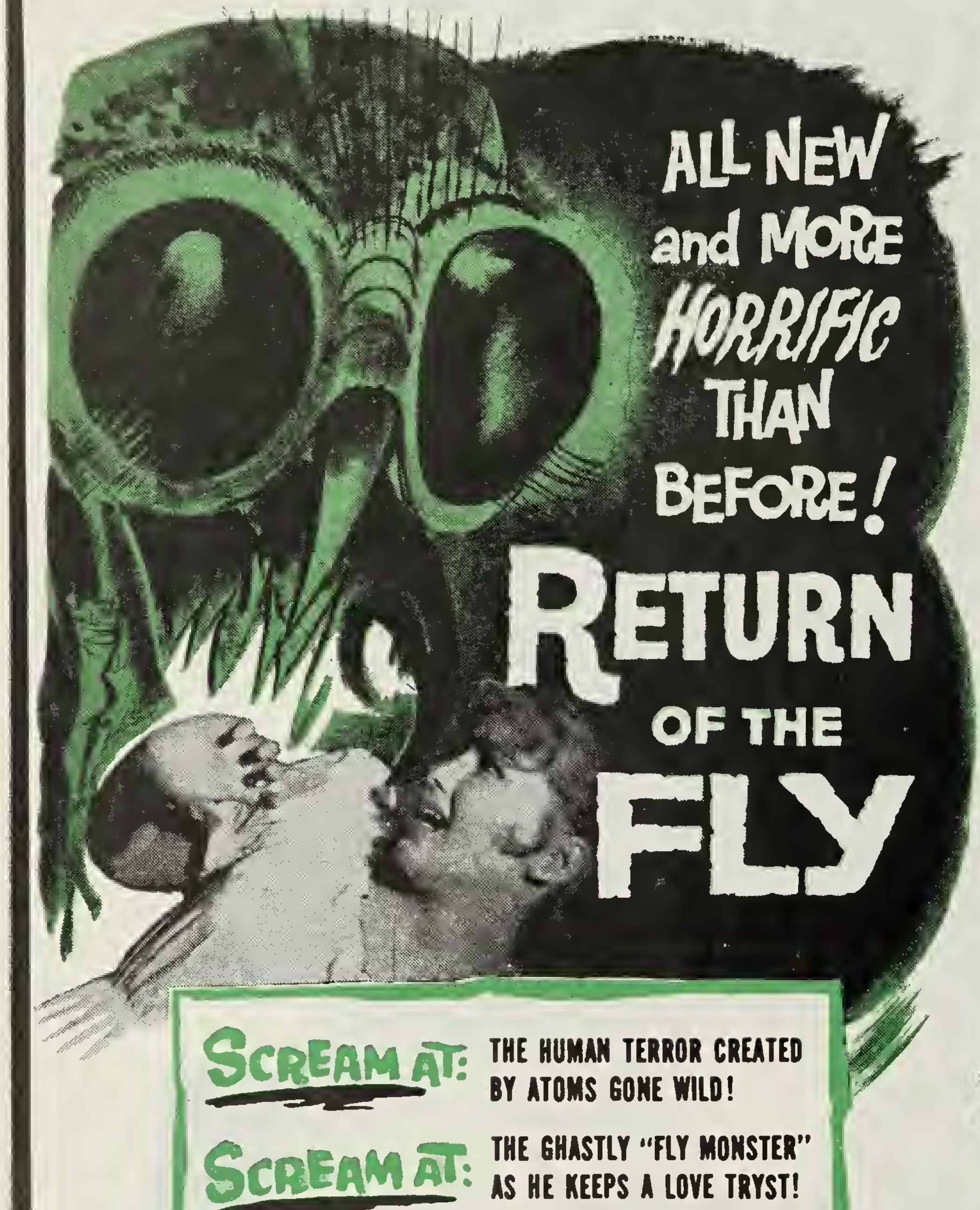
BOSTON!
New M-G-M house record going into 4th big week.

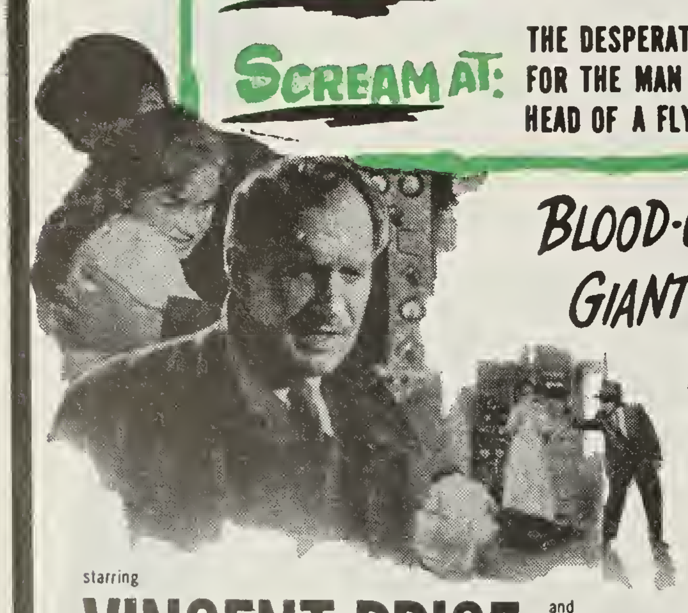
LOS ANGELES!
Opening tops Big "A"-hits from two other companies.

YOUR OPPORTUNITY!
More and more the fans go for that Guinness guy.

Now... from 20th... for every kind of theatre

THE IDEAL
DOUBLE-IMPACT
BOX-OFFICE SHOW!


ALL NEW and MORE HORRIFIC THAN BEFORE!
RETURN OF THE FLY
SCREAM AT: THE HUMAN TERROR CREATED BY ATOMS GONE WILD!
SCREAM AT: THE GHASTLY "FLY MONSTER" AS HE KEEPS A LOVE TRYST!
SCREAM AT: THE DESPERATE SEARCH FOR THE MAN WITH THE HEAD OF A FLY!



BLOOD-CURDLING GIANT FLY-CREATURE RUNS AMUCK!

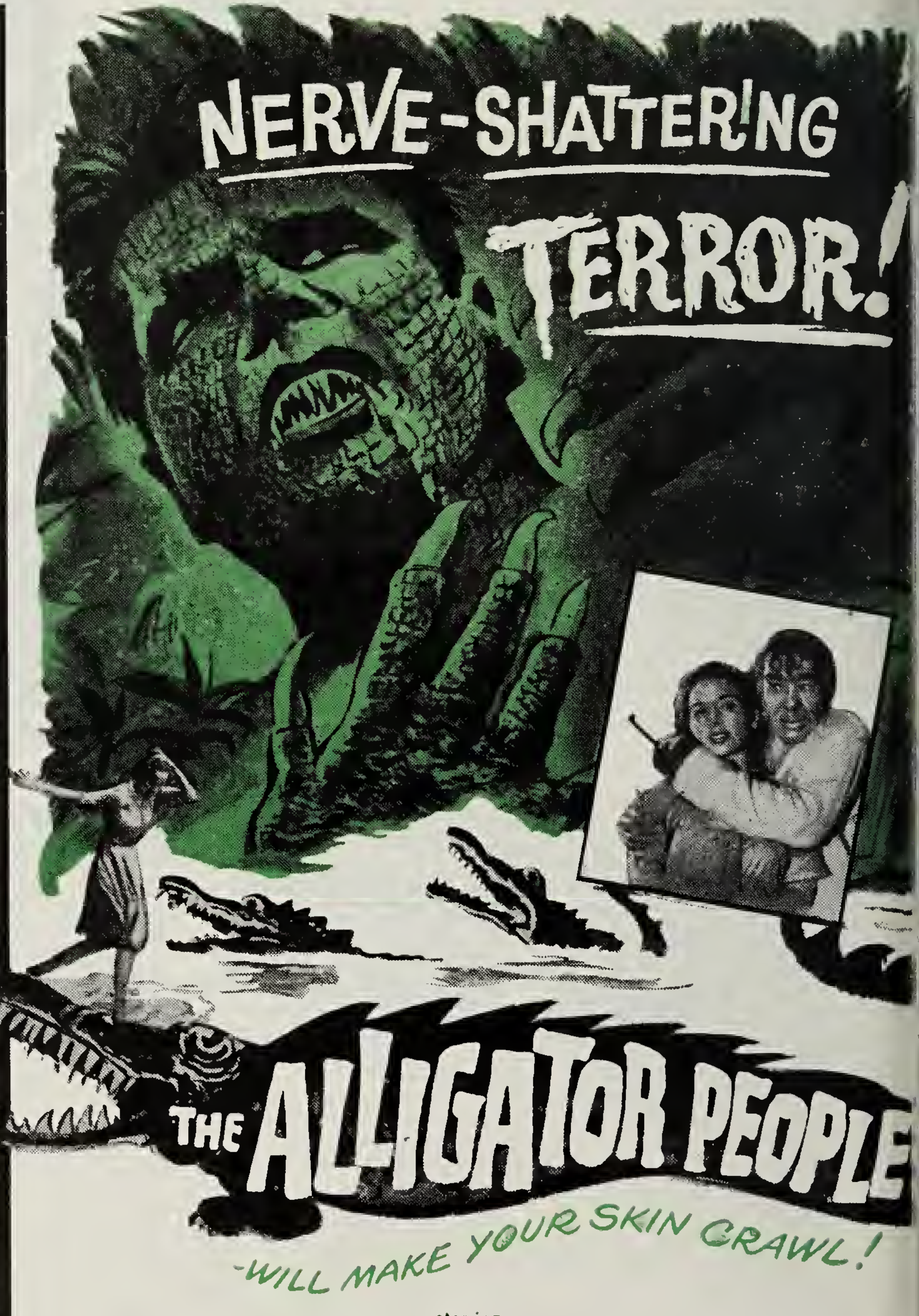
starring

VINCENT PRICE · and BRETT **HALSEY** · JOHN **SUTTON** · DAVID **FRANKHAM** · DAN **SEYMOUR**

Produced by BERNARD GLASSER • Directed from his Screenplay by EDWARD L. BERNDS

Based upon George Langelaan's Short Story "The Fly" • Produced by Associated Producers, Inc.

From 20th CENTURY-FOX in CINEMASCOPE


NERVE-SHATTERING TERROR!
THE ALLIGATOR PEOPLE
-WILL MAKE YOUR SKIN CRAWL!

starring

BEVERLY **GARLAND** · BRUCE **BENNETT** · LON **CHANEY** · GEORGE **MACREADY**

and FRIEDA INESCORT · RICHARD CRANE · DOUGLAS KENNEDY

Produced by JACK LEEWOOD

Directed by ROY DEL RUTH

Screenplay by Orville H. Hampton

Produced by Associated Producers, Inc.

you deserve **THE BEST OF EVERYTHING**... *20th will give it to you!*

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecoff, New York editor; Tom Werner, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

VOLUME 62 • NO. 15

AUGUST 19, 1959

THAT PITTSBURGH CASE

That's an interesting story from out Pittsburgh way, where 31 other theatres have appealed to the U.S. District Court for permission to become parties at interest in the Basle Theatres, Inc., suit against certain distributors. It seems their major complaints are against compulsory competitive bidding, against arbitrary clearances that tend to promote exclusivity, against being placed in arbitrary zones and being required to bid against other theatres in such zones that are not in substantial competition, and against sales pressures and sales demands made possible by nothing more tangible than the availability of fewer and fewer prints of a commodity where freshness and newness is a quality of value.

The sales policies in question were introduced in several different areas, but it looks as though Pittsburgh will be the testing ground. And if the volume of letters we have received, and the volume of conversation we have listened to, can be considered an indication of the intensity of feeling that exists, "the Pittsburgh Case" will become one of the really important industry lawsuits. We won't be too surprised if it gains equal stature with "the Paramount Case" in industry annals. Or if it is appealed by both parties through as many different court levels.

It almost seems as though the whole question of whether movies remain mass entertainment, available to the public in thousands of theatres from coast to coast at the same time and at widely fluctuating price scales, or whether movies become class entertainment, available in only a few exclusive-run theatres for long periods of weeks and at high price scales similar to stage plays, operas, orchestras, etc., rests on the eventual decision in Pittsburgh.

All eyes will be on Pittsburgh for many a year to come. And with very good reason!

OUR GREATEST SUMMER . . . AND A QUESTIONABLE FALL

This summer of 1959 will be recorded as having produced some of the strongest boxoffice business in many years. Talented features such as "ANATOMY OF A MURDER," "HOLE IN THE HEAD," "HORSE SOLDIERS," "MIDDLE OF THE NIGHT," "NORTH BY NORTHWEST," "HERCULES," "BIG CIRCUS," "SAY ONE FOR ME," "BLUE DENIM," "FIVE PENNIES," "NUN'S STORY," and others, have done clobbering grosses in the first-runs. Long run features such as "SOUTH PACIFIC," "WINDJAMMER," "DIARY OF ANNE FRANK," "SLEEPING BEAUTY," and even the perennials, "TEN COMMANDMENTS," "AROUND THE WORLD IN 80 DAYS," and "GIGI," have held steady with few signs of slipping. And in the neighborhoods and subsequents, the spring greats such as "IMITATION OF LIFE," "SOME LIKE IT HOT," "YOUNG PHILADELPHIANS," and half a dozen more, have stretched normal three-day houses into full weeks, ten days, and longer.

So the public has left the "re-runs" and the banal chatter with which TV takes its annual vacation and is really seeing that movies are both their "*best entertainment*" and "*better than ever*". But what are we doing to cater to this new found demand in the four long months between Labor Day and the Christmas holidays?

With few exceptions, the first-run outlook from Labor Day on is pretty bleak. Fewer pictures and less talented pictures seem to be the rule. Almost like the seashore hot dog stands and bath houses, we seem to turn the water off after Labor Day and shutter up our attraction boards for the next four months.

In just such situations in the past, some smart distributors have "made hay." Four or five features with class can look awfully big to both the public and to exhibitors when there is little else around. On the September, October, and November horizon we think we see the first tell-tale signs of just such potential greats. We also feel that the smarter distribution heads will recognize the vacuum and will push ahead some unscheduled product to take advantage of it. Maybe it is wishful thinking—but the signs are right!

In any event, let's do everything in our power to keep the public in a movie-buying mood.

ON VARYING ADMISSION PRICES

An interested reader, who recently week-ended in Atlantic City, has dropped a query in our lap.

It seems that he remembers when the summer resorts were first given seasonal availability that was day-and-date with the large cities in the same area. He remembers also that a major consideration was the ability of the summer resort to get the same or even higher admission prices, because the patron on vacation was in a spending mood and expected to pay a high dollar for his or her entertainment. So he was shocked to now observe that summer resort prices, at the top of their season, have not kept pace with first-run prices elsewhere.

Cases in point were "HOLE IN THE HEAD" and "ANATOMY OF A MURDER" at $1.25 and $1.50 per adult, when the same pictures are playing simultaneously in Philadelphia and in New York from $1.80 to $2.00 per adult. What happened, he wants to know, to the old lush boardwalk prices?

We would like to know, too. Is it a case of Broadway too high, or of boardwalk too low?

It's high time we found out.

20TH HAS THE BEST . . . AND EVERYTHING'S GOING FOR THE BEST OF EVERYTHING

Reading time: 2 minutes, 20 seconds / Playing time: Unlimited

32 REASONS WHY

the best of everything

WILL BE NOTHING BUT THE BEST AT YOUR BOX-OFFICE!

Clip this advance service ad out of this book today. Keep it in your active file. Refer to it constantly. It's not too soon to begin planning your 32-step campaign now!

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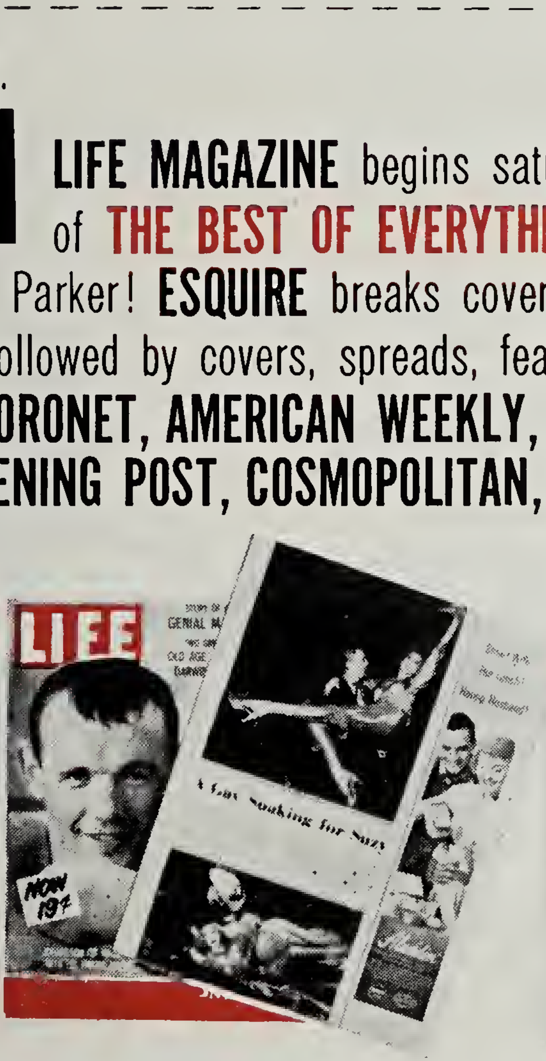

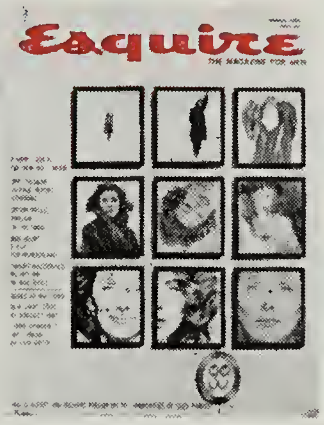

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radio stations,
sheet music,
top name recordings
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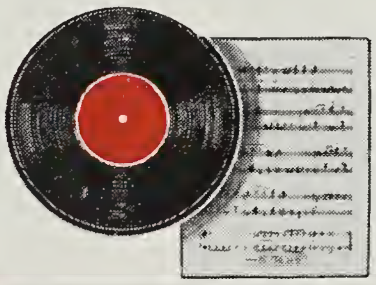

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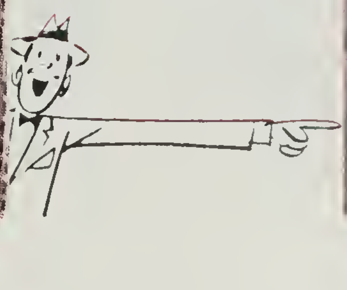

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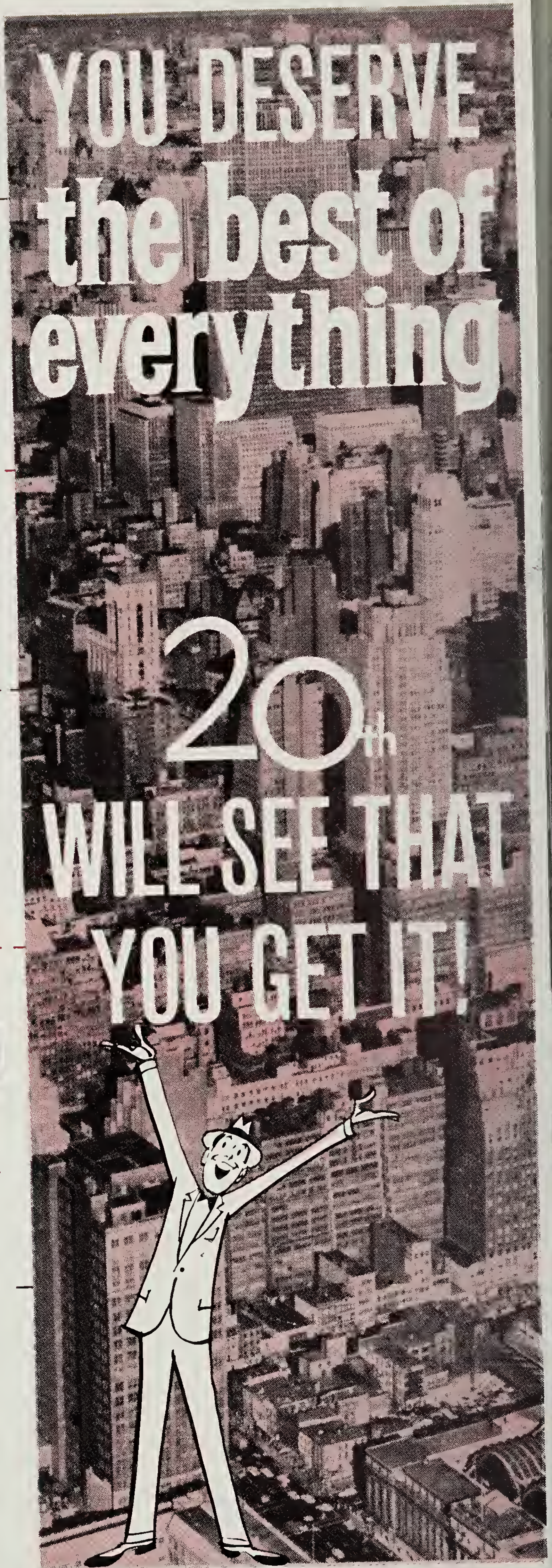

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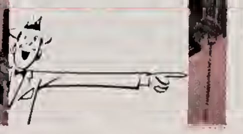

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I Am Seeking for Suzy
Esquire

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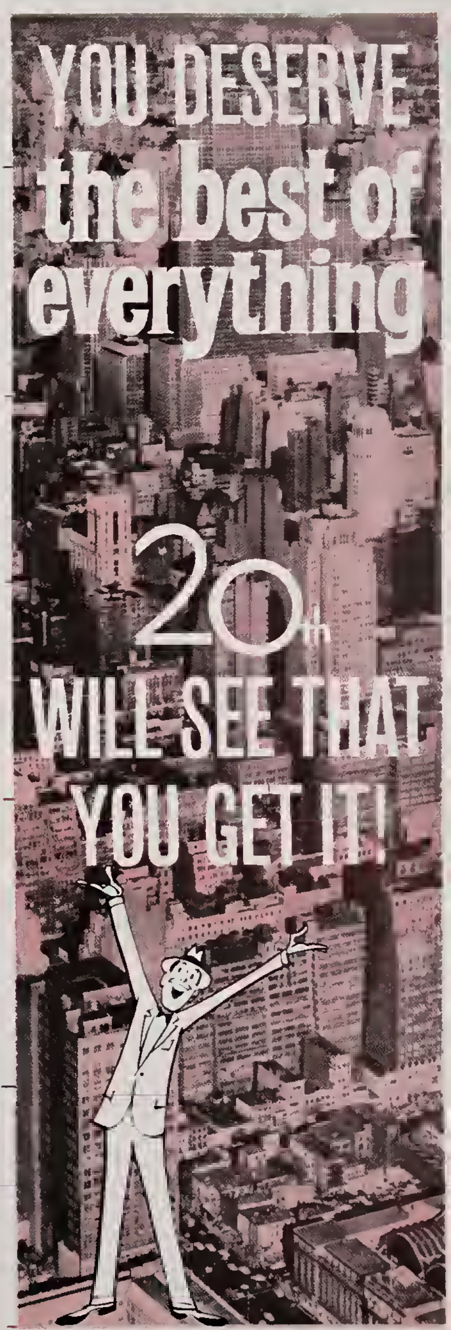
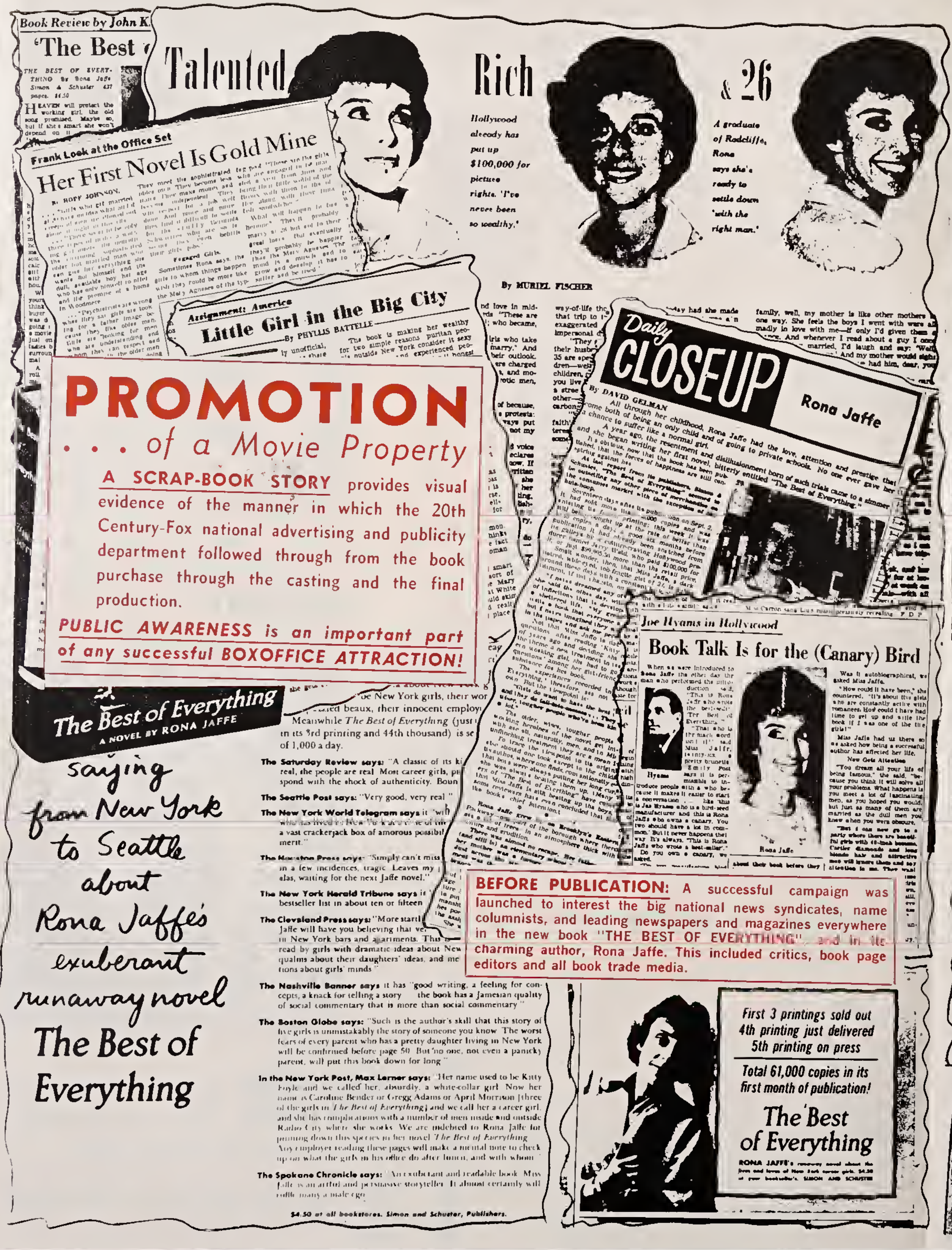




Book Review by John K.

'The Best

THE BEST OF EVERYTHING. By Rona Jaffe. Simon & Schuster. 437 pages. $4.50

HEAVEN will protect the working girl, the old song promised. Maybe so, but if she's smart she won't depend on it.

Talented Rich & 26

Hollywood already has put up $100,000 for picture rights. 'I've never been so wealthy.'

A graduate of Radcliffe, Rona says she's ready to settle down 'with the right man.'

By MURIEL FISCHER

Frank Look at the Office Set

Her First Novel Is Gold Mine

By HOPE JOHNSON

Assignment: America

Little Girl in the Big City

By PHYLLIS BATTELLE

Daily CLOSEUP

Rona Jaffe

By DAVID GELMAN

Joe Hyams in Hollywood

Book Talk Is for the (Canary) Bird

PROMOTION

. . . of a Movie Property

A SCRAP-BOOK STORY provides visual evidence of the manner in which the 20th Century-Fox national advertising and publicity department followed through from the book purchase through the casting and the final production.

PUBLIC AWARENESS is an important part of any successful BOXOFFICE ATTRACTION!

The Best of Everything
A NOVEL BY RONA JAFFE

saying
from New York
to Seattle
about
Rona Jaffe's
exuberant
runaway novel
The Best of
Everything

…oe New York girls, their wor… …ated beaux, their innocent employ… Meanwhile *The Best of Everything* (just in its 3rd printing and 44th thousand) is se… of 1,000 a day.

The Saturday Review says: "A classic of its ki… real, the people are real. Most career girls, pr… spond with the shock of authenticity. Boun…

The Seattle Post says: "Very good, very real."

The New York World Telegram says it "wil… who has lived in New York a… a vast crackerjack box of amorous possibil… merit."

The Houston Press says: "Simply can't miss… in a few incidences, tragic. Leaves my … alas, waiting for the next Jaffe novel."

The New York Herald Tribune says it … bestseller list in about ten or fifteen…

The Cleveland Press says: "More startl… Jaffe will have you believing that ve… in New York bars and apartments. This is… read by girls with dramatic ideas about New… qualms about their daughters' ideas, and me… tions about girls' minds."

The Nashville Banner says it has "good writing, a feeling for concepts, a knack for telling a story … the book has a Jamesian quality of social commentary that is more than social commentary."

The Boston Globe says: "Such is the author's skill that this story of five girls is unmistakably the story of someone you know. The worst fears of every parent who has a pretty daughter living in New York will be confirmed before page 50. But no one, not even a panicky parent, will put this book down for long."

In the New York Post, Max Lerner says: "Her name used to be Kitty Foyle and we called her, absurdly, a white-collar girl. Now her name is Caroline Bender or Gregg Adams or April Morrison [three of the girls in *The Best of Everything*] and we call her a career girl, and she has complications with a number of men inside and outside Radio City where she works. We are indebted to Rona Jaffe for pinning down this species in her novel *The Best of Everything*. Any employer reading these pages will make a mental note to check up on what the girls in his office do after lunch, and with whom."

The Spokane Chronicle says: "An exuberant and readable book. Miss Jaffe is an artful and persuasive storyteller. It almost certainly will ruffle many a male ego."

$4.50 at all bookstores. Simon and Schuster, Publishers.

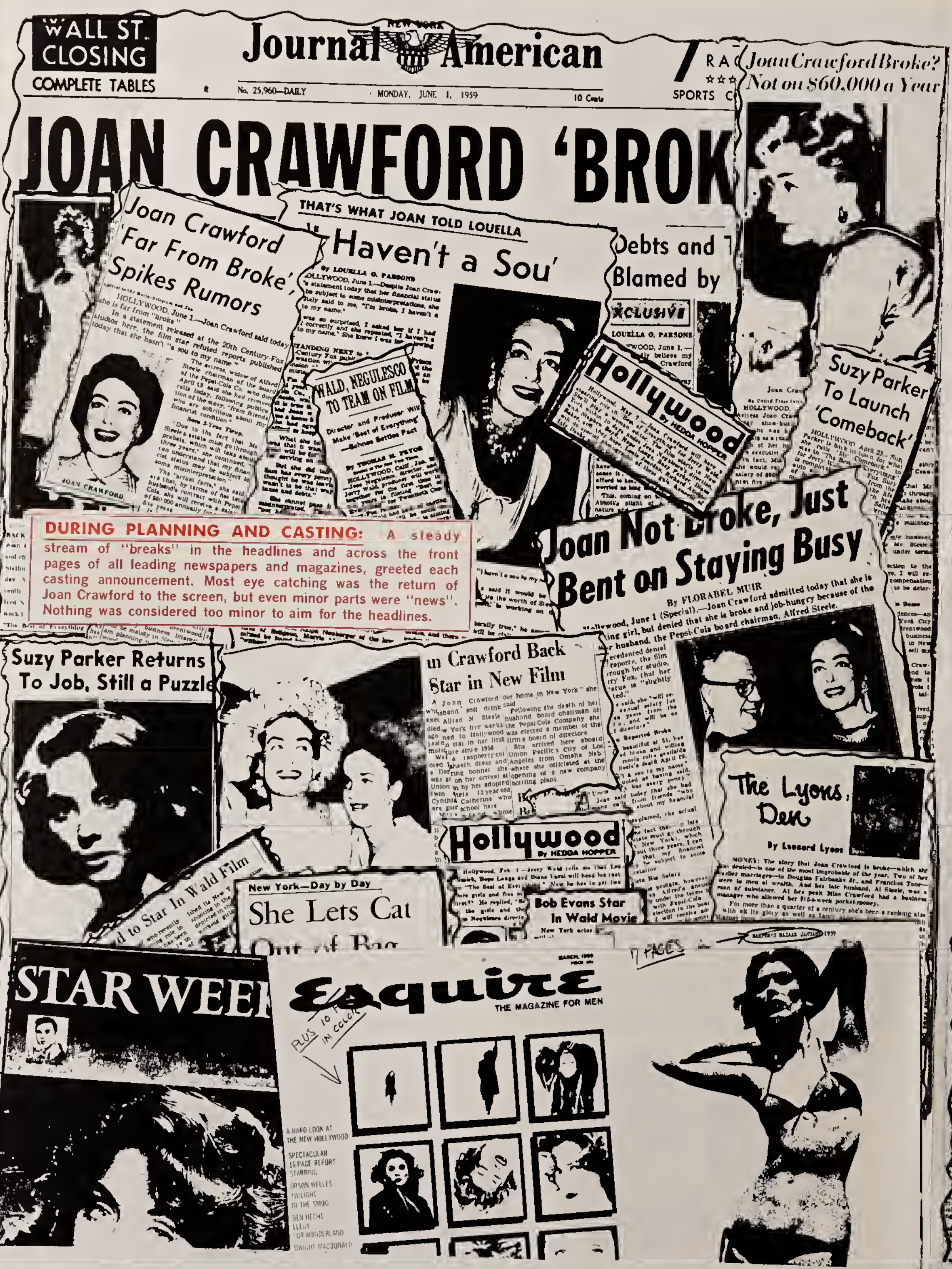
BEFORE PUBLICATION: A successful campaign was launched to interest the big national news syndicates, name columnists, and leading newspapers and magazines everywhere in the new book "THE BEST OF EVERYTHING", and in its charming author, Rona Jaffe. This included critics, book page editors and all book trade media.

First 3 printings sold out
4th printing just delivered
5th printing on press

Total 61,000 copies in its first month of publication!

The Best of Everything

RONA JAFFE's runaway novel about the lives and loves of New York career girls. $4.50 at your bookseller's. SIMON AND SCHUSTER



WALL ST. CLOSING
COMPLETE TABLES

New York Journal-American

MONDAY, JUNE 1, 1959

JOAN CRAWFORD 'BROK

Joan Crawford Far From Broke; Spikes Rumors

THAT'S WHAT JOAN TOLD LOUELLA

'Haven't a Sou'

By LOUELLA O. PARSONS

Debts and … Blamed by

EXCLUSIVE

Hollywood

WALD, NEGULESCO TO TEAM ON FILM

Director and Producer Will Make 'Best of Everything'

By THOMAS M. PRYOR

JoanCrawfordBroke? Not on $60,000 a Year

Suzy Parker To Launch 'Comeback'

Joan Not Broke, Just Bent on Staying Busy

By FLORABEL MUIR

DURING PLANNING AND CASTING: A steady stream of "breaks" in the headlines and across the front pages of all leading newspapers and magazines, greeted each casting announcement. Most eye catching was the return of Joan Crawford to the screen, but even minor parts were "news". Nothing was considered too minor to aim for the headlines.

Suzy Parker Returns To Job, Still a Puzzle

…n Crawford Back Star in New Film

…d to Star In Wald Film

New York—Day by Day

She Lets Cat Out of Bag

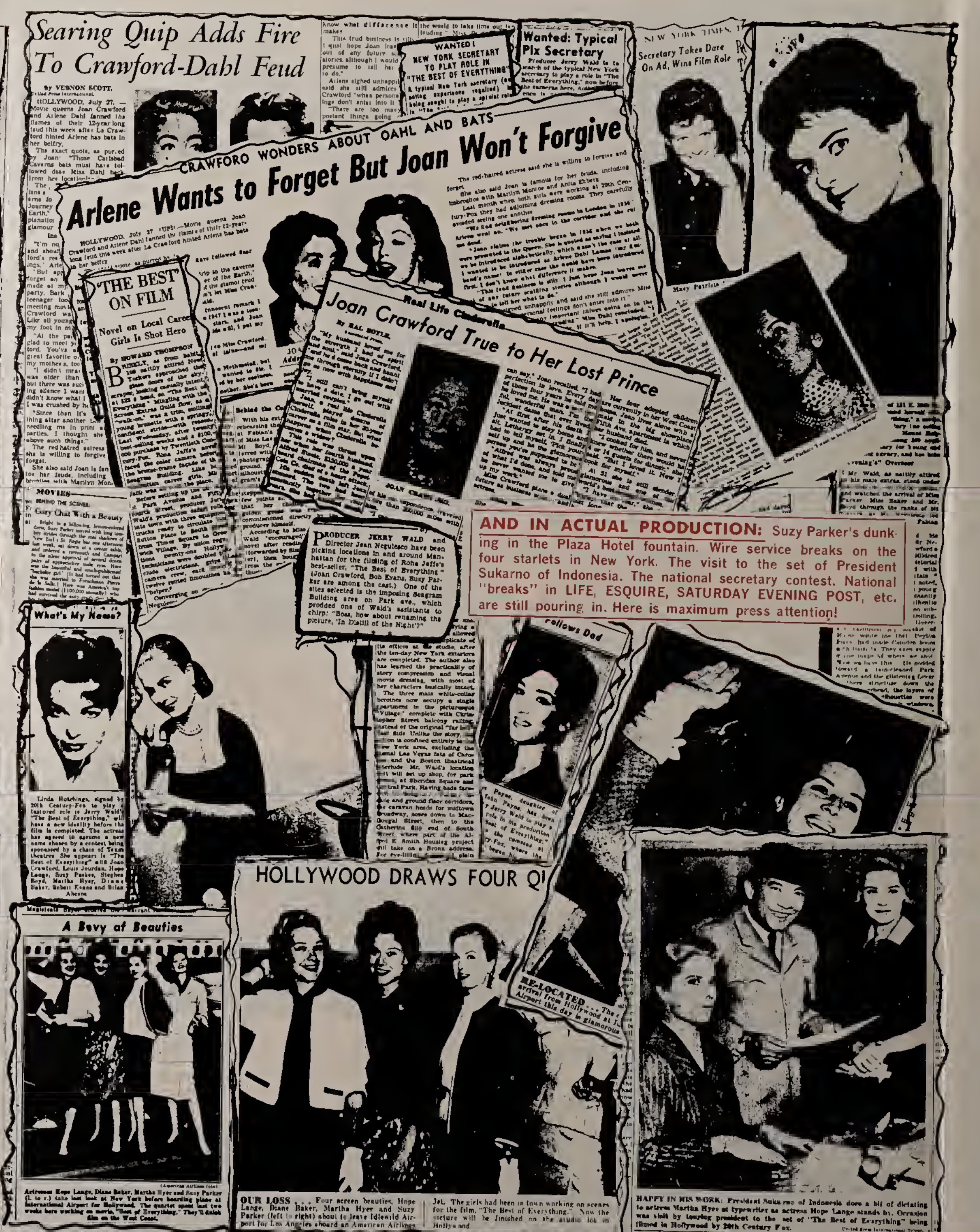
Hollywood
By HEDDA HOPPER

Bob Evans Star In Wald Movie

The Lyons Den
By Leonard Lyons

STAR WEEK

Esquire
THE MAGAZINE FOR MEN



Searing Quip Adds Fire To Crawford-Dahl Feud

By VERNON SCOTT

CRAWFORD WONDERS ABOUT DAHL AND BATS

Arlene Wants to Forget But Joan Won't Forgive

Wanted: Typical Pix Secretary

WANTED! NEW YORK SECRETARY TO PLAY ROLE IN "THE BEST OF EVERYTHING"

"THE BEST" ON FILM

Real Life Cinderella

Joan Crawford True to Her Lost Prince

What's My Name?

AND IN ACTUAL PRODUCTION: Suzy Parker's dunking in the Plaza Hotel fountain. Wire service breaks on the four starlets in New York. The visit to the set of President Sukarno of Indonesia. The national secretary contest. National "breaks" in LIFE, ESQUIRE, SATURDAY EVENING POST, etc. are still pouring in. Here is maximum press attention!

…ollows Dad

A Bevy of Beauties

HOLLYWOOD DRAWS FOUR Q…

OUR LOSS … Four screen beauties, Hope Lange, Diane Baker, Martha Hyer and Suzy Parker …

HAPPY IN HIS WORK. President Sukarno of Indonesia does a bit of dictating to actress Martha Hyer at typewriter …

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From MILWAUKEE, WISC.

Thank you for your very kind and immediate delivery of the supply of "SERVICE MANUALS". I am today sending them out with copy of my Bulletin and undoubtedly you will be hearing from some of my exhibitor members.

If you have any of your other Theatre Operating Forms and Systems that you would like distributed to exhibitors, please send me 250 copies and I will enclose them at a later date.

HAROLD PEARSON, Executive Secretary
Allied Theatre Owners of Wisconsin

EDITOR'S NOTE: Sample sheets of all other forms have been sent to Mr. Pearson. We will be happy to supply any that he feels would be serviceable. And, if any other theatre owner organization would like to similarly service its members, let us hear from you.

From CHICAGO, ILL.

As a combination editor-business manager, I'm always cheered to read another man's book when he talks about pressures from the non-editorial field. For that reason—among others—I enjoyed reading your July 8 editorial, "THE 'KILLER' GASSES AND DRIVE-IN HEATERS".

But to get to the pressure point of your piece, I had to read some bad news. Frankly, I don't agree that the Pennsylvania and Georgia accidents—regrettable as they are—are guides for outdoor theatre heating policy.

To me, the pertinent element of both of these events is that in neither case was the gas under the carefully controlled conditions which surround its use in your readers' drive-ins. Both were transportation accidents arising —so far as we know—from the mechanical mis-adventures that can happen to your own automobile or your commuter train.

Actually, our industry has about 24,000 railway tank cars on the go constantly. Additionally, there are a good 25,000 tank trucks on the highways. They deliver most of the seven billion gallons of gas our 11 million users buy each year, and the very fact that the Pennsylvania and Georgia accidents attracted such wide attention testifies to their rarity. After all, why write headlines about pocket-picking in the New York subways?

Coming to your point of in-car heaters, I suppose you know that at least one type (its distributor doesn't know I'm writing you) has Underwriters Laboratories' approval. I'm sure you agree that UL approval is not easily obtained, nor without passage of appropriate tests. In this one instance, I have personal knowledge that UL made a most careful check of all aspects of probable hazard before issuing the okay.

Furthermore, the way your readers use LP-Gas (not actually first cousins, as you mention, but the identical commodity) no flame is present inside the automobile. Heat is generated on a catalytic basis. There is no burning in the ordinary sense. Neither is there any transfer of gas in the theatre area; bottle filling is done in a separate location and, of course, not during show time.

Perhaps I can make an analogy. Not too long ago (a generation, perhaps) the indoor movie business experienced numerous fires originating in the film itself. For this reason, I understand, many safety rules were written and theatre specifications designed. These and film developments themselves eliminated the accidents. In the days of the fire hazards, I'm sure most of your responsible operators resented demands that they leave the entertainment field to vaudeville and the circus. We, too, are sensitive to the need for improvement and constantly work at it. At the same time, we know that of all the commonly used fuels, gas has the safest record, judging from National Fire Protection Association annual reports—copy attached. Additionally, as I mentioned before, we are hauling billions of gallons safely each year.

Won't you please take another look at LP-Gas—from the point of view of total industry performance and the specific use of car heating?

FELIX F. EBERHART, Editor and
Business Mgr.
LPGA (Liquid Petroleum Gas Assn.) Times

EDITOR'S NOTE: It is possible that under IDEAL conditions, and with EXPERIENCED handling by TRAINED personnel, a relative safety can be accomplished. Drive-in theatre conditions are not ideal, and neither is the personnel trained in the handling of inflammable or explosive gasses. So we still feel that inflammable or explosive gas burning equipment has no place in any concentration of humans such as a drive-in theatre brings together. And, most particularly, not right in the patron's cars.

From MINNEAPOLIS, MINN.

Of course, the editorial staff of GREATER AMUSEMENTS, in common with many others in the motion picture industry, saves and files your various supplementary sections of MOTION PICTURE EXHIBITOR (REVIEWS and EXPLOITATION). However, there is no binder available in this office in the 9½ x 12½ inch size which will hold these editions. Do you have a binder available?

FRANK W. COOLEY, JR. Editor
Greater Amusements

EDITOR'S NOTE: We are happy that this oldest of all industry trade papers places such store on our separate saveable service sections. Standard three-ring binders are available to the purchase of subscribers for $1.50 each, and will accommodate two complete seasons of either department.

From PHILADELPHIA, PA.

In an effort to better the boxoffice business at our drive-ins I have started to run BUCK-AND-A-HALF ($1.50) NIGHTS instead of DOLLAR NIGHTS. And I have gotten Morrisville, Ridge Pike, and Valley Forge to go along. I think it could spread, so at least DOLLAR NIGHT will be eliminated. It might be very helpful if MOTION PICTURE EXHIBITOR would editorialize in your own inimitable fashion on this accomplishment, as only you can.

MELVIN J. FOX
Melvin J. Fox Theatres

EDITOR'S NOTE: We'll get back to this after we note its effect on the policies of surrounding drive-ins. But our immediate reaction is that anything that approaches the attaining of full admission prices per patron is worthwhile. At a usual price per adult of 70 cents, that $1.50 is at least more than the price of two adults. As such it is certainly a step in the right direction.

From OKLAHOMA CITY, OKLA.

The opportunity to express myself in print on the only subject I know anything about is too tempting to decline or to turn over to someone else. This is an assignment I shall take great pleasure in performing myself.

With no wish to "butter up" MOTION PICTURE EXHIBITOR, let me state that I think this is a great idea which will be welcomed by all showmen, and will certainly be read with interest.

NORMAN T. PRAGER
Cooper Foundation Theatres

From GLOVERSVILLE, N.Y.

I think your new SHOWMANALYSIS feature, "HOW I WOULD SELL . . ." is a very constructive idea all around. It's going to keep a lot of the people in this business thinking, and besides that, it's going to give exhibitors campaigns devised by exhibitors and not by anyone in Ivory Towers. Therefore, it should be practical and applicable in all situations.

SEYMOUR L. MORRIS
Schine Circuit, Inc.

From LOS ANGELES, CAL.

I am at your service. My pedigree in the motion picture business is a long one, including 17 years as Paramount's western division sales manager.

GEORGE A. SMITH, Director of Advertising
Pacific Drive-In Theatres Corp.

From TORONTO, CANADA

I think this new department of yours is a dandy.

F. H. FISHER, Vice President
The Odeon Theatres (Canada) Ltd.

EDITOR'S NOTE: The above are just a few highlights from the score of letters we have received from theatre and circuit executives following the announcement of our new SHOWMANALYSIS feature, "HOW I WOULD SELL . . . (a particular feature)." At one SHOWMANALYSIS to an issue, reservations are now being made for future issues. Many showmen of proved talent are waiting to get their advertising and exploitation teeth into a campaign of their own.

From BLACK RIVER FALLS, WISC.

To me, MOTION PICTURE EXHIBITOR is the Bible of this business. More than ever we must have faith in our industry. All of us together, working as a team, will finally succeed in placing the motion picture industry in the "top 5" of the nation's leading businesses. Let's have more optimism and less pessimism!

GERALD BARES
Jerry's Friendly Falls Theatre

EDITOR'S NOTE: This summer's sustained strong business, that a generous supply of good pictures has brought along, should give a lot of people, producers and exhibitors alike, a resurgence of faith.

NEWS CAPSULES

"Son of God" Film Planned

NEW YORK—Plans for the highest cost picture of all time were announced last week by Lord Malcolm Douglas-Hamilton, president of Parliament Pictures Corporation, which is the producing company undertaking "The Son Of God." Picture rolls in November with a cast of 50,000 and 150 principle parts and depicts the entire life of Jesus from the Annunciation through the Ascension.

The estimated $30,000,000 expenditure (including print costs and advertising) is expected to bring $150,000,000 in revenue during the first three years of release, and one-third of the profits will go to charities and religious foundations, it was announced.

The company's board chairman, William Free, claims that research and development on a new third dimension process for theatres without glasses or any other visual aid may be completed by Vienna scientist Charles Langberg in time to be used on the picture. By using a revolutionary automation technique and advanced equipment for production, the picture is expected to be ready for a day and date world premiere in New York, London, Paris, Rome, Madrid, Jerusalem, and Hollywood by Christmas Week, 1960.

BROADWAY GROSSES

Outstanding Films Pull Crowds

NEW YORK—Led by the Roxy and Radio City Music Hall, most of the Broadway first-runs, all playing outstanding product, continued to do satisfactory summer business last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"A PRIVATE'S AFFAIR" (20th-Fox). Paramount ($39,453)*—The opening week was claimed at $26,000.

"NORTH BY NORTHWEST" (MGM). Radio City Music Hall ($147,610) — Thursday through Sunday accounted for $116,500, with the second week bound to hit $200,000. Stage show.

"FOR THE FIRST TIME" (MGM). Roxy ($55,405)—Friday through Sunday reached $47,000, with the opening session estimated at $75,000. Stage show.

"THE LAST TRAIN FROM GUN HILL" (Paramount). Capitol ($33,350) — The third and last week dropped to $17,000.

"BLUE DENIM" (20th-Fox). Victoria ($22,900)—The third week was reported as $23,000.

"THE HORSE SOLDIERS" (UA). Astor ($25,630)—The eighth week was expected to reach $13,000.

"ANATOMY OF A MURDER" (Col.). Criterion announced the seventh week as $26,500.

"MIDDLE OF THE NIGHT" (Col.). Forum did $10,500 on the ninth week.

"A HOLE IN THE HEAD" (UA). Loew's State garnered $42,000 on the fifth week.

"DIARY OF ANNE FRANK" (20th-Fox). RKO Palace reported $11,000 for the seventh week of continuous showings and the 22nd week of the engagement.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 17

Penna. Lawyers Rap Pending Censor Bill

PITTSBURGH—A bipartisan group of 33 leading Allegheny County lawyers have attacked the pending movie censorship bill as "unworkable and unconstitutional."

In a resolution submitted to the Pennsylvania House of Representatives, the attorneys termed Senate Bill 373 "in violation of the First Amendment" and an effort to evade recent clear-cut decisions on censorship handed down by the State and Federal Supreme Courts. The bill is being vigorously supported throughout the state by the Catholic Church.

"The bill misses its mark completely," the lawyers' resolution said. "Instead of aiming at the real purveyors of pornography (producers of stag movies, publishers of lewd magazines, etc.) it provides for control of a medium which is actually free from obscenity —namely, legitimately produced commercial motion pictures."

The lawyers also charged the bill, which has already passed the State Senate, with being unfair by calling for censorship of films after they have been shown in public rather than before.

"This means," the resolution continues, "that after months of effort and expense a film which has already opened may suddenly find itself censored and withdrawn from exhibition." Industry spokesmen have pointed out the same possibilities should the legislation become law.

The attorneys made other points against the bill, including:

No qualifications for members of the censorship board are described, and the bill's definition of obscenity is so vague that high courts will be forced to nullify the law if it is passed. Proponents argue that the bill answers all court objections and would be sustained if tested.

The Pittsburgh Post-Gazette, among other area newspapers, ran an editorial strongly urging defeat of the censorship bill. Meanwhile, the industry watches, waits, and hopes.

Pennsylvania has been a battleground for censorship legislation ever since it was killed by the State Supreme Court.

New Para. Pact For Holden

HOLLYWOOD—A new seven-year contract has been signed by actor William Holden and Paramount Pictures, it is announced by Jack Karp, Paramount vice-president and administrative head of the studio.

Simultaneously, it was announced by Karp that Holden's first assignment under the new Paramount contract will be the starring role in the forthcoming Perlberg-Seaton production based on the best-selling novel, "The Counterfeit Traitor." Shooting will begin early in 1960 on locations in Sweden, Denmark, and Germany.

Hirsch Heads Consolidated

HOLLYWOOD—Victor M. Carter, president, Republic Pictures Corporation, last fortnight announced the appointment of veteran laboratory expert Ted Hirsch as general manager of Consolidated Film Laboratories in New York and Fort Lee, N.J., succeeding Douglas T. Yates, who resigned.

Sidney Solow, of the Hollywood plant, will move up to the office of executive vice-president in charge of Consolidated in its entirety.

FILM FAMILY ALBUM

Gold Bands

Audrey Louise Astrin, daughter of **Mr. and Mrs. Neal Astrin**, Brooklyn, N. Y., was married to **M. David Tell**, Westbury, Long Island, on Aug. 15. The bride's father is a member of the playdate department of United Artists.

Mr. and Mrs. Ernest A. Grecula, operator of the State, Torrington, Conn., have announced that their daughter, **Venice E.**, will be married to **William A. Zampaglione**, of Torrington, with ceremonies to be held Sept. 12.

Everett M. Olson, Paramount's Chicago publicity director, and **Libby Marcase** were married in Charlotte, N. C.

Obituaries

J. Clarence Derwent, 74, president, American National Theatre and Academy, and former president of Actors Equity Association, died at his New York home. He was a well known actor.

Robert Mochrie, MGM executive in charge of "Ben-Hur" distribution, center, recently "signed" with a verbal handshake over the phone two of the biggest theatrical contracts ever made in Atlanta and Dallas. On the left, in Dallas, Raymond Willie, Inter-State Theatres, set the southwest premiere for the Tower, Dallas, while on the right, in Atlanta, Jimmy Harrison, executive, Wilby-Kincey Theatres, okayed an exclusive engagement of the film for the Roxy for the only showing between Miami and Washington.

UA Officials Detail Global Concept

Unified Domestic, Foreign Promotion And Sales Plans Discussed At International Conference Of World Execs

United Artists recently held a press reception luncheon at the "21 Club" in New York City prior to the start of its intercontinental convention. Seen, left to right, are William J. Heineman, vice-president; Max E. Youngstein, vice-president; Arthur B. Krim, president; Arnold M. Picker, vice-president in charge of foreign distribution; Charles Smadja, vice-president in charge of foreign distribution; Louis Lober, vice-president in charge of foreign operations. Herb Golden is seen in the foreground, with cigar.

NEW YORK—Keynoting United Artists' first intercontinental promotion conferences in New York last week, Vice Presidents Arnold M. Picker, William J. Heineman, Max E. Youngstein and Roger H. Lewis blueprinted a new era of unified domestic and foreign operations in both promotion and sales.

Top-echelon promotion and sales executives from both sides of the Atlantic heard the UA officials detail the company's precedent-setting global concept.

At the inaugural session in UA's home office, M. Picker, vice president in charge of foreign distribution, cited the impact of today's foreign market in the creation of a single, one-world motion picture industry. Heineman, Vice President, traced the growth of the "domestic" and "foreign" markets from almost two separate industries into the common identity which characterizes them today. Youngstein, vice president, announced that the company is entering its global phase with a record product program of about 40 major features valued at more than $65,000,000.

Lewis, vice president in charge of advertising, publicity and exploitation, described how the company's domestic and foreign promotion activities are beng consolidated into a single, global operation to develop the broadest possible international market.

Underscoring the new global concept, Picker noted that UA's foreign revenues have increased more than six-fold from about $5,000,000 in 1951 to more than $32,000,000 in 1958. Foreign grosses for the first six months of 1959 are running about 20 per cent ahead of 1958 for the corresponding period, he announced.

Assessing the company's new global look, Heineman reviewed the historic growth and merging of interests of what were once treated as two distinct and unrelated markets. He cited the growing liaison between domestic and foreign departments as contributing to the company's steady expansion in recent years.

Reporting on UA's continuing growth, Heineman announced that domestic grosses for the first six months of 1959 reached an all-time high of $21,842,000.

Youngstein declared "We have the greatest concentration of top quality product ever marketed by the company. Our production experience in the past has taught us that there is a very real and vital potential for quality entertainment throughout the world. With cameras rolling around the world and international talents and properties figuring more and more frequently in our production plans, today's UA releases are ideally oriented for world consumption as they have never been before."

Describing the international concept in terms of the company's newly reorganized promotion department, Lewis declared that for the first time in motion picture industry history a comprehensive merchandising blueprint is being developed to meet the overall and specific needs of individual markets all over the world.

Morton Nathanson, newly-appointed director of international advertising and publicity, directed the conference program. Fred Goldberg, national director of advertising, publicity and exploitation, supervised sessions with Nathanson.

The biggest promotional outlay in United Artists history will underwrite the company's new global promotion campaign, it was announced by Lewis.

The work sessions included a screening of Stanley Kramer's "On The Beach" and promotion conferences outlining the global campaign for the UA release, which will premiere simultaneously in 22 major cities of the world in December.

Another session was devoted to campaign planning for Edward Small's $6,000,000 production "Solomon and Sheba."

Other UA releases to be considered are Hecht-Hill-Lancaster's "The Devil's Disciple," "Take A Giant Step," and 'The Unforgiven;" Harbel Productions "Odds Against Tomorrow;" Joseph Fields "Happy Anniversary," and MPL Productions' "The Wonderful Country."

"What we've done," Lewis declared, "has been to unify all of our promotional activities to carry our message through to every potential audience of the world. Our plan is to find out the specific needs and requirements of individual markets and then to fill these needs for maximum ticket-selling impact. This requires money, the best manpower available and the best creative thinking in the business. UA is again setting the industry pace in launching its new global policy."

Arthur B. Krim, president, and Robert S. Benjamin, chairman of the board, cited the importance of the company's new global thinking in launching important product.

In a joint message to UA personnel around the world, Krim and Benjamin declared, "In the distribution of films today, we think of the world as one market. Most of our major films today are being released on a con-

(*Continued on page* 17)

United Artists' held its first intercontinental promotion conferences in New York City last week, and seen, left, attending a work session are, left to right, Addie Addison, field representative, New Orleans; Francis Winikus, European assistant to Max E. Youngstein, UA vice-president; Joe Mansfield, field representative, Boston; and Samuel I. Cehen, foreign publicity manager. In the center, producer-director Stanley Kramer is seen leading a promotion discussion for "On The Beach," which will have global premieres in 22 cities of the world in mid-December. Flanking him are Roger Lewis and Mort Nathanson. On the right, at a cocktail reception for the cast of "The Fugitive Kind," are seen UA president Arthur B. Krim; author Tennessee Williams; Mrs. Krim; and producer Martin Jurow.

ElectroVision Acquires 20 Lippert Theatres

HOLLYWOOD—Acquisition of 20 Robert L. Lippert Theatres by ElectroVision Corporation for an undisclosed amount of cash and notes was announced by Edwin F. Zabel, president, at the annual stockholder's meeting in the company's Hollywood offices.

Located in southern Oregon and throughout California, the theatres and land just obtained have increased ElectroVision's holdings to 34 motion picture houses and drive-ins, including five drive-ins in Fresno, Cal., acquired earlier. This was the second phase in the company's purchase of 28 Lippert theatres. The final step is expected to be completed shortly after the first of the year, Zabel stated.

The theatres include Buena Park; La Habra; Corbin (Tarzana); Crest (Westwood); and Motor Vu drive-in (El Centro) in southern California. Broadway and Drive-In (Yreka); Lake and Corcoran (Corcoran); Royal and Sanger (Sanger); and Alta, State and Midway drive-in (Dinuba) in central and northern California. Varsity (Ashland); and Craterian, Esquire, Holly, Starlite drive-in, and Valley drive-in (Medford) in southern Oregon.

Of the 34 theatres — now part of the company's EVC Theatre Division—10 are drive-ins, and of the total, 21 are held-in-fee properties.

Robert L. Lippert, chairman of ElectroVision's board of directors, informed shareholders the land upon which the drive-ins are located are valuable holdings totaling more than 100 acres. "We are presently investigating the possibilities of rezoning parts of some of the drive-ins to build shopping centers. The land, originally on the outskirts of the communities, is now in the heart of expensive residential and commercial areas, many of which do not have shopping centers."

First order of business of the stockholder's meeting was the election of the board of directors. All members serving on the previous board were reelected. They are Bruce Fowler, Stanford I. Drucker, Lippert, J. H. MacIntyre, and Zabel.

Also announced was the appointment of Charles J. Maestri as vice-president in charge of theatre operations in central and northern California and southern Oregon. Maestri continues his duties, holding the same position in the Lippert organization for over 15 years.

Zabel noted ElectroVision's immediate plans call for the completed theatre operation to be under centralized management. "This will not deter us, however, from continuing to study diversified businesses for future acquisitions as well as the shopping centers investigations as part of our growth program," Zabel said.

"With most of the major organizational non-recurring expenses out-of-the way," he continued, "we look ahead for a constantly improving and expanding year—the first full year under the new management."

Chi Clears "Chatterley"

CHICAGO—The way for the showing of Kingsley International's "Lady Chatterley's Lover" here was cleared last week when Police Commissioner Timothy J. O'Connor said he would comply with a recommendation by Chicago Corporation Counsel John C. Melaniphy that a permit be issued to the film. The picture had been held up until now having been denied a permit pending three deletions.

Broidy, AA President, Named 16th Motion Picture Pioneer Of Year

NEW YORK—Steve Broidy, president of Allied Artists, has been named Motion Picture Pioneer of the Year 1959, it was announced last week by Ned E. Depinet, president of the Pioneers organization. Broidy was selected by the Board of Directors at its last meeting and was notified while he was in New York a week ago.

He will be honored at the 21st Annual Motion Picture Pioneers Dinner at the Waldorf-Astoria Hotel on Nov. 23, and will be the 16th Pioneer to receive this coveted recognition. His predecessors were Adolph Zukor, Gus Eyssell Cecil B. DeMille, Spyros Skouras, Harry Warner, Albert Warner, and Jack Warner, Nate Blumberg, Barney Balaban, Herman Robbins, Bob O'Donnell, Joseph R. Vogel, Robert R. Benjamin and Arthur B. Krim.

Depinet said that he was very gratified that the honor man this year is one who started his career in distribution as a film salesman and worked his way up through the ranks to the presidency of his company. Depinet jokingly said that it is high time that the distribution end of the business received proper Pioneer recognition, pointing out that most of those honored before have been either producers or exhibitors.

Broidy was born in Malden, Mass., on June 14, 1905. Early in his career he was a film salesman in Massachusetts for Universal, and later was engaged by Warner Bros., and given a similar assignment by its Boston office. In 1930, Broidy began an affiliation with Allied Artists which was to be climaxed 15 years later by his elevation to the presidency of the organization.

His first position with the company was as a member of the Boston sales staff. His territory embraced Massachusetts and Rhode Island. By 1937 he had become the head of the Boston exchange, and in 1940 he was elected to the company's board of directors. By the end of that year, he had been named vice-president and general sales manager and moved to the company's home office in Hollywood where he since has remained.

At the company's annual convention in Chicago in the spring of 1945, he was elected vice-president in charge of operations. It was on Nov. 14, 1945, that he was elected president.

Broidy is president of the Jewish Federation-Council of Greater Los Angeles; chairman of the board of the Brandeis Institute; a vice-president and member of the board of the Association of Motion Picture Producers; a vice-chairman of the United Jewish Welfare Fund; a member of the board of trustees of Claremont Men's College; a member of the board of governors of the Los Angeles area council, Boy Scouts of America; a director of the Jewish Federation-Council of Greater Los Angeles and the Los Angeles Community Chest, for which he was the campaign chairman of 1958; a former president of Temple Israel of Hollywood board of trustees of which he is still a member; a member of the board of directors of the Union Bank and Trust Company, the Permanent Charities Committee, and Cedars of Lebanon Hospital.

In 1930, Broidy married Frances Lewis, a non-professional. They are the parents of two sons, Arthur and Steven, and a daughter, Mrs. Jack M. Sattinger.

NTA Now Distributing NT's "Windjammer" Feature

NEW YORK—NTA Pictures, the theatrical distribution arm of National Telefilm Associates, has taken over distribution of National Theatres' Cinemiracle feature, "Windjammer," in the U.S. and Canada, it was announced recently by Harold Goldman and Leonard S. Gruenberg, president and general manager, respectively, of NTA Pictures.

"Windjammer" will be booked on a road show basis, with sales to be handled by NTA Pictures' national field staff. Theatres playing the Cinemiracle feature will be equipped with a new, low-cost triple-screen projection system perfected by National Theatres engineers. The equipment, which is semi-portable, will be made available to exhibitors on a moderate rental basis for the duration of the "Windjammer" bookings.

UA *(Continued from page 16)*

temporaneous world-wide basis. The time lag of six months or more that used to separate the marketing of films in domestic and foreign territories no longer exists."

"With the consolidation of the world's markets," the message continued, "we are unifying our domestic and foreign activities in promoton and sales to develop this vast potential. Through an overall pattern of global promotion and cross-promotion, we are hopeful of maintaining our upward growth momentum."

A program of close coordination between the booking and promotion of United Artists releases in the overseas market was mapped at the conferences.

The program involves long-range adaptation of basic advertising and publicity for the foreign market, with particular emphasis on ads, posters and trailers.

Instead of converting domestic promotion materials for foreign use after their completion, the needs of the overseas market will now be considered and acted upon in the initial planning for each individual picture.

The early adaptation of these materials will assure maximum promotional impact at the time of release in the foreign territories. Overseas campaigns will be fully developed to coincide with booking patterns.

Joseph Gould, UA advertising manager, led the discussions blueprinting long-range advertising campaigns for overseas markets.

Herbert L. Golden, president, United Artists Television, Inc., was principal spokesman for the company's far-reaching TV activities. David V. Picker, executive vice president of United Artists Records Inc., discussed the various aspects of the record company's progress and plans for expansion.

"The UA World," a streamlined weekly publication devoted to news about United Artists around the globe, made its debut at the conference. It is being distributed via UA's 150 branches throughout the world and features news of upcoming productions and personalities.

More than 75 top echelon promotion and sales executives from both sides of the Atlantic participated in the meetings along with key home office executives.

Cinerama Plans Production Of Two Per Year, Reeves Tells Holders

NEW YORK—Hazard E. Reeves, president, Cinerama, Inc., told stockholders at a special meeting held last fortnight in lieu of their annual session, that the company plans to make two films a year, of the family yet extraordinary type, along "big spectacle" lines, due to its inability to "encourage exclusive licenses to make more pictures," and the necessity for product to keep theatres showing the process on a continuous basis.

Reeves said, "We can't start making money until we start making our own pictures," adding that "the process presents many potentials other than the travelogue label placed on Cinerama."

He stressed that the objective was not to put Cinerama in thousands of theatres, but said that initially the company will be satisfied to get its pictures in 40 to 100 houses worldwide.

The production plans will be backed by a $9,000,000 loan by Prudential Life Insurance Company and an investment of $3,000,000 by Robin International, Inc.

Reeves further informed the stockholders that there is "encouraging evidence" that the company may succeed in its efforts to create a one-lens Cinerama system.

It was disclosed that the five Cinerama pictures made to date have grossed worldwide a total of more than $90,000,000 in fewer than 50 theatres. These five pictures were made at a cost of $11,000,000 to $12,000,000.

The stockholders approved the creation of liens in favor of Prudential on substantially all assets now owned or hereafter acquired by Cinerama, and a proposal to transfer all of Cinerama's rights in Cinerama camera, projection, and other equipment and patents, and equipment related to a new single-lens photographic system to two new wholly-owned subsidiaries.

The stockholders also okayed a proposed amendment to the corporation's certificate of incorporation increasing the firm's authorized capital to $60,000, consisting of 6,000-000 shares of one cent par value.

Restricted stock options to Wentworth D. Fling, executive vice-president; L. Byron Cherry, executive vice-president; and L. Grant Leenhouts, vice-president, were also approved. Elected to the board were Reeves, Fling, Cherry, John H. Hartley, Nicholas Reisini, Bernard Goodwin, and Marshall A. Jacobs.

House Defines Obscenity; Now Penna. Senate To Try

HARRISBURG—New definitions of obscenity for the penal code were approved by the House of Representatives. The administration-backed legislation—designed to revise the code in line with a State Supreme Court decision that the present obscenity law is too vague—was sent to the Senate by vote of 203-0.

One measure applies to live and filmed shows and the other to literature. Obscenity is defined as that which "to the average person applying contemporary community standards, its dominant theme, taken as a whole, appeals to prurient (lewd) interest."

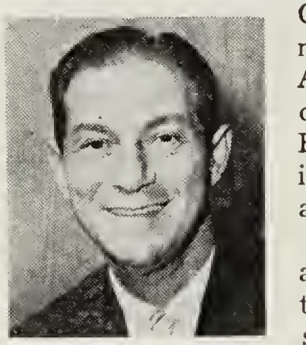
The two bills write out of the code present prohibitions which mention "immoral, lewd, lascivious, sacrilegious, filthy, indecent, disgusting" as violations.

ACE-MPAA Ad Unit Finds "Common Ground"

NEW YORK—The advertising sub-committee of ACE-MPAA met last week chaired by Max A. Cohen. It was reported that a common ground was found on all items introduced. A progress report will be tendered at the full MPAA-ACE meeting scheduled for Aug. 25.

Present were Roger Lewis, Charles Simonelli, Paul Lazarus, Harry Goldberg, Ken Clark, Cohen, Emanuel Frisch, Si Seadler, Harry Mandel, Charles Einfeld, Ed Sullivan, Taylor Mills, and Merlin Lewis.

S. Benjamin New UA V-P



BENJAMIN

NEW YORK—Seward I. Benjamin has been elected a vice-president of United Artists Corporation, it was announced last week by Arthur B. Krim, president of the company. Benjamin will continue in his present capacity as secretary.

Benjamin has served as secretary and director of the corporation since March, 1951, shortly after the company's operation was taken over by the present executive management team.

Born in Brooklyn, New York, Benjamin is a graduate of the University of Georgia and Fordham University School of Law. He is a member of the law firm of Phillips, Nizer, Benjamin, Krim and Ballon, Esqs.

COMPO B-B Group To Meet Aug. 24

NEW YORK—A meeting of the COMPO business building committee appointed at the last executive committee meeting has been called for Aug. 24 by the committee's chairman, Ben Marcus of Milwaukee.

Other members of the committee are Max Cohen, Ernest Stellings, Abe Montague, Solomon Strausberg, Harry Brandt, Horace Adams, Albert M. Pickus, and Charles E. McCarthy.

The purpose of the meeting, Marcus explained, is to develop a national program for area business building campaigns such as he has succesfully conducted recently in Wisconsin. The campaign calls for the harnessing of the industry's business building record with radio spot announcements on specific pictures and a concerted effort by exhibitors and distributors to exploit specific pictures.

The meeting, Marcus said, also will see how this program can be integrated with whatever plans are made by the MPAA-ACE committee on advertising recently appointed. Representatives of the MPAA-ACE advertising group have been invited to attend the COMPO committee meeting, Marcus said.

Allied Sets Speakers

CINCINNATI—Rube Shor, convention chairman of the Allied Ohio Valley indoor and outdoor theatre convention, has announced that the Honorable Harry Pauley, Speaker of the West Virginia House of Representatives, has accepted an invitation to speak at the three state meeting on the subject of the deplorable condition of West Virginia theatres due to unfair trade practices.

The Ohio Valley meeting will be held Sept. 15-16, at the Sheraton Gibson Hotel in Cincinnati.

Industry Ponders Effect Of Attack On "Franker" Films In Detroit News

DETROIT—Exhibitors and distributors here are wondering if "The Detroit News" is really starting something which is going to cause the industry trouble, is inadvertently promoting attendance, or has created a tempest in a teapot.

Last week it ran a three-page series on the trend toward franker films, objectionable advertising, and that the Production Code was destined to be shelved.

This last despite the fact that Eric Johnston replied to the first article, by amusement editor John Finlayson, that the new and broader Code was being meticulously observed. Finlayson also wrote the second article, while widely-syndicated Harold Heffernan of the "News," writing out of Hollywood, put on the concluding touches. The pieces, each one of which began on the front page and ran about four column feet, were two and three column headlined: "Movies Shock Way to Hits at Box Office"; "Why Hollywood Switches to Frankness in Films"; "Smut Films Face National Attack."

Permissiveness in what was formerly objectionable was traced. Jerry Wald is quoted as remarking the change of attitude stemed from the first Kinsey book. Grosses such as were chalked up on "Peyton Place" are alleged to be the irresistible incentives to independent producrs.

Finlayson is quite frank in stating the "News" has either rejected or demanded changes in copy and art on movie advertising.

The enormous coverage is bound to stir up something in both directions, but whether to the benefit or detriment of the industry is as yet difficult to evaluate. On the one hand, it leaves an impression (since it ignores the preponderant majority of films to which few could object) that the place to behold pornography is the movies, and hence focusses the attention of sensation-seekers. On the other hand, conveying this impression to parents is scarcely conducive to increasing attendance of youth.

There have been outspoken and murmured complaints anent the "News" movie coverage. Recently, it introduced "The Passing Show" Sunday section with emphasis on "Television," "Screen," and culture in general. It is noted that "Television," comes first in the masthead, and also that while the industry was assured adequate coverage, far more space is given television than to movies.

At times, too, ads for movies on TV have appeared on the movie page, using the old theatre mats. Contra, no movie ads are permitted on the TV page.

The TV ads advertised attractions on WWJ-TV, NBC outlet here.

"The Detroit News" owns WWJ-TV.

NO ATTRACTION CAN COMPARE WITH THE ATTRACTION OF

That Kind Of Woman

September's runaway hot picture!

THE KIND OF PICTURE THEY'LL TALK ABOUT... THE KIND OF CAMPAIGN THAT REALLY HITS!

"Do you want to know what I do? I am kept by a very rich man!"
"I have money—but in the dark all men are equally rich... or poor!"
"Don't be a sucker, doll! Give up all this? For what? 3 days with that kid?"

Starring SOPHIA **LOREN** · TAB **HUNTER** · Co-starring JACK **WARDEN** · BARBARA **NICHOLS** · KEENAN **WYNN** · Also Co-starring GEORGE **SANDERS** as The Man

Produced by CARLO PONTI and MARCELLO GIROSI · Directed by SIDNEY LUMET · Screenplay by WALTER BERNSTEIN · Based on a Story by Robert Lowry

PARAMOUNT'S PULLING NO PUNCHES! THIS ONE IS **SOCK** BOXOFFICE!

Texas COMPO Wins Double Tax Cut For Exhibs As Other Levies Rise

DALLAS—While the Texas Legislature has been wrestling for almost eight months through the regular and three special sessions to raise new tax money for an all-time high budget to run the state government, the forces of Texas COMPO, headed by general counsel W. O. Reed, have won further tax relief for the exhibitors of Texas.

It was announced by executive director Kyle Rorex that beginning Sept. 1, the state's motion picture theatres will enjoy a tax reduction equal to that presently applied by the federal government whereby a one cent tax will be levied on admissions with a starting base of $1.06, where formerly the state rate began with a six cent tax on $1.01. This adjustment will account for a saving of more than $100,000 per year for Texas exhibitors.

Reporting further, Rorex declared that the untiring efforts put forth by Texas COMPO had also gained exemption from the occupation tax which ranged annually from $10 per theatre in the smallest town to $150 per theatre in the largest towns. Total tax savings for theatre owners will be around $37,000 yearly.

During the hectic sessions, lawmakers rejected six bills containing selective sales taxes on many luxury items. Final passage of the 185 million dollar tax bill came July 30 and levied an extra three cent tax on cigarettes and 25 per cent on other tobaccos, increased the tax on corporation franchises, motor vehicle sales, gross utility receipts, natural gas, liquor and wine, and voted new taxes on boats and motors, air-conditioners, radios, TV sets, phonographs and component parts, furs, precious stones and metals, and hotel-motel occupancy.

Rorex said the double-barrel tax relief came after two years work in preparing the industry hardship case. He concluded, "The theatres in Texas would probably have had additional admission taxes imposed had it not been for the outstanding work of our general counsel and the Texas COMPO tax committee. Instead, our theatres were able to secure the only tax reduction given up and at a most critical time when many other luxury items were feeling the pinch of new tax levies, all of which borders on the miraculous."

ABC Divides Legal Functions

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., and Mortimer Weinbach, ABC vice-president and general counsel, announced that because of the growth of the American Broadcasting Company and its divisions, the functions of the ABC legal department have been divided.

Weinbach will continue in the senior capacity as vice-president and general counsel for the American Broadcasting Company, in addition to his duties as Assistant Secretary of AB-PT, Inc.

Omar Elder, Jr., ABC assistant general counsel, has been appointed general counsel for the ABC Television Network.

Charles DeBare has been appointed general counsel for the ABC Radio Network and for the ABC owned TV-radio stations.

ITOO Plans Oct. 26 Meet

COLUMBUS, OHIO—The Independent Theatre Owners of Ohio will hold its 24th annual convention at the Deshler-Hilton Hotel here on Oct. 26-28.

Loew's Circuit Prepares To Renovate N.Y. Capitol

NEW YORK—Loew's Capitol will undergo major renovations beginning in mid-November, it was learned last week. The house will be redesigned along modern lines and reduced in its seating capacity by about 700 seats from its present 4,417.

According to Eugene Picker, president, Loew's Inc., the estimated cost of the renovation is $750,000.

NT Reports Rise In 40-Week Net

LOS ANGELES — In a letter to the stockholders, National Theatres, Inc., reported that its consolidated net income for the 39 weeks ended June 30 was $1,702,632 or 63 cents per share as compared with $904,198 or 34 cents per share for the same period in the prior fiscal year.

Net income includes gains from the disposition of interests in theatres and other properties.

In their joint statement to the stockholders, B. Gerald Cantor, chairman of the board, and John B. Bertero, president, pointed out that on April 1, the company acquired 89 per cent of the common stock of National Telefilm Associates, Inc., and that the operations of this new subsidiary are reflected in the accounts for the third quarter. It was also pointed out that there were 2,700,283 shares of common stock outstanding at the end of the 39 week period compared with 2,699,486 at the end of the comparable period in the prior year.

Wisc. Houses Change Hands

MILWAUKEE—Control of two local motion picture theatres, the Oriental and the Tower, changed hands last fortnight. The theatres were sold at public sale following foreclosure action taken by Delmar Securities Corporation, New York, against Kent Theatres, Inc.

Delmar purchased the theatres for about $202,000, approximately the amount due on the mortgage and was the only bidder. Kent continues to operate the theatres on a temporary basis while further negotiations are carried on.

WOMPI Sets Agenda For Jacksonville Meet

By MRS. MARIE BERGLUND
WOMPI Publicity Chairman

NEW ORLEANS—The 11 WOMPI clubs in the U.S. and Canada, consisting of Dallas, New Orleans, Atlanta, Charlotte, Memphis, Jacksonville, Kansas City, Denver, Des Moines, Toronto, and St. Louis, are enthused over the big plans revealed in the call to 1959 convention Sept. 10-13 in Jacksonville, recently revealed by association president Mrs. Gene Barnett and her corresponding secretary, Mrs. Ruth Toubman Segal.

In the new Robert Meyer Hotel, the kick-off of the convention will be simultaneous meetings of the association officers and board and a president's forum of all club presidents on the afternoon of Sept. 10. That evening, Jacksonville WOMPI will honor the association officers.

On Friday morning, association officers, club presidents, and association committee chairmen will meet while registration begins in another part of the hotel.

A full schedule with many interesting plans in addition to the business of the convention is in the making, including sightseeing tours, open house in the association suite, dinner at the Chateau on beautiful Jacksonville Beach, luncheons, breakfast, a cocktail party sponsored by Tent 44 of Variety Club, and an installation banquet.

Wielding the international gavel will be Mrs. Barnett, whose position in the industry is that of managing director of the Joy, New Orleans.

Accent has been on membership, stimulated with the aid of first vice-president and membership chairman Mrs. Mabel Guinan, Dallas, and on public relations, which made giant strides directed by Mrs. Grace Folsum, Dallas.

A first in this convention will be the presentation of an international membership award to the WOMPI who has brought in the most members. Donor of the award is Mrs. Guinan, who conceived the project. Another first will be the presentation of the public relations award, a gift from R. J. O'Donnell, vice-president and general manager of Interstate Circuit, Inc., Dallas, who is "Godfather of the Dallas Club."

Reopened House Aids Charity

NEW YORK—Seymour Selig, new owner, 800-seat DeLuxe, Woodside, Queens, N. Y., donated the profits of the first week of the reopened theatre to the Woodside Community Baptist Church, the Woodside Jewish Center, and St. Sebastian's Church.

Seen at the recent premiere of Buena Vista's "The Big Fisherman" at the Rivoli, New York City, were, left, George P. Skouras, president, United Artists Theatres Circuit, and Irving H. Ludwig, president, Buena Vista; and right, Martha Hyer and Howard Keel, stars of the film.

FPCC, Bell Sign Pact For Pay-TV Installation

TORONTO — Pay-as-you-see television came closer to realization in the Toronto area last week with the signing of a contract between the Bell Telephone Co. and Famous Players Canadian Corporation Ltd.

Dr. W. H. Cruickshank, Bell Telephone vice-president and Toronto area general manager, and J. J. Fitzgibbons, president of Famous Players, signed an agreement whereby the telephone company during the next few months will install some 84 miles of cable in Etobicoke to make pay-TV possible.

Following regular telephone routes, the new cable system partly underground and partly on poles will be able to serve 3,000 Etobicoke households. It can readily be expanded to serve 40,000 households in the western section of metropolitan Toronto, all from the same studio. By mid-winter, 5,000 households are expected to be subscribing to the service, spokesmen said.

Dr. Cruickshank said the Bell men would begin their work before the end of the summer. Much of the preparatory planning and engineering has already been done, he stated.

"Our system will be the first of its type in the world," Fitzgibbons said. "Under our plan the subscriber will pay only for programs he selects."

Telemeter units, about the size of a small table radio, will be associated with each subscriber's television set, and wired into the special cable network linking all the units with the studio. These units will take coins, indicate a credit when an overpayment is made and keep a magnetic tape record of all programs viewed.

U-I Ups Foreign Execs

NEW YORK—In line with the company policy of advancement from within, a series of promotions in the Universal-International overseas organization has been announced by vice-president and foreign general manager Americo Aboaf.

Ramón García, formerly manager for Venezuela, has been appointed district manager for the Caribbean area, operating under Latin American supervisor Al Lowe. José Sugrañes takes the post of local U-I resident representative in Venezuela. He was previously manager for Ecuador. Luis Jimenez, head salesman in the Bogota, Columbia, office, has been named manager for Ecuador. Tio Keng Ho has been elevated to manager for Indonesia, from his position as acting manager.

"Natchez" In Miss. Bow

NATCHEZ, MISS.—The world premiere of Lloyd Royal's "Natchez Trace," locally made independent feature, took place recently at the Baker Grand, under auspices of the Natchez Exchange Club Youth Fund.

Features were a parade, a street dance, and appearances of stars of the film, including William Campbell.

George Politz, former manager, Royal Music Hall, Jackson, Miss., was put in charge of the premiere by A. L. Royal. The territory distributors of the film are Howco Pictures of Louisiana.

A-I Names Pologe

NEW YORK—James H. Nicholson and Samuel Z. Arkoff last week announced the appointment of Ruth Pologe as eastern publicity representative for American-International. She will headquarter at the company's new offices at 165 West 46th Street.

The NEW YORK Scene

By Mel Konecoff

TOP EXECUTIVES of United Artists gathered last week for the company's first intercontinental meeting. The first day saw a luncheon take place at the 21 Club where the representatives from around the world as well as the home office were introduced to the press. President Arthur Krim stressed the international character of the company, its producers, and its product.

The company's thinking must be guided by domestic as well as the international release of its pictures, said Krim, and there are no separations of the business between foreign and domestic. 150 exchanges are doing United Artists business in 58 countries. He mentioned international premieres as well as the production background of "On The Beach" and "Solomon and Sheba" as examples of the company's working and thinking.

The company is keeping pace with the times, noted Krim, opining that the last 10 years have seen tremendous advances in tourism, periodic changes in communication, and a widespread adoption of the one-world idea. He thought the American motion picture was the greatest ambassador for showing the American way of life.

Arnold Picker, vice-president, noted that foreign operations have always been considered the younger brother who had to make do with cast-off clothing. Nowadays, both are measured for new suits at the same time.

Vice-president Max E. Youngstein, bellicose as usual, first announced that UA was determined to service producers in such a manner as to prove it houses the best advertising and promotion people in the business on a world-wide basis. He said he was perfectly willing to let the other companies drag their feet if they want—UA is going to stay out front.

Youngstein noted that in eight years, the company has more than tripled its manpower.

The appointment of Mort Nathanson as director of international advertising and publicity was labeled an important step forward to unify and expand international operations.

EXPLOITATION NOTES: When exploitable pictures play Loew's Theatres, especially Columbia pictures, it's time for the circuit's vice-president, Ernest Emerling, to make with gimmicks and other matters that gain attention. This was the case with "It Happened to Jane" when some gal in short skirts, our girl Thursday tells us, walked in with a live lobster and a note from good old Ernie pertaining thereto. He went into a long harangue about keeping it as a pet. (Aside to Ernie: It was delicious).

Another time, "Hey Boy, Hey Girl" was about to hit the circuit when an envelope hit our desk containing a record demonstrating the talents of Louis Prima and Keely Smith, who also star in the film, and a miniature bottle of bubbly from Prima and Smith because they missed us at their recent Copa opening. They missed us for good reason. We weren't invited.

LONDON Observations

by Jock MacGregor

MGM's CHARLES GOLDSMITH has decreed no more premieres until "Ben-Hur" in the New Year. This is a sound decision. They have been played to death and it has to be a real star personality or luck for them to garner any worthwhile coverage. Newspapermen have tired of them because pictures quite unworthy of the full treatment have been given it. But as one publicist put it: "It's not really that producers want premieres. It's that they're scared what people will think if they don't have them!" With so many premieres there is naturally a shortage of personalities and the same faces turn up week after week. The value of inviting socialites and giving them the best seats must be queried. Many accept only to be in the position to give the tickets away, and if they attend in person are not recognized.

THAT IMAGINATIVE PUBLICITY really pays off has been forcibly plugged home on two occasions during the past fortnight. It was not coincidence that Bernard Bresslaw, the hottest thing in British comedians, married the day before his latest picture "The Ugly Duckling" went on release. As an eligible bachelor I am not an expert on these occasions but producer Jim Carreras and the Columbia publicity department did not miss a trick. Alas, there were some which not even they had planned like the duck, brought by a fan club member, fluttering into space and giving the bride such a soaking that she had to go home to change. Whatever correspondents thought, a very considerable newspaper, TV and newsreel coverage resulted.

THERE WERE raised eyebrows when it was known that Associated British's C. J. Latta, Jack Goodlatte and Macgregor Scott would be taking among others Tommy Steele, Britain's top rock 'n' roller, to Moscow for the Film Festival, but there has been nothing but admiration for the enormous press which has resulted. The 4,500,000 circulation Daily Mirror despite the printing strike devoted no less than three full pages on one day and a further page on another. Another Moscow visitor was Michael Green, who is handling the overseas sales for Eros' "Cry From the Street," which was the official British entry. Green is also in partnership with Joe Vegoda, the former ever popular RKO Radio sales chief. They have formed Regal Films International which is off to a start far in excess of their wildest dreams. After a modest bow with re-issues and featurettes, their exploitation special, "Jack the Ripper," which Joseph E. Levine is to put out with all the trimmings in the U.S.A. in the fall, is hitting the jackpot. Now a very big line-up will shortly be announced.

ATLANTA

Mrs. William Richardson, the wife of William Richardson, president Capital Releasing Corp., was at home following surgery at a local hospital. . . . Phil Richardson, manager of the Lilfred, Union Springs, Ala., has responded to the recent upsurge in attendance by replacing neon signs which had been giving trouble. . . . A recent storm damaged the screen and leveled 1,000 feet of fence at the Montgomery Drive-In, Montgomery, Ala., owned by Herman Rhodes. . . . Glenn Calvert has been appointed office manager at Warner's. He comes from Memphis. . . . "Red" Carter is new head booker at the Warner office. He replaces J. C. Steely who goes to the sales department. Sue Carr, former shorts booker, will handle features. . . . Mr. and Mrs. James Brannon, owners of the Starlite Drive-In, Thomaston, Ga., have announced an addition to the family. . . . A. H. Admas, father of Charlie Admas of the Avon, Avondale Estates, in a local hospital for treatment. . . . John Gaither has closed his Heflin, Heflin, Ala., after many years showing. . . . Linda Barnett, booker, United Artists, at home after hospital treatment following an automobile accident.

BOSTON

Joseph Wolf, vice-president of Embassy Pictures Corp., became a grandfather for the fourth time when his daughter Mrs. Phyllis Friedman gave birth to her first child, a daughter, Karen Sue. . . . Portsmouth, N.H., is to have a New England premiere September 2 when the Warner film "John Paul Jones" will be shown at a benefit performance in the Colonial. The benefit will be sponsored by Ye Strawberry Banke Project, an historic citizenship group dating from the early settlement days. The premiere is being handled by John Howe, manager, Colonial, a Maine and New Hampshire circuit house; Floyd Fitzsimmons, Warner's New England publicist; and the Strawberry Project. . . . Barbara Daytz, daughter of Al Daytz, of Daytz Theatres, will be married August 30 at the Sidney Hill Country Club to David Proctor, of Newton. . . . In its world premiere, MGM's "The Scapegoat" took in $9,000 in its first three days at the Saxon. . . . The Abington Drive-in opened its gates August 1. The theatre opened with 750 speakers and plans to add 250. Joe O'Neill is manager. . . . Mrs. Jeannete Holden, owner, Strand, Jackman Station, Me., was hospitalized recently.

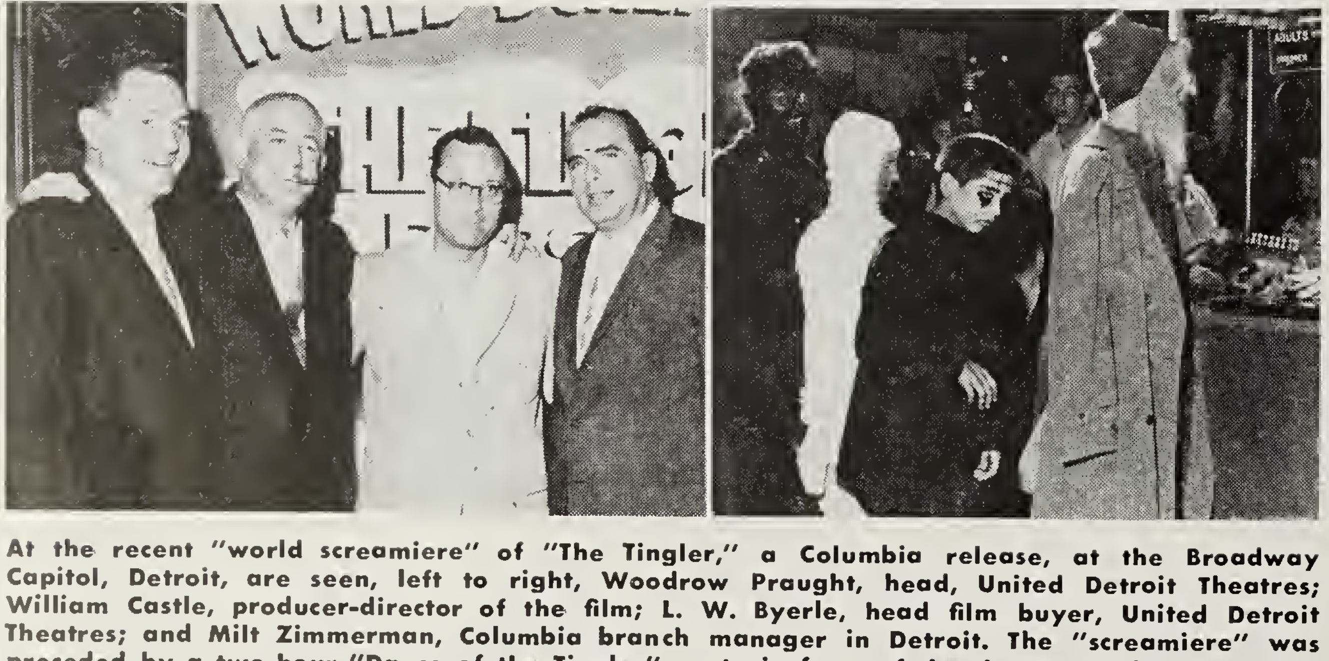
PROVIDENCE, R.I., NEWS—"A large 'steam-heated' refuge for starlings was removed from the face of Providence as the Majestic Theatre cleared away its four-ton upright sign," began a three-column feature story on the front page of the Providence Evening Bulletin, recently. . . . George R. Norton, student assistant-manager at Loew's State, has resigned his post and will enter the Providence Police Training School.

BUFFALO

Dave Marshall, who has been a student assistant at Shea's Buffalo, has been appointed assistant manager by Shea general manager Edward F. Meade. Marshall succeeds Kenneth Croft, who has left town to assume the management of Loew's theatre in Indianapolis. . . . The cream of farflung film studios, 20 features, will be shown at the International Film Festival over in Stratford, Ontario, starting Aug. 24. A variety of shorts included bring the countries represented to 22. Announcement of the film festival program has been made by James Hayes, associate director for the affair and production manager of Stratford Festival. "The Scapegoat," from the United Kingdom, starring Alec Guinness and Irene Worth will open the film festival. . . . Protesting that he has been deprived of his "day in court," a Niagara Falls exhibitor has asked for a Supreme Court order directing the Niagara county district attorney to return a large quantity of Bingo equipment seized in a raid May 30. Edward P. Burns, who conducted the Bingo game in the State, Niagara Falls, said through his attorney that he was prepared to fight any criminal charge the prosecution desires to place, but cannot do so because no move has been made to get a warrant.

CHICAGO

July movie tax collections by the city were $23,986. . . . Thirteen of the 45 films examined by the censor board last month were foreign. One was rejected and nine cuts were made. . . . Joseph W. Taylor, 79, retired projectionist, died. . . . "Eighth Day of the Week," a Polish film which had been banned by the censor board was reinstated on recommendation of John Melanaphy of the city corporation counsel. . . . Milt Simon retired after 26 years as 20th-Fox salesman. . . . The Polo, Polo, Ill., was purchased by Bob Ward from Steve Stanich. . . . Harry Lustgarten, vice-president of B & K in charge of the booking department, recovered from a virus attack. . . . Sol Gold, of Allied Artists exchange, returned to his desk after hospitalization. . . . The California is scheduled to reopen next month with Polish films. . . . The contest held by B & K and the Chicago American on how many miles Cary Grant traveled in "North by Northwest" brought more than 15,000 mail responses. . . . The Oriental management has leased the Harding from Phillips Circuit which has been operating the house since B & K discontinued.



At the recent "world screamiere" of "The Tingler," a Columbia release, at the Broadway Capitol, Detroit, are seen, left to right, Woodrow Praught, head, United Detroit Theatres; William Castle, producer-director of the film; L. W. Byerle, head film buyer, United Detroit Theatres; and Milt Zimmerman, Columbia branch manager in Detroit. The "screamiere" was preceded by a two-hour "Dance of the Tingler" party in front of the theatre, and on the right are seen some of the participants in a "horror" masquerade contest.

CINCINNATI

Despite the continued hot humid weather, attendance in roofed houses and drive-ins in this area has been very high for the summer season, to date. Among recent crowd pleasers have been "The Nun's Story," "The Horse Soldiers," "The Big Circus," "Anatomy for Murder" and "Hercules" . . . Because of the industrialization of the area, the neighborhood Victor, which has been in continious operation for 43 years was permanently closed August 1 by owner Garland C. Jones . . . J. W. Hoffman, Greenup, Ky., will reopen the Hunter, Aug. 28. The house has been closed for several months . . . Kickoff for the annual Will Rogers Memorial Fund was held recently in 20th-Fox screening room for exchange managers, salesmen and exhibitors. H. Russell Gaus, MGM exchange manager, is chairman for the managers' division and James McDonald, TOC Booking Agency, chairman for the exhibitors . . . Jack Finberg, UA exchange manager and Charles Schroeder, UA sales manager, attended a divisional sales meeting in Washington, D. C. . . . WKRC-TV's screen viewers in this and other cities served by the network are assured for several years of a continuous flood of dated films, with the purchase of 700 older Paramount films for about $1 million by WKRC.

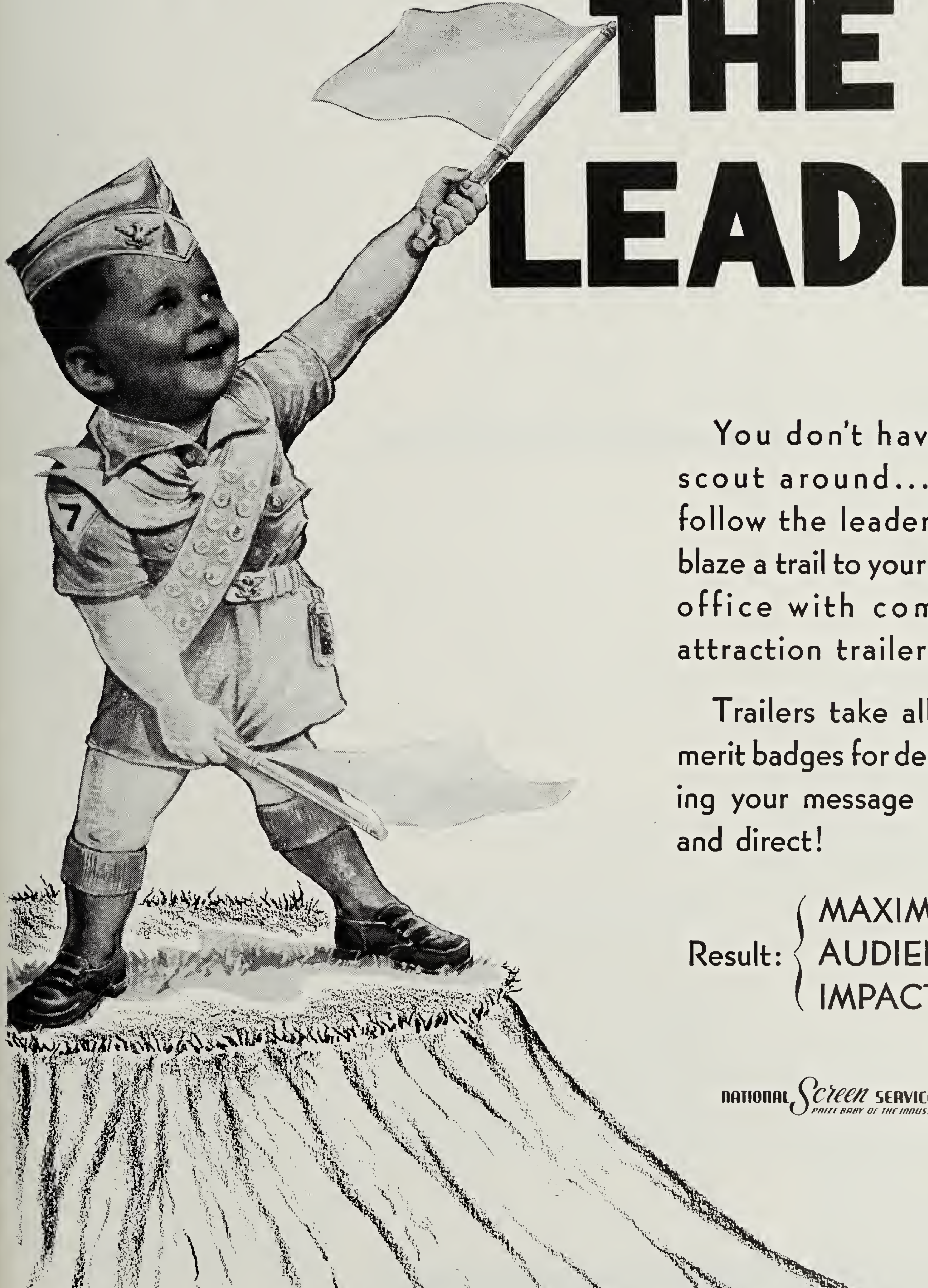
CLEVELAND

Mrs. David Rosenthal, wife of the UA branch manager, is a Mount Sinai Hospital patient for diagnosis of an undertermined infection. . . . Paul Gusdanovic, veteran local theatre owner who retired from active participation in the business when he leased his houses to General Theatres, is home from the hospital where he underwent surgery and is reportedly resting comfortably. . . . Leon Enken, owner of theatres in Warren, O., entertained the area branch managers and their wives at the Youngstown Country Club. . . . Al Boudouris and associates, owners, Miracle Mile Drive-In, Toledo, O., have purchased the Telegraph Drive-In from the Ohio Theatre Management Company, headed by A. E. Gordon. Sale became effective immediately. . . . The Royal, Oak Harbor, O., long owned and operated by John, Lucille and Justin Knopp, closed. This leaves the town of 2500 population without a theatre. . . . Cedar-Lee, neighborhood house and unit of Community circuit, is undergoing a face-lifting job, necessitated by a recent fire in a nearby bowling alley. . . . William Burnside, owner, Idol, Lodi, O., who recently instituted a policy of charging 50 cents for children under 12 years old when not accompanied by an adult, reports that the switch was enthusiastically received.

DALLAS

Albert Flores has joined the United Artists film exchange here. . . . Robert J. O'Donnell and Edwin Tobolowsky made an extended tour of the country in the interest of McLendon Radio Pictures' two high grossing features, "The Killer Shrews" and "The Giant Gila Monster." They visited Chicago, Los Angeles, New Orleans, Atlanta, New York, Toronto, and San Antonio. The McLendon double bill broke all records at the Majestic here for the last 12 months. . . . Announcement has been made here of the

FOLLOW THE LEADER



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purchase of the four R. N. Smith Theatres by Bordertown Theatres headed by Claude Ezell. The purchase included the Border and Mission at Mission, Tex., the Texas, Raymondville, Tex., and the Pioneer, Falfurrias, Tex. The deal included the buildings and equipment, plus the ground floor store units and second floor apartments. Announcement was made by the new owners that a new policy will be placed in effect to book earlier runs for the four theatres. Bordertown operates more than 45 theatres in Texas, principally drive-ins, situated chiefly from El Paso, Tex., to Brownsville, Tex. Gus Hoenscheidt manages the Border and Mission at Mission and has also supervised the other two.

DES MOINES

The Lexington Drive-in Theatre Company, Corpus Christi, Tex., has purchased the Carter Lake Drive-In, Carter Lake, La., for $156,000 from the Nebraska-Iowa Drive-in Theatre Company, Omaha, Neb. . . . Jack Gelfand, 51, operator of the Muse, Sioux City, La., died recently. He had suffered a heart attack some months ago and had just returned to work after a long period of recuperation. . . . The Commonwealth Drive-In, west of Shenandoah, Ia., sustained heavy damage in a recent wind storm. The screen tower was reduced to a pile of wreckage as winds up to 70 miles an hour hit the town.

DETROIT

Joseph J. Lee has been appointed manager of the Fox. Lee for 34 years had been with 20th-Century Fox. His resignation as Detroit Branch Manager was reported several months ago . . . Pierre LaMarre, managing director, has changed the name of the Clawson Playhouse to Cinema 14 (named after 14 Mile Road where house is located). It no longer functions as a normal movie house but as a "Society" for "the connoisseur of entertainment live and screen." Tickets are no longer sold for admission. Instead, "Memberships" are sold. In addition to the art films previously shown, approximately once a month there will be live attractions.

HOUSTON

Addie Addison of United Artists was in town to set up a publicity campaign for "A Hole in the Head". . . . M. D. Hawkins, manager, Garden Oaks, was married to Ann Vlinsky. . . . Biz at the local drive-ins was reported as booming despite the fact that it has rained here everyday except one or two during the month and Hurricane Debra, which struck on a Saturday. . . . District Judge Ben Moorhead refused a mandamus sought by operators of a downtown arcade to force Police Chief Carl Shuptrine to return 80 rolls of movie films and nine peep show projectors seized by the vice squad. Frank Pasquale and Frank Guerra, charged by police with exhibiting lewd film at their Pla-Mor Arcade, claimed the police chief had no legal authority to withhold property other than the one film described in the charge. Assistant District Attorney Wallace Moore and Shuptrine testified that the films and equipment were being held as evidence against the Arcade owners. Trial will be held in September. . . . Lowell Bulpitt, former manager of the Boulevard, resigned. He is now with Augie Schmidt's Houston Popcorn Company, in Corpus Christi, Tex.

NEW HAVEN

A hearing on a permanent injunction to restrain the Newington, Conn., police chief from assigning men to the Newington Theatre will be scheduled for the Court of Common Pleas Fall session. Owners, Paul Tolis and Polycrates Davey have objected to a newly-created town ordinance which allows Police Chief William E. Halleran to assign men to the theatre at his discretion. . . . Ernest A. Dorau has resigned as manager of the Tolis-Davey Newington, Newington, Conn., to assume supervision of newly-opened Connecticut area office for Affiliated Theatres, Inc., Boston film buying and booking service headed by Arthur K. Howard. Dorau has been replaced by Michael Carr. . . . The estate of the late Harry Lavietes has sold one of the largest business blocks in the Fair Haven section of New Haven, Conn., including the shuttered Pequot, for $130,000 to a plumbing concern, which said there are no plans to reopen the theatre. The Pequot, a 1,269-seater, was built in 1912 by Lavietes and was closed by him in August, 1956. He operated it continuously from its opening until his health failed, three years ago.

NEW ORLEANS

Janice Caruso and Paul Volpe were married August 8. The bride is the daughter of Pascal Caruso, NTS staffer. . . . Leonard Allen, Paramount press representative, was in town to assist manager Rodney Toups, Loew's State, publicize "Five Pennies." . . . Mr. and Mrs. Warren Guerin have announced the engagement of their daughter Marion Ann to Ronald Mineo. The wedding is slated for October 17. Mrs. Guerin is a Film Inspection staffer. . . . William Murphy, Jr., manager, Southeastern Theatre Equipment Company, is home from the hospital after surgery. It will be a couple of weeks of rest before he resumes his job.

Film Exchange and Dealer Listing for the PITTSBURGH FILM TERRITORY

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• *Film Distributors*

ALLIED ARTISTS, 1709 Blvd. of Allies—ATlantic 1-2202
Br. Mgr.: David C. Silverman. Office Mgr. and Booker: Warren Wurdack. Sales: William Scott. Cashier: Helen Garlitz. Emerg. Phone: CEdar 1-1156.

BUENA VISTA, 402 Miltenberger St.—ATlantic 1-9911
Br. Mgr.: Lawrence Seidelman.

COLUMBIA, 1623 Blvd. of Allies—ATlantic 1-0808
Br. Mgr.: Frank Silverman. Office Mgr. and Booker: Margaret McArdle. Sales: Jae Wayne, Saul Perilman. Booker: D. McArdle. Cashier: Mary Laird. Emerg. Phone: HA 1-3444.

CONTINENTAL
Sls. Rep.: Sheldan Tramberg. 1034 Warner Bldg., 13th and E Sts., N.W., Washingtan 4, D. C. DIstrict 7-6058.

FRANKLIN, 1709 Blvd. of Allies—ATlantic 1-3514
Br. Mgr.: Louis E. Hanna.

METRO-GOLDWYN-MAYER, 1623 Blvd. of Allies—ATlantic 1-6690
Br. Mgr.: Ralph Pielaw. Asst. Br. Mgr.: Max Shabasan. Sales: Edwin Mariarity, Irv Jacabs. Bookers: Edward Mackins, Margaret McGeevers, Norbert Sasinski. Cashier: Jahn Mayer. Emerg. Phone: FI 1-5556.
(Div. Mgr. in residence: John Maloney).

PARAMOUNT, 1727 Blvd. of Allies—ATlantic 1-9270
Br. Mgr.: Eugene Jacabs. Office Mgr. and Booker: Catherine Gratticelli. Sales: Rabert Caskey, P. DeFazia, H. Hendersan. Bookers: John Navaney, Haward Burrell. Cashier: A. H. Passarrell. Emerg. Phones: HUbbard 1-1273, Fieldbraak 1-5036.

SCREEN GUILD, 415 Van Braam St.—ATlantic 1-1630
Br. Mgr.: Milt Brauman. Broker: Bill Graner.

20th CENTURY FOX, 1715 Blvd. of Allies—GRant 1-3572
Br. Mgr.: Nat Rasen. Sales: Sam Milberg, Irving Stein, Gearge Ball. Bookers: O. J. Bayle, Rhea Kramer. Cashier: Rae Miller. Emerg. Phone: TUxedo 2-0863.

UNITED ARTISTS, 1623 Blvd. of Allies—GRant 1-8960
Br. Mgr.: Jahn Zamnir. Office Mgr. and Booker: Jane Patterson. Sales: Hyman Wheeler, Maurice Silverberg. Bookers: Jack Weltner, Herman Fabian. Cashier: Ann Mattey. Emerg. Phone: GR 1-6382.

UNIVERSAL, 1825 Blvd. of Allies—COurt 1-6704
Sls. Mgr.: Albert R. Kolkmeyer. Sales: Peter Quiter. Office Mgr.: Bill Probst. Booker: Jimmy Ley.

WARNER BROS., 1801 Blvd. of Allies—GRant 1-1857
Br. Mgr.: Jack Kalmensan. Office Mgr.: Jae Rast. Sales: Bill Lange, Larry Caretti, Miltan Braudy. Bookers: May Weir, Ann Simon, Joe McCarmick. Cashier: Jay Angle. Emerg. Phone: PE 1-1345.

• *Supply Dealers*

ATLAS THEATRE SUPPLY, 402 Miltenberger St.—GRant 1-4281
NATIONAL THEATRE SUPPLY, 86 Van Braam St.—GRant 1-4630

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1627 Blvd. of Allies—ATlantic 1-1808
Br. Mgr.: Perry S. Nathan. Sales: James Jahnsan, Charles Dartic.

• *Signs, Advertising and Printing*

AMEN SIGNS, 78 Van Braam St.—ATlantic 1-3395
LEVIANT PRINTING, 70 Van Braam St.—GRant 1-5786
NATIONAL SCREEN SERVICE, 1627 Blvd. of Allies—ATlantic 1-1808
PITTSBURGH POSTER, 425 Van Braam St.—GRant 1-6780

• *Film Delivery Services*

EXHIBITORS SERVICE CO., 85 Helen St.—SPalding 1-5010
KALLY—PE 1-6734
NAT—HA 1-4304
SHEARER—PE 1-4295
TANNENBAUM—SC 1-0407

• *Service Companies*

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Kansas City Territory
Issue of August 26

San Francisco Territory
Issue of September 2

Save Them!

CANADIAN Highlights

By Harry Allen, Jr.

GERALD PRATLEY is a film commentator whose work is heard mostly on the radio. He is serious about films. He has a number of radio shows heard weekly on the trans-Canada network of the Canadian Broadcasting Corp. He is sometimes referred to in the trade as one of "our long-hair critics," yet Pratley is known as a sincere person. In an article in the Toronto Daily Star, Pratley has called for a film distributor to take the legality of provincial censorship to the Supreme Court of Canada. His comment follows upon a recent discussion in the newspapers about obscenity in literature and the Supreme Court of U.S. decision on "Lady Chatterley's Lover." What Pratley has to say, while not new, brings to mind many such articles, all greeted with "We know. We know." Then nothing is done.

"Although Canada is the most censored country in the world when it comes to films, no one in Parliament and none of the editorials had a word to say about this situation during the discussion of the changes now being made in the Criminal Code." He reminds his readers—and few exhibitors and distributors need to be reminded of this: "This 'entertainment for the masses' has for years been used in Canada as revenue-maker for provincial governments who appoint boards of small-minded people with the right to cut, multilate, and ban as they see fit . . . It's generally agreed that a country should have a legally constituted censorship board if only to decide which films should be restricted to adults. But Canada has eight boards, and to each of these, film distributors must submit all of their films, at a cost of thousands of dollars a year."

This is underlined by the fact that films shown on TV are not subject to censorship because TV is under federal jurisdiction. Yet the same films rejected by a provincial censor board are seen on TV in the same province.

O. J. Silverthorne, chairman of the Ontario Board of Censors, is described by Pratley as one of the most enlightened censors in Canada. In Ontario, there is a category of films restricted to adults, but many serious films placed in this category are still censored by having dialogue removed, i.e., "Room at the Top" and "Lonelyhearts." "Yet anyone is at liberty to read the offending words in the paperback editions of the books from which the films were adapted." The censor should not have the responsibility of cutting the films, claims Pratley. Rather it should be reserved to the courts, "which are above pressure."

This writer comments: "The mind of the industry is willing—not the body."

REEL CLIPS: There will be 16 film shows on Canadian Broadcasting Corp. TV network in the fall, including the much heralded RCMP series, the first of its kind to be shot with the cooperation of the RCMP itself . . . Astral Films has the Canadian franchise for McLendon Radio Pictures Distributing Co. of Dallas, Texas . . . One of the most beloved and highly-respected theatre men in western Canada, Harold A. Bishop, 58, manager, Manitoba District of Famous Players, died in Winnipeg hospital following a heart attack. He was second vice-president of the Manitoba Motion Picture Exhibitors Association and head of its public relations committee. Born in Britain, Harold came to Canada as a boy and entered the industry in 1922 when H. M. Thomas, Famous Players' Western Division chief, appointed him assistant manager of the Capitol, Winnipeg. He managed company theatres in Calgary, Edmonton, and Montreal before returning to the Capitol as manager. He is survived by his wife, his brother, Leonard, Toronto, manager of the Hollywood Theatre, and a brother in California . . . JARO's French representative in Montreal, Bert Frank, was recently married to Pauline Lalonde of that city.

PHILADELPHIA

It was a big week for the Milgrams what with Dave Milgram, taking over the downtown Fox, and William Milgram, connected with his father in his buying and booking service, becoming the proud father of a baby boy. This makes Dave Milgram four times a grandfather . . . Augustus C. Kohtz, 76, died at his Overbrook home. Years ago he was connected with the distribution end of the business in this area, and later was an insurance agent . . . Independent distributor Jack Jaslow was on the sick list . . . Barney Sackett acquired the interest of Mrs. Joseph Conway in the Wayne Avenue Playhouse . . . Joe Solomon was reported as losing the American International franchise. He will continue as an independent distributor . . . Bob Shisler, salesman with Joe Solomon, is now with Columbia, where veteran Dave Korson has gone on the semi-retired list due to poor health . . . That item in last week's column should have read: The death of independent distributor Jack Weiss came as a shock to the local industry. Mike Weiss, of course, is the hustling Paramount exploiteer . . . Burtus Bishop, MGM division manager, was in for a meeting at the local exchange . . . The Seltzer, Palmyra, Pa., is now being handled by Milgram Booking and Buying Service . . . Arthur Schwartz sold the Unique for industrial use . . . Harold Brason, manager of the Fox and on the theatre's staff for 14 years, was a casualty on the first day of the new Milgram regime . . . Johnny Roberts, Comerford booker in Scranton, Pa., for almost 40 years, has retired and will live in Hollywood, Fla.

NATCHEZ TRACE
45
45

The print of "Natchez Trace" was delivered to the Cinema, Florence, Ala., by the star of the film, William Campbell, recently for its premiere as one of 59 houses along the 550 mile historic "Trace." Seen, left to right, are Lloyd Royal, producer; Campbell; Stanley Rosenbaum, theatre owner; and Tom Garraway, Royal's co-producer.

PITTSBURGH

Condolences are extended to B. F. "Dinty" Moore, long-time Stanley Warner Main Line district manager, upon the death of his wife, Irene. . . . Fred Kunkel, Penn manager, was in New York City for home-office conferences at United Artists. . . . Mike Kaplan, who was the unit publicity man in Paris for "Once More With Feeling", was in town in advance of the Columbia picture starring Yul Brynner and Kay Kendall. . . . Former Squirrel Hill manager Earl Gordon, is now handling promotions for a group of shopping centers. . . . Chief Barker Dave Silverman reports that Variety Club Tent No. 1's Camp O'Connell is having one of its most successful seasons. The famed boys camp is caring for two new groups this year, mentally disturbed children, and youthful cerebral palsy victims in addition to underprivileged children. . . . The annual Variety Club dinner to the outgoing crew and Chief Barker Silverman has been scheduled for November 15 at Jack Cargo and Bill Fallon's remodelled New Arena.

PORTLAND

A change in ownership of the Argo Drive-In and Arcade theatre, Cottage Grove, Oregon, has been announced. Stanley Daugherty, owner of the two theatres, plus the Diane, has sold them to Jones Enterprises, Inc, which owns theatres in Bend, La Grande, Eugene, Coos Bay, Hood River, and other major Oregon cities. The Diane was not included in the transaction. Managing the two theatres is Kenneth H. Oliver, who came to Cottage Grove, from Hood River, where he operated the company's theatre.

ST. LOUIS

Gus Kerasotes, co-founder of the Kerasotes Theatres, in an informal party at the Oakcrest Country Club here on Thursday, August 13th, was honored on the occasion of his 86th birthday and 50th anniversary of the circuit at an affair in the Oakcrest Country Club, Springfield, Ill. . . . The Ambassador, dark for many months, reopened August 7 with an undetermined run of "South Pacific" at special popular prices. The price scales are 90 cents and $1.25 for adults, depending on day and time of ticket purchase and 50 cents for children at all times. . . . The Linn, Linn, Mo., will be reopened September 11, Mrs. George Faith, owner, has announced. The house is closed for the summer. . . . The State Theater Building, O'Fallon, Ill., has been sold by Charles Goldman to the O'Fallon Mason Lodge. . . . A dispute regarding property

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lines has held up the construction of the Rodgers, Carbondale, Ill., Tony Luckenback, resident manager for the circuit has revealed. . . . Mr. and Mrs. Herman Gorelick celebrated their 34th wedding anniversary August 9. Gorelick is co-owner of Realart Pictures of St. Louis, an independent exchange. . . . Harry Pitner, Fairfield, Ill., theatre owner and one time film salesman in this territory, recently returned home after undergoing surgery.

Dave Milgram, head, Milgram Buying and Booking Service, recently announced acquisition of the first-run downtown Fox, Phila.

SAN ANTONIO

Hope Torres has joined the staff of the local Columbia film exchange as a secretary. . . . The birth of a son has been announced by Mr. and Mrs. Raul Rodriguez. Father is a member of the staff of the Clasa-Mohme film exchange. . . . Carolyn Jones, Texas born actress was in for a personal appearance in conjunction with the opening of "Last Train From Gun Hill" at the Majestic. . . . A development company has been formed for the purpose of creating a multi-million dollar recreation and shopping center to be named Frontier Junction, U.S.A. on a 30 acre tract. In conjunction with the center, an area will be developed into a movie lot, to permit the complete shooting of western movies. Negotiations are now being concluded with one of the largest movie studios and producers in Hollywood. Construction is expected to start within a month and be completed in six to 18 months. . . . The Texas Drive-In at Beeville, Tex., has been reopened for the season. . . . The Rex, indoor house at Rio Hondo, Tex., has been opened to handle the transient cotton pickers during the cotton season. . . . Mrs. T. J. Jackson, wife of the south Texas roadshow operator and builder of drive in theatre screens, fell and fractured several ribs in an accident in her Robstown, Tex., home. . . . The Chief Drive-In, Cleburne, Tex., has a new screen, replacing the one blown down by hurricane winds. While the screen was being installed all the speakers were overhauled and new projection equipment was installed. Bill Love is manager.

Raymond B. Willie, assistant general manager of the Interstate Theatre Circuit with headquarters at Dallas, Tex., was in for a brief visit at the San Antonio Interstate Theatres city office. . . . Jorge Sareli, Mexican film star, was a brief visitor in the city. He stopped enroute to New York and Puerto Rico. . . . John Santikos, manager of the Olmos, gave a free pass to anyone bringing a plastic bag to the studios of radio station KONO here. The idea was to get the dangerous bags out of the homes and away from the hands of the youngsters. . . . George Bannan, publicist for Allied Artists, was in for a campaign with the Interstate Theatres Circuit publicity people. . . . J. J. Rodriguez, owner and operator of the Teatro Pan-Americano in Dallas, Tex., which features the showing of Spanish language films, was in to buy and book from the local Spanish language film exchanges. . . . Contracts for the construction of the new Capri at Pampa, Tex., has been awarded by Video Independent Theatres to Panhandle Engineers and Contractors of Amarillo, Tex. and construction is expected to start soon. The Capri, according to Claude Motely, Video official, will replace the La Nora, which was destroyed recently in a fire. The Capri will have a 75 foot front and a huge screen covering the entire rear of the building. . . . Joe Godinez and Max Padron are new owners and operators of the Azteca, Mathis, Tex.

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SEATTLE

Thirteen boys and five girls were taken into custody when a patrolman had to use force to arrest two youths involved in a disturbance at the Coliseum. The melee ensued after assistant manager George Petrovich was threatened with a nail file when he asked one youth to leave. . . . Ford Bratcher, formerly of Lewiston and now operator of the Starlight Drive In, El Monte, Calif., was on The Row. . . . Elaine De Mouth has left her job as Universal secretary. . . . John B. Cummins, branch manager, Favorite Films, is convalescing from surgery at Providence Hospital where he was released August 10. . . . Film Row visitors included Joe Rosenfield, in from the East Sprague, East Trent, and Post Street, Spokane, Wash.; Albert Fernandez, in from Clallam Bay; and Al Wagner of the Blue Fox and Sunset, Grangeville.

Shake Hands With The Devil

Vernon Kline, manager, Abe Sunberg's Strand, Philadelphia, is up to his old exploitation tricks and is shown above with street bally he recently had on United Artists' "Shake Hands With The Devil." That is Gerald, Abe's son, on the right.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
plus
SHOWMEN'S TRADE REVIEW

AUGUST 19, 1959
SECTION TWO
Vol. 62, No. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U. S. A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 **FRANKENSTEIN—1970**—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5833 **IN-BETWEEN AGE**—MU-78m.—Terry Dene, Mary Steele—4505 (9-3-58)—British rock 'n' roll dualler—England
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 **LITTLEST HOBO. THE**—D-77m.—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
5826 **QUEEN OF OUTER SPACE**—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Eric Fleming—4513 (9-17-58)—Okay science fiction entry
5837 **REVOLT IN THE BIG HOUSE**—MD-79m.—Gene Evans. Arlene Hunter—4529 (11-12-58)—Good prison story
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5819 **SPY IN THE SKY**—MD-74m.—Steve Brodie, Andrea Domburg—4505 (9-3-58)—International intrigue programmer
SURRENDER, HELL—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5836 **WOLF LARSEN**—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

May **LITTLE RASCALS VARIETIES**—Compilation
July **THE REBEL SET**—Gregg Palmer, Kathleen Crowley

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
BAT, THE—Vincent Price, Agnes Moorehead
CALLING NORTH POLE—(CS; C)—Curt Jurgens, Dawn Addams
WEB OF EVIDENCE—Van Johnson, Vera Miles

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DADDY-'O'—MD-74m.—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)Well made horror entry—England
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m. (Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK BATALLION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The	A2	AA
Affairs of Julie, The		For.
Al Capone	A3	AA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All God's Children		WB
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Anna Lucasta	A3	UA
Apache Territory	A1	Col.
Appointment with a Shadow	A2	UI
Arson for Hire	A2	AA
As Young as We Are	A3	Par.
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

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THE EDITORIAL STAFF

B

Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Barbarian and the Geisha, The	A1	Fox
•Bat, The		AA
Battle Flame	A1	AA
•Battle of the Coral Sea		Col.
Beat Generation, The	B	MGM
Bell, Book and Candle	A3	Col.
Beloved Infidel		Fox
•Ben Hur		MGM
Bend of the River—RE	A1	U-I
•Best of Everything, The		Fox
Big Barrier, The		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
Blob, The	A2	Par.
•Blonde in 402, The		UA
Blood Of Bataan		For.
Blood of the Vampire	B	UI
•Blue Angel, The		Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
•Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
Breath of Scandal, A		Par.
Buccaneer, The	A1	Par.
•But Not for Me		Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Calling North Pole		AA
•Captain Buffalo		WB
Captain from Kopenick, The	A1	For.
•Career		Par.
•Cash McCall		WB
Cast A Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
Circus of Love		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Contraband Spain		For.
Cool and The Crazy	A3	AI
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
•Counterplot		UA
Crawling Eye, The	A2	For.
Crime and Punishment U. S. A.	A3	AA
•Crimson Kimono, The		Col.
Cry from the Streets, A	A2	For.
Cry Tough		UA
Curse of the Faceless Man, The	A2	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Damn Yankees	A3	WB
Dangerous Exile	A1	For.
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
Deadly Decision		For.
Decks Ran Red, The	A3	MGM
Desert Desperadoes		Misc.
Devil's Disciple, The		UA.
Diary of Anne Frank	A1	Fox
•Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up The Ship	A3	Par.
Dragstrip Riot	B	AI
Dreaming Lips		For.
Dunkirk	A1	MGM

E

Eighth Day of the Week, The	B	For.
Elephant Gun		For.
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
•FBI Story, The		WB
Fearmakers, The	A2	UA

TO BE REVIEWED

DIARY OF A HIGH SCHOOL BRIDE—Anita Leigh
GHOST IN THE HOUSE—Hot Rod Gang
GHOST OF DRAGSTRIP HOLLOW—Jody Fair, Russ Bender
JAILBREAKERS, THE—Robert Hutton, Mary Castle
SIGN OF THE GLADIATOR—(CS; C)—Anita Ekberg, Georges Marchall

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ANATOMY OF A MURDER—D-160m.—James Stewart, Lee Remick—4601 (7-1-59)—Superior entertainment
314 APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
333 BANDIT OF ZHOBE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319 BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
CAINE MUTINY, THE—D-125m.—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money—Reissue
328 CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
338 FACE OF A FUGITIVE—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
313 GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327 GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
332 GIDGET—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business—Re.
323 GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
HAVE ROCKET, WILL TRAVEL—C-76m.—The Three Stooges, Anna Lisa—4609 (7-29-59)—Good bet for the kiddies
344 H-MAN, THE—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
339 HEY BOY! HEY GIRL!—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 IT HAPPENED TO JANE—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 JUKE BOX RHYTHM—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
315 KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325 LAST BLITZKRIEG, THE—MD-84m—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316 LAST HURRAH. THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
LEGEND OF TOM DOOLEY—MD-79m.—Michael Landon, Jo Morrow—4601 (7-1-59)—Program meller based on popular folk song
321 MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
MAN IN THE SADDLE—W-87m.—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help—Reissue
MIDDLE OF THE NIGHT—D-116m.—Kim Novak, Fredric March—4585 (5-20-59)—Absorbing drama has top names.
322 MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317 MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
ON THE WATERFRONT—MD-108m.—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best—Reissue
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
SANTA FE—W-88m.—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show—Reissue
324 SENIOR PROM—MU-82m,—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC: DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
30 FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4613 (8-12-59)—Okay entry for the kiddies
329 TWO-HEADED SPY. THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 VERBOTEN—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
345 WOMAN EATER, THE—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
311 WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
337 YOUNG LAND, THE—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Sept. THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin

COMING

BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
FLYING FONTAINES, THE—(C)—Michael Callan, Evy Norlund
FRANZ LISZT STORY, THE—(CS; C)—Dirk Bogarde, Genevieve Page
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS (Super Dynamation; C)—Kerwin Mathews, Jo Morrow
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
SATAN'S BUCKET—(CS; C)—Cornel Wilde, Victoria Shaw
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
THOUSAND AND ONE ARABIAN NIGHTS—(TC)—UPA Cartoon feature
TINGLER, THE—Vincent Price, Judith Evelyn
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh
YESTERDAY'S ENEMY—Stanley Baker—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 ASK ANY GIRL—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 ANGRY HILLS, THE—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 BEAT GENERATION, THE—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BIG OPERATOR, THE—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 COUNT YOUR BLESSINGS—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903 DECKS RAN RED, THE—D-83m.—James Mason. Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909 DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902 DUNKIRK—D-113m.—John Mills. Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915 FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
914 GREEN MANSIONS—D-101m.—(CS: MC)—Audrey Hepburn. Anthony Perkins—4569 (3-25-59)—Moderately entertaining
910 JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
912 MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 MYSTERIANS, THE—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 NORTH BY NORTHWEST—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905 **PARTY GIRL**—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack
SCAPEGOAT, THE—Alec Guinness, Bette Davis—4610 (7-29-59)-Interesting entry for art spots and some other situations—England
908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
904 **TORPEDO RUN**—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
906 **TUNNEL OF LOVE, THE**—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Sept. **FOR THE FIRST TIME**—(TC)—Mario Lenza, Zsa Zsa Gabor
Sept. **TARZAN, THE APE MAN**—(C)—Denny Miller
Sept. **IT STARTED WITH A KISS**—(CS; MC)—Glenn Ford, Debbie Reynolds

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
GAZEBO, THE—Glenn Ford, Debbie Reynolds
GIRLS' TOWN—Mamie Van Doren, Mel Torme
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
HOUSE OF THE SEVEN HAWKS, THE—(CS; MC)—Robert Taylor, Nicole Maurey
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
LIBEL—Dirk Bogarde, Olivia DeHavilland—England
NEVER SO FEW—(CS; MC)—Frank Sinatra, Gina Lollobrigida
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
WRECK OF THE MARY DEARE, THE—(CS; C)—Gary Cooper, Charlton Heston

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5804 **AS YOUNG AS WE ARE**—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
5801 **BLOB, THE**—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY. THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5806 **HOUSEBOAT**—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5802 **I MARRIED A MONSTER FROM OUTER SPACE**—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T: VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
MAN WHO COULD CHEAT DEATH, THE—MD-83m.—(TC)—Anton Diffring, Hazel Court—4602 (7-1-59)—Better than average horror meller—England
5803 **PARTY CRASHERS, THE**—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
R5815 **PLACE IN THE SUN, A**—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue
R5819 **SHANE**—W-117m.—(TC)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show—Reissue
R5816 **STALAG 17**—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue
TARZAN'S GREATEST ADVENTURE—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5814 **TEMPEST**—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4614 (8-12-59)—Moderately interesting entry
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
5805 **WHEN HELL BROKE LOOSE**—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Sept. **BUT NOT FOR ME**—(VV)—Clark Gable, Carroll Baker
Oct. **CAREER**—Dean Martin, Shirley MacLaine
Oct. **JAYHAWKERS, THE**—(VV; TC)—Jeff Chandler, Nicole Maurey

COMING

BREATH OF SCANDAL, A—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANIKA AND THE OTHERS—Van Heflin, Vera Miles
LI'L ABNER—(TC)—Peter Palmer, Leslie Parrish
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
835 **BARBARIAN AND THE GEISHA, THE**—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wide—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
832 **HARRY BLACK AND THE TIGER**—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
837 **IN LOVE AND WAR**—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS: DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
MIRACLE OF THE HILLS, THE—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy
909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining. Impudent comedy
RETURN OF THE FLY, THE—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—4606 (7-15-59)—Exploitable horror entry
842 **ROOTS OF HEAVEN, THE**—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wymore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly eutertaining, name-packed fun-fest

Fire Under Her Skin		For.
First Man into Space	A2	MGM
Five Pennies, The	A1	Par.
•Five Gates To Hell		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
•For the First Time	A1	MGM
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Foxiest Girl in Paris		For
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
•Franz Liszt Story, The		Col.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
•Ghost in the House		A1
Ghost of the China Sea	A1	Col.
•Ghost of Drag Strip Hollow		AI
Giant Behemoth, The	A2	AA
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl In The Bikini, The	B	For.
Girl With An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
•Girls' Town		MGM
Go, Johnny, Go		Misc.
Good Day for a Hanging	A1	Col.
Great Is My Country-		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri Gri		For.
Grisbi		For.
Guitars Of Love		For
•Gulliver's Travels		Col.
Gun Fight At Dodge City	A2	UA
•Gun Runners, The	A3	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen From Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is The Bride		For.
Harry Black and the Tiger	A3	Fox
Have Rocket, Will Travel		Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
Hell Squad	A2	A1
•Heller With A Gun		Par.
Hercules	A1	WB
Here Come The Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl	A1	Col.
High School Hellcats	A3	AI
Hole In The Head, A	A2	UA
Holiday for Lovers	A2	Fox
Home Before Dark	B	WB
•Home From The Hill		MGM
Hong Kong Confidential	A1	UA
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang		Fox
•Hound Dog Man	B	AI
Hound of the Baskervilles	A2	UA
•House of the Seven Hawks, The		MGM
Houseboat	A2	Par.
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI

I

I Married a Monster from Outer Space	A2	Par.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
I'll Give My Life		Misc
Imitation Of Life	A3	U-I
In Between Age, The	A1	AA
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inspector Maigret	A3	For.
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
•It Started With A Kiss		MGM
It, the Terror from Beyond Space	A1	UA

J

•Jailbreakers, The		AI
•JayHawkers, The		Par.
John Paul Jones	A1	WB
Johnny Dark—RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Pqr.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

Kill Her Gently	A2	Col.
•Killers of Kilimanjaro		Col.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—Re	B	WB
Last Angry Man, The		Col.
Last Blitzkrieg	A2	Col.
Last Hurrah, The	A2	Col.
•Last Mile, The	B	UA
Last Train From Gun Hill	A2	Par.
Last Voyage, The		MGM
•Law and Disorder		For.
Law Is The Law, The	A2	For.
Leech, The		U-I
•Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Liane, Jungle Goddess	C	For.
•Libel		MGM
Light Touch, The	A1	U-I
•Li'l Abner		Par.
•Little Rascals Varieties		AA
Little Savage	A1	Fox
Littlest Hobo	A1	AA
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
•Look Back In Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers and Thieves		For.
Lovers of Paris	C	For.
Lucky Tim		For.

M

Machete	A3	UA
Mad Little Island		For.
•Man On A String		Col.
•Man Who Understood Women, The	A3	Fox
Man In the Net	A2	UA
Man in the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
Man In the Raincoat	A2	For.
Man of the West	B	UA
Man Who Could Cheat Death, The	A3	Par.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Menace In the Night	A1	UA
Middle of the Night	B	Col.
Milkmaid, The		For.
•Miracle, The	A2	WB
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mississippi Gambler, The—RE	B	U-I
Mistress, The	A3	For.
Money, Women and Guns	A1	UI
Monster on the Campus	A3	UI
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
•Mouse That Roared, The		Col.
Mugger, The	A3	UA
Mummy, The	A2	U-I
Murder By Contract	A3	Col.
Murder Reported	A2	Col.
Mustang	A1	UA
My Name Is Toxie		For.
My Uncle	A1	For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night Heaven Fell, The	C	For.
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place To Land		Misc.
North by Northwest	A3	MGM
Nowhere To Go	A2	MGM
Nun's Story, The	A2	WB

O

•Odds Against Tomorrow		UA
Of Love and Lust	B	For.
•On the Beach		UA
On the Waterfront-Re	A2	Col.
•Once More With Feeling		Col.

902 **SHERIFF OF FRACTURED JAW**—C-103m.—CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
870 **STREETCAR NAMED DESIRE, A**—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
834 **VILLA**—MD-72m.—(CS: DC)—Rodolfo Hoyos. Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Sept. **OREGON TRAIL**—(CS; DC)—Fred MacMurray, Nina Shipman

COMING

BELOVED INFIDEL—(CS; DC)—Gregory Peck, Deborah Kerr
BEST OF EVERYTHING, THE—(CS; DC)—Joan Crawford, Stephen Boyd, James Mason, Hope Lange
BLUE ANGEL, THE—(CS; DC)—Curt Jurgens, May Britt
CAN CAN—(TODD-AO)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier
CONDEMNED PATROL—Brett Halsey, Ziva Rodann
DOG OF FLANDERS, A—(CS; C)—David Ladd, Donald Crisp
FIVE GATES TO HELL—(CS)—Patricia Owens, Neville Brand
HOUND DOG MAN—(CS; DC)—Stuart Whitman, Carol Lynley, Fabian
JOURNEY TO THE CENTER OF THE EARTH, A—(CS; DC)—Pat Boone, Arlene Dahl
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
SEVEN THIEVES—(CS; DC)—Edward G. Robinson, May Britt
SINK THE BISMARK—Kenneth More, Dana Wynter—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Hecht-Hill-Lancaster
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjao
FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)Programmer has angles—Pacemakers
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE SOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rackin-Mirisch
HORSE'S MOUTH, THE—C-96m—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, Marla Landi—4598 (6-17-59)—Fine filming of horror classic—Hammer—England
INVISIBLE INVADERS, THE—MD-67m.—John Agar. Jean Byron—4586 (5-20-59)—Fair science fiction
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE: TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Honderson—4578 (4-22-59)—For the lower half—Vogue
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden. Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

COMING FEATURES IN ORDER OF RELEASE

Sept. **TAKE A GIANT STEP**—Johnny Nash, Estelle Hemsley-Hecht, Hill, Lancaster
Sept. **INSIDE THE MAFIA**—Cameron Mitchell—Premium
Oct. **COUNTERPLOT**—Forrest Tucker, Allison Hayes—Odell
Oct. **TIMBUKTU**—Victor Mature, Yvonne De Carlo—Imperial
Oct. **WONDERFUL COUNTRY, THE**—(CS; TC)—Robert Mitchum, Julie London—MPL

COMING

BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
FUGITIVE KIND, THE—Marlow Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—Buster Crabbe, Judith Ames—Vogue
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
SUBWAY IN THE SKY—Van Johnson, Hildegarde Neff—English Made
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Brigitte Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5907 **APPOINTMENT WITH A SHADOW**—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller

5904 **BEND OF THE RIVER**—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show

5901 **BLOOD OF THE VAMPIRE**—MD-87m.—(EC)—Donald Wolfit, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer

5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry

5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Haywood—4579 (4-22-59)—Interesting, suspenseful programmer—England

IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.

5921 **JOHNNY DARK**—MD-85m.—(TC)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film—RE

5903 **LIGHT TOUCH, THE**—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior Import—England

5922 **MAN WITHOUT A STAR**—W-89m.—(TC)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles—RE.

5909 **MISSISSIPPI GAMBLER, THE**—MD-98½m.—(RE)—Tyrone Powe , Piper Laurie—4510 (9-3-58)—Names should help

5913 **MONEY, WOMEN AND GUNS**—W-80m.—(CS: EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry

5902 **MONSTER ON THE CAMPUS**—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show

5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror item—England

5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

5911 **PERFECT FURLOUGH, THE**—C-93m.—(CS: EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy

5906 **RESTLESS YEARS, THE**—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program

5839 **SAGA OF HEMP BROWN, THE**—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program

SAPPHIRE—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England

5912 **SILENT ENEMY, THE**—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen In action—England

5917 **STEP DOWN TO TERROR**—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program

5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten names

5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Named packed, Interesting drama

5910 **UP FRONT**—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy

5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

5905 **WORLD IN HIS ARMS, THE**—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

Oct. **PILLOW TALK**!(CS; C)—Rock Hudson, Doris Day

COMING

LEECH, THE—Colleen Gray, Grant Williams

OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien

PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mijanou Bardot

SNOW QUEEN, THE—Animated feature—Based on Hans Christian Anderson Fairy Tale—Russian Made

SPARTACUS—(TE; TC)—Kirk Douglas, Laurence Olivier

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer

802 **DAMN YANKEES**—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles

806 **ENCHANTED ISLAND**—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO

805 **FROM THE EARTH TO THE MOON**—D-100m.—(TC)—Joseph Cotton. Debra Paget—4531 (11-12-58)—Interesting science fiction

819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made

810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811 **HELEN OF TROY**—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made In Italy

822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy

807 **HOME BEFORE DARK**—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highlv Interesting drama

817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot

823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain

812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly Interesting story of pyramid building in Egypt—Reissue—English-made

821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry

804 **ONIONHEAD**—CD-110m.—Andy Griffith, Felicia Farr—4518—(10-1-58)—Entertaining service yarn

813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

814 **STAR IS BORN, A**—D-154m.—(CS; TC)—Judy Garland, James Mason—4574 (4-8-59)—High rating—Reissue

820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For tho lower half

809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average Interest

815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program

818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Sept. **LOOK BACK IN ANGER**—Richard Burton, Claire Bloom—England

Sept. **YELLOWSTONE KELLY**—(TC)—Clint Walker, Andra Martin

Oct. **FBI STORY, THE**—(TC)—James Stewart, Vera Miles

COMING

ALL GOD'S CHILDREN—Rita Moreno, Mark Damon

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush

CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers

CASH McCALL—(TC)—James Garner, Natalie Wood

GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain

MIRACLE, THE—(TE; TC)—Carroll Baker, Walter Slezak

SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire

—30—Jack Webb, Nancy Valentine

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roach

CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordincary Scotland Yard who-done-it—Kassler

CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor

DANGEROUS EXILE,—MD-90m.—(VV; EC)—Louis Jourdan. Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank

ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert

GYPSY AND THE GENTLEMAN, THE—D-89m.(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different Import

JOSPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.

LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental

LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.

MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank

NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank

•One-Eyed Jacks		Par.
Onionhead	B	WB
Operations Dames	A3	A-I
•Operation Murder		UA
•Operation Petticoat		U-I
•Oregon Trail		Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	A1
Party Crashers, The	A2	Par.
Party Girl	B	MGM
Perfect Furlough, The	B	UI
Pier 5, Havana	A2	UA
•Pillow Talk		UI
Place in the Sun, A—RE	A2	Par.
Plan 9 From Outer Space		Misc.
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I

Q

Queen of Outer Space	B	AA
Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Rally Round the Flag, Boys	B	Fox
Reaching for the Stars		For.
•Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Restless Years, The	A2	U-I
Return Of The Fly, The	A2	Fox
Revolt In The Big House	A2	AA
Ride Lonesome	A1	Col
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
Road Racers	B	A-I
Room At the Top	B	For.
Room 43	B	For.
Roots, The		For.
Roots of Heaven, The	A3	Fox

S

Sad Horse, The	A1	Fox
Saga of Hemp Brown, The	A1	UI
Santa Fe—RE	A1	Col.
Sapphire		U-I
•Satan's Bucket		Col.
•Savage Innocents		Par.
Say One For Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For
Senior Prom	A2	Col
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands With the Devil	A2	UA
Shamless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff Of Fractured Jaw	A2	Fox
•Sign of the Gladiator		AI
Silent Enemy, The	A1	UI
•Sink the Bismark		Fox
Sinners of Paris		For.
Sins Of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets A Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba		UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speed Crazy	A3	AA
Spider, The	A2	AI

Spy in the Sky	A1	AA
Stalag 17—Re	A2	Par.
Star Is Born, A—RE	B	WB
Step Down to Terror	A2	UI
Stranger In My Arms, A	A2	UI
Street Car Named Desire, A-RE.	B	Fox
•Subway in the Sky		UA
Submarine Seahawk	A1	AI
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
•Summer Place, A		WB
Surrender Hell		AA

T

•Take A Giant Step		UA
Tale of Two Cities, A	A1	For.
Tank Battalion	B	AI
Tank Commandoes	A3	AI
Tarawa Beachead	A2	Col.
•Tarzan, The Ape Man		MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Caveman	A2	AI
Teenagers from Outer Space	A2	WB
Tempest,	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror In A Texas Town	A2	UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
•They Came to Cordura	A3	Col.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock		Col.
This Earth Is Mine	A3	UI
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
—30—		WB
Thunder In The Sun	A2	Par.
Tides of Passion		For.
Tia Juana After Midnight		Misc.
•Timbucktu		UA
•Time Machine, The		MGM
Tingler, The		Col.
Tokyo After Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par,
Truth About Women, The		For.
Tunnel of Love, The	B	MGM
Two Headed Spy	A2	Col.

U

Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Front—RE	A1	U-I
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
Villa	A2	Fox
•Visit to a Small Planet, A		Par.

W

Warlock	A2	Fox
Watusi	A1	MGM
•Web of Evidence		AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Whole Truth, The.	A2	Col.
Wild and the Innocent	A2	U-I
Windom's Way	A2	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Woman Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
•Wonderful Country, The		UA
World In His Arms, The—RE	A1	U-I
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

•Yellowstone Kelly		WB
•Yesterday's Enemy		Col.
Young Captives, The	B	Par.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB
Your Past Is Showing	A2	For.

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis
FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Unl
FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental
GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner
GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO
HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus
HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Melina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler
LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.
INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental
LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int
LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute Import for art and specialty spots—Titles—Kingsley
MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialy houses—Dubbed In English—Ellis
MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental
MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—English dubbed or titles—Continental
NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power stil potent—Titles or dubbed—Kingsley-Int.
PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
SINNERS OF PARIS—MD-80m.—Charles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

TIDES OF PASSION—D-86m.—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus
WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent Import for art houses—Titles—Kingsley-Int
WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NTA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros In.
BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President
CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining Import—Titles—DCA
CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art spots—Titles—DCA
DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President
LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed In English—DCA
LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed In English—Bakros-Int.
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Raif Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President
THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—Engish titles—Ellis
SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Screenorama.
TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 -59)—Okay Import for specialty spots—Titles—Harrison

MEXICAN

ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm
GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

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MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GIRLS, INC.—NOV.-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study in sexual aberrations—Joseph Brenner
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

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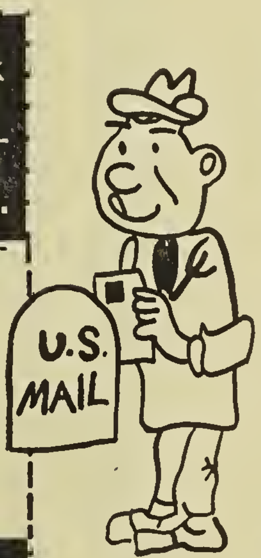

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

NOTE: This listing is carried in every Second Edition of the Servisection—alternating with "The Shorts Parade," which is a complete listing of all Shorts. See: "The Shorts Parade"—Next Issue.

Allied Artists

5810	Natchez Trail	Sept.
5813	Joy Ride	Oct.
5822	Unwed Mother	Oct.
5826	Queen Of Outer Space	Sept.
5831	Legion Of The Doomed	Sept.
5836	Wolf Larsen	Oct.
5837	Revolt In The Big House	Nov.
5839	Johnny Rocco	Dec.
5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson For Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5909	The Rebel Set	May
5910	Speed Crazy	May
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
	Surrender Hell	July
	The Bat	Aug.

Columbia

310	Me and The Colonel	Oct.
311	The Whole Truth	Sept.
312	She Played With Fire	Sept.
313	Ghost Of The China Sea	Sept.
314	Apache Territory	Oct.
315	Kill Her Gently	Oct.
316	The Last Hurrah	Nov.
317	Murder Reported	Nov.
318	Tarawa Beachhead	Nov.
319	Bell, Book and Candle	Jan.
320	The Seventh Voyage Of Sinbad	Dec.
321	The Man Inside	Dec.
322	Murder By Contract	Dec.
323	Good Day For A Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman From Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On The Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face Of A Fugitive	May
339	Hey Boy, Hey Girl	May
	Gilda—RE	May
	Man In The Saddle—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
	Santa Fe—RE	May
	Middle of the Night	July
	Anatomy of A Murder	July
	Legend of Tom Dooley	July
	30 Ft. Bride of Cancy Rock	Aug.
	Have Rocket, Will Travel	Aug.

MGM

901	Cat On A Hot Tin Roof	Sept.
902	Dunkirk	Sept.
903	The Decks Ran Red	Oct.
904	Torpedo Run	Oct.
905	Party Girl	Nov.
906	Tunnel Of Love	Nov.
825	Gigi	Dec.
907	tom thumb	Dec.
908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man Into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watusi	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
	Tarzan the Ape Man	Sept.
	For the First Time	Sept.
	It Started With A Kiss	Sept.

Paramount

5801	The Blob	Oct.
5802	I Married A Monster From Outer Space	Oct.
5803	The Party Crashers	Sept.
5804	As Young As We Are	Sept.
5805	When Hell Broke Loose	Nov.
5806	Houseboat	Nov.
5807	The Hot Angel	Dec.
5808	The Geisha Boy	Dec.
5809	The Buccaneer	Jan.
5810	Tokyo After Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place In the Sun-Re	Feb.
R5816	Stalag 17-Re	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up The Ship	July
5821	Last Train From Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
5901	The Kind of Woman	Sept.
5903	But Not For Me	Oct.
5904	The Jay Hawkers	Oct.

20th-Fox

832	Harry Black and The Tiger	Sept.
833	The Hunters	Sept.
834	Villa	Oct.
835	The Barbarian and The Geisha	Oct.
836	Thundering Jets	....
837	In Love and War	Nov.
839	Mardi Gras	Nov.
841	A Nice Little Bank That Should Be Robbed	Dec.
842	Roots Of Heaven	Dec
843	Frontier Gun	Dec.
864	The Mark Of Zorro (Reissue)	Nov.
901	The Inn Of The Sixth Happiness	Dec.
902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets A Gun	Jan.
904	Rally Round The Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
917	Woman Obsessed	May
918	Say One For Me	June
919	The Man Who Understood Women	
920	Here Come the Jets	June
921	The Son Of Robin Hood	July
922	South Pacific	July
	Holiday For Lovers	July
	The Miracle of the Hills	July
	The Diary of Anne Frank	
	Blue Denim	Aug.
	A Private's Affair	Aug.
	The Return of the Fly	Aug.
	Alligator People	Aug.

United Artists

Big Country	Oct.
Man Of The West	Oct.
Fearmakers	Oct.
Menace In The Night	Oct.
Hong Kong Confidential	Oct.
I Want To Live	Jan.
The Muggers	Nov.
Ten Days To Tulara	Nov.
Lost Missile	Dec.
Machete	Dec.
Horse's Mouth	Jan.
Guns, Girls and Gangsters	Jan.
Escort West	Jan.
The Last Mile	Jan.
Separate Tables	Feb.
Anna Lucasta	Feb.
The Great St. Louis Bank Robbery	Feb.
Lonley Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot In Juvenile Prison	April
Ten Seconds To Hell	Apri
The Man In The Net	May
Gunfight At Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound Of The Baskervilles	June
Shake Hands With The Devil	June
The Horse Soldiers	July
Day Of The Outlaw	July
The Devil's Disciple	July
A Hole In The Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast A Long Shadow	Sept.
Take A Giant Step	Sept.
Inside the Mafia	Sept.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.

Universal

5901	Blood Of The Vampire	Nov.
5902	Monster On The Campus	Nov.
5903	The Light Touch	Nov.
5904	Bend Of The River (Reissue)	Nov.
5905	The World In His Arms (Reissue)	Dec.
5906	The Restless Years	Dec.
5907	Appointment With A Shadow	Dec.
5908	The Mark Of The Hawk	Dec.
5909	Mississippi Gambler (Reissue)	Dec.
5910	Up Front (Reissue)	Dec.
5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger In My Arms	Feb.
5915	No Name On the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild And The Innocent	May
5920	Floods Of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without A Star—RE	May
5923	The Mummy	June
5924	Curse Of The Undead	June
5925	This Earth is Mine	July
5926	Born To Be Loved	Aug.

Warners

801	Wind Across The Everglades	Sept.
802	Damn Yankees	Sept.
803	The Old Man and The Sea	Oct.
804	Onionhead	Oct.
805	From The Earth To The Moon	Nov.
806	Enchanted Island	Nov.
807	Home Before Dark	Nov.
808	Auntie Mame	Dec.
809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy-Re	Mar.
812	Land of the Pharaohs-Re	Mar.
813	Rio Bravo	April
814	A Star Is Born—Re	April
815	Westbound	Apri l
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, The Fire Monster	June
820	Teenagers From Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept
902	Look Back In Anger	Sept.
903	The FBI Story	Oct

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 26, 1959

Volume 62 Number 16

IN THREE SECTIONS · THIS IS SECTION ONE

Theatres Compile Top Safety Record

(See Page 6)

Film Securities Aim At New Highs

(See Page 7)

Steve Broidy, Allied Artists president, was named last week as the industry's Pioneer of the Year for 1959, one of the few chosen for the honor with roots in the distribution field. He will be honored at the Motion Picture Pioneers' 21st annual dinner in New York's Waldorf-Astoria on Nov. 23.

editorial: A Think-Piece For Hollywood . . . (See Page 3)

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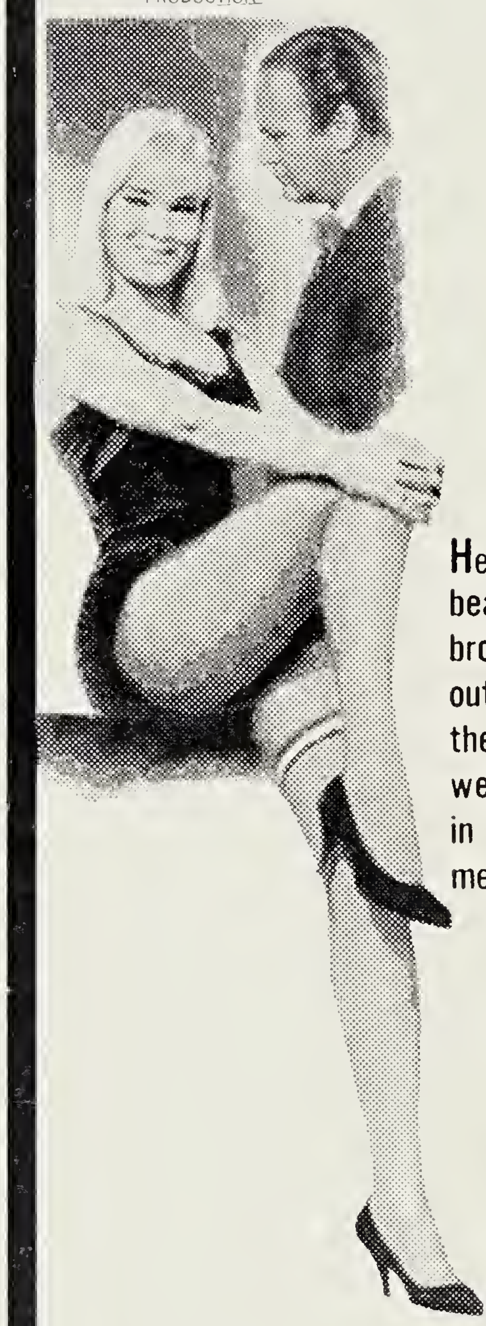

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 62 • NO. 16

AUGUST 26, 1959

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

A THINK-PIECE FOR HOLLYWOOD

On the letters page of this issue, under a New Orleans dateline, readers will find a communication from Mr. Brunet of the Famous Theatre. The following is the Sim Myers column in The Times Picayune to which he referred.

"Samuel Goldwyn is a big man in the motion picture business, and when he talks, he usually makes sense. But sometimes, the things he chooses to say hurt quite a bit.

"At a press conference concerned with his latest movie, "Porgy and Bess," which he says will open in only five cities before November, and New Orleans is not one of the five, Goldwyn made a severe prediction about Hollywood production. The reason it was a harsh prediction is that it already seems to be coming true.

"Big Sam said that in another year or so, Hollywood will be filming no more than a hundred pictures a year, compared to approximately 250 that were made last year.

"What does this mean to the average man in a city like New Orleans? Take a look. There are six regular first-run theatres in downtown New Orleans, of which five show predominantly American-made movies. If you assume that these theatres will get an even split on 100 films a year, each movie place will get 20 attractions. This would mean that if the theatres play first-runs all the year, each picture will have to run about three weeks.

"If each of the hundred films was a blockbuster at the box office, this might be possible, and there would be nothing to worry about downtown, but downtown is not all. In addition to the first-run theatres, there are maybe 40 or 50 other movie houses in New Orleans.

"How often does the average person go to a neighborhood theatre to catch a film he missed downtown? Quite often, I suspect. The pattern over the years has been for this type of theatre to change pictures twice or three times each week. This policy has been a hard one to maintain even with 250 pictures a year, and it looks as though it would be darned nigh impossible with only 100 films each 12 months.

"Goldwyn predicted that a good many theatres will have to close, and if his prediction holds true, they undoubtedly will. By this time, one arrives at the heart of the problem.

"The film companies, now divorced from their theatre chains, no doubt could achieve a better temporary profit margin if they cut out all production except the few blockbuster pictures each year. And since they have no financial interest in the theatres, the fate of the neighborhood theatre doesn't have to mean much to them.

"Out in a little suburb, there lives a fellow named Jones. For years, he has been taking his family to a little neighborhood theatre once or twice a week. When a big "Ten Commandments" type picture comes along, he may even make the trip to Canal St. and see it. But more or less, Jones' film-going habits are tied to that neighborhood theatre.

"So, this theatre meets hard times; it can't get enough pictures and finally closes. Jones looks around for another means of entertaining himself and his family, and though some movie people may not like to believe it, he does manage to find other things to do.

"Pretty soon, it's been a year since he saw a picture; then two or three. He loses touch, and doesn't even bother to go downtown to the big theatres anymore. There are enough people like Jones to suggest that if Hollywood does not stop the downward trend in production it may not be long before there is not even a public for those hundred blockbusters a year.

"Oh, Hollywood can let the neighborhood theatres go to seed, all right, but each time a neighborhood theatre closes, Hollywood loses a little contact with the public. I have a notion that Hollywood isn't going to mean much without a public."

There is nothing we can add to Mr. Myers' views! He might have read our minds.

A REALLY IMPORTANT QUOTE

We see by the papers that Senator Kefauver, in discussing his proposed Constitutional amendment, giving states more authority over film censorship, has explained that he is aiming at *"hard-core pornography,"* and didn't expect his efforts to give the states any new powers over the types of films which have figured in the recent Supreme Court decisions. The Senator added that the people of America *"desire and expect there will be some effective control over those lowest members of society who make their living by purveying filth to the immature members of our society."*

We are certain that all responsible members of the motion picture industry are in hearty accord that *"those lowest members"* should be controlled, or even given major fines and maximum jail sentences, whether the medium of their *"purveyed filth"* is motion picture film or something else. What all resent is having legitimately produced commercial motion pictures classified with pornography and subjected to special bureaucratic censorship because we use the same medium—motion picture film.

We think we can promise Senator Kefauver that 99 99/100 per cent of our industry heartily endorse his thinking. We hope the states involved think similarly.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

Who would ever believe that a small four-line classified ad in MOTION PICTURE EXHIBITOR would arouse so much reader interest in our comic book give-away? Imagine receiving over 40 inquiries the first week, with more arriving with every mail?

Although I know that our product is good, and is probably a fresh interest for theatremen, I freely admit that only the avid reader interest possessed by MOTION PICTURE EXHIBITOR could make these wonderful results possible.

MARTIN GROSSMAN, Sales Manager
Book Novelty Company

EDITOR'S NOTE: Only 40 inquiries? Must be that the four lines weren't set right.

From BALTIMORE, MD.

My very warm and sincere thanks to MGM and to MOTION PICTURE EXHIBITOR for this case of excellent Scotch. I shall drink to your joint good health with every bottle.

I am most delighted to have authored the first installment of your new "HOW I WOULD SELL . . . " SHOWMANALYSIS on "NORTH BY NORTHWEST". This bright new department can prove to be an invaluable service to both distributors and exhibitors, and I look forward to the second study with keen interest.

JACK FRUCHTMAN, Managing Director
RF Theatres Circuit

EDITOR'S NOTE: Drink hearty! From the response received to date we are certain that this new department could become not only the most serviceable but the best read in any trade paper.

AUTHOR AND HIS REWARD

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From NEW ORLEANS, LA.

I am enclosing tearsheet of a column written by Sim Myers that was published in our local morning paper, THE TIMES PICAYUNE. As the owner of a suburban theatre, naturally this article worries me, for I can see the logic in Mr. Myers' thinking if the supply of feature product is cut down to the Goldwyn prediction.

It also occurs to me that, if the vast majority of suburban theatres close, the vast majority of the readers of your publication will no longer exist. Here's hoping that some of the brains in our industry do something to keep such theatres open, and in turn to keep our excellent trade papers coming each week.

RENE J. BRUNET
Famous Theatre

EDITOR'S NOTE: We are grateful to Mr. Brunet for the Sim Myers column. The thinking expressed in it is so basically sound that readers will find virtually all of it reprinted on today's EDITORIAL page. Of course, we were all young men when Mr. Goldwyn first popped off for headlines, and he has gotten a lot of mileage out of this ancient bromide about showing a very few pictures in a very few theatres for very many dollars. But the comparatively few pictures being readied for the 1959-60 season is alarming.

From JACKSONVILLE, FLA.

If I wore a vest I would, at this moment, be without button #1. You wonderful folks at MOTION PICTURE EXHIBITOR have made me the most popular gal in the WOMPI. You see, this is the first time that any WOMPI has made the front cover of any magazine. Everyone is calling Mrs. Mary Hart, congratulating her, and she tells them all "Grace did it." I've even had two people ask me to be their press agent.

How can we ever thank you for this wonderful help? I might also add that some of the men in the industry were knocked on their ears by the coverage MOTION PICTURE EXHIBITOR is giving us. Please let me send the thanks of all WOMPI.

(Mrs.) GRACE COBB
Florida State Theatres, Inc.

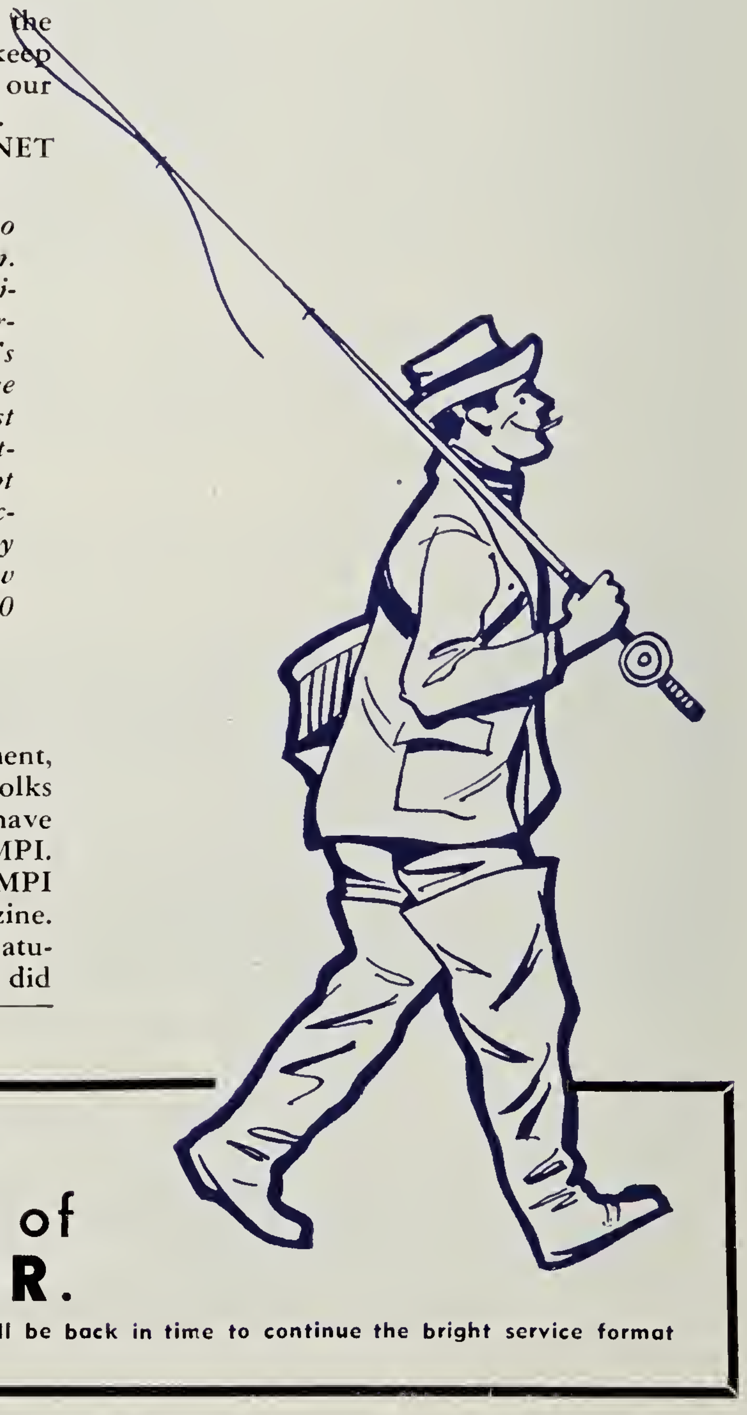
EDITOR'S NOTE: WOMPI is the abbreviation for Women of the Motion Picture Industry, and their 6th ANNUAL CONVENTION is scheduled to be held at the Hotel Robert Meyer in Jacksonville on Sept. 11 through 13, 1959. Mrs. Cobb's reference is to the use of the Convention Chairman's picture on the cover of the Aug. 5 issue. Good luck, girls! You are a constructive industry influence.

From NEWTON, N.J.

Your articles on censorship are the work of ignorance and utter irresponsibility. Does anyone believe your "cause" to be freedom of speech?

(Rev.) EMERY STEGMAN, SDB
Audio Visual Director
Don Bosco College

EDITOR'S NOTE: We suppose it is all in the point of view. We will listen to Father Stegman on matters of Audio Visual education.



In accordance with the practice established last year:

There will be no **SEPTEMBER 9** issue of
MOTION PICTURE EXHIBITOR.

A hard-working staff will take a well-earned vacation during the week before Labor Day. But we'll be back in time to continue the bright service format and the several exclusive service features with the issue of Sept. 16.

NEWS CAPSULES

Comerford's Roberts Retires

PHILADELPHIA—Branch managers of the area film exchanges tendered a farewell luncheon at Cherry Hill Inn last week to popular Johnny Roberts, Comerford Theatres' booker who headquartered in Scranton, Pa. Roberts is retiring after almost 40 years, and will live in Hollywood, Fla.

BROADWAY GROSSES

Holdovers Show Strength

NEW YORK—Led by the Music Hall and Roxy, the Broadway first-runs reported generally satisfactory business last week-end.

"A PRIVATE'S AFFAIR" (20th-Fox). Paramount ($39,543)*—The second session was claimed as $21,000.

"NORTH BY NORTHWEST" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $110,000, with the third week sure of $185,000. Stage show.

"FOR THE FIRST TIME" (MGM). Roxy ($55,405)—Friday through Sunday reached $39,000, with the second week expected to tally $67,000. Stage show.

"IT STARTED WITH A KISS" (MGM). Capitol ($33,350)—Opening week anticipated at $33,000.

"BLUE DENIM" (20th-Fox). Victoria ($22,900)—The fourth week tallied $22,000.

"THE DEVIL'S DISCIPLE" (UA). Astor ($25,630)—The opening week was reported as $25,000.

"ANATOMY OF A MURDER" (Col.). Criterion announced that the eighth week would reach $26,000.

"MIDDLE OF THE NIGHT" (Col.). Forum did $10,000 on the 10th week.

"A HOLE IN THE HEAD" (UA). Loew's State claimed $34,000 for the sixth week.

"DIARY OF ANNE FRANK" (20th-Fox). RKO Palace reported $9,000 for the eighth week of continuous showings and the 23rd week of the engagement.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. The Anatomy Of Love (Kassler)
2. The Attack Of The Jungle Women (Barjul-Int.)
3. The Bat (AA)
4. But Not For Me (Par.)
5. The FBI Story (WB)
6. For The First Time (MGM)
7. High School Big Shot (Sparta)
8. It Started With A Kiss (MGM)
9. Little Rascals Varieties (AA)
10. The Man Upstairs (Kingsley-Union)
11. The Oregon Trail (20th-Fox)
12. The Possessors (Lopert)
13. T-Bird Gang (Sparta)
14. Tamango (Roach)
15. Three Men In A Boot (Roach)
16. Yellowstone Kelly (WB) plus 9 SHORT SUBJECTS

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., AUG. 24

Para. Net Earnings Slightly Below '58

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net earnings from operations for the second quarter of 1959 of $1,175,000 representing 69 cents per share and also $440,000 special income representing profit on liquidation of foreign investment, or a total net income of $1,615,000 or $.94 per share. Comparative earnings for the same period in 1958 are: from operations $1,160,000 or 63 cents per share; special income of $760,000; and total net income of $1,920,000 or $1.04 per share.

In the first six months of 1959 the consolidated net earnings from operations are estimated at $2,493,000, equal to $1.45 per share, and $2,767,000 special income representing principally profit on disposal of investments, or a total net income of $5,260,000 or $3.07 per share. Comparative earnings for the same period in 1958 are: from operations $2,565,000, or $1.39 per share; special income of $7,707,000; and total net income of $10,272,000 or $5.58 per share.

At July 4, 1959 the shares outstanding were 1,714,116 as compared to 1,839,216 outstanding at June 28, 1958.

AIP Names Heiber

HOLLYWOOD — American International Pictures has established an eastern district sales office in Philadelphia and appointed Edward Heiber to head operations there, it is announced by James H. Nicholson and Samuel Z. Arkoff.

Heiber will inaugurate the new AIP regional office Sept. 1 with screening for exhibitors of "Sign of the Gladiator," color special starring Anita Ekberg.

Loew's Int. Names Lystad

NEW YORK—Morton A. Spring, president of Loew's International, announced the appointment of Harald Lystad as M G M manager in Norway. Lystad succeeds Sverre Dulin, who died recently.

FOR SERVICE

Arthur B. Krim, president, United Artists, left, recently accepted a Founders Plaque of the American-Israel Chamber of Commerce and Industry, Inc., from Nathan Straus, III, president of that organization. Krim was cited by the American-Israel group for his efforts and support in promoting the economic relations between the two countries.

FILM FAMILY ALBUM

Arrivals

Ben Dargush, manager, Center, Buffalo, N. Y., became the proud father of a six pound, 12 ounce baby girl, Bonnie Jaye, recently.

G. David Schine, president, Schine Enterprises and son of J. Myer Schine, co-founder and driving force behind the Schine empire, became the father of a six pound, eight ounce baby girl on Aug. 21. His wife, the beautiful **Hillevi Rombin**, from Sweden, was Miss Universe of 1955.

Gold Bands

William Perlberg, Jr., associated with his father in Perlberg-Seaton Productions at Paramount Studios, was married to **Joyce Ebenstein** at the Beverly Hills Hotel, Hollywood, last fortnight.

Obituaries

Mrs. Lena Blackman, 87, mother of **Max B. Blackman**, former Warners real estate executive, died at Flower Fifth Avenue Hospital, New York.

Harold Granville Boxall, 62, managing director, Shepperton Studios died in London. He had been associated at various times with Sir Michael Balcon, Sir Alexander Korda, Gaumont-British, and MGM British.

Hilleary A. Brown, 61, a member of Variety Club Tent 13, and Philadelphia representative of the American Society of Composers, Authors and Publishers for 27 years, died in St. Petersburg, Fla. He is survived by his wife and two daughters.

Dr. William J. Gane and **Charles J. Gane**, the only children of **Mrs. E. J. Gane**, widow of **William J. Gane**, a pioneer Philadelphia exhibitor who was associated with the old Colosseum, later the Mayfair, 59th and Market Sts., and who was associated with Fred Nixon-Nirdlinger at that time, were killed in an air crash over the municipal airport at Calgary, Alberta, Canada.

Jerome J. Kunz, 58, owner, Auto Drive-In and Dent Auto Drive-In, Cincinnati, died on Aug. 18 after a long illness. He had been in the industry for over 10 years. He is survived by his widow, two daughters and five brothers.

Chauncey Miller, 60, projectionist at Loew's, Harrisburg, died suddenly while working at the theatre.

Bob Portle, veteran showman of the Poli Circuit, died on Aug. 17. Long manager of the Elm Street, Worcester, he was acting in a relief capacity for the Poli group at the time of his last illness. Survivors include his wife and two daughters.

Albert J. Redfoot, 69, who operated the Arcadia, Windber, Pa., for 38 years, died at his home following a heart attack.

Edgar Smith, St. Petersburg city manager for Florida State Theatres, died unexpectedly at his home on Aug. 13. Widely known in Florida theatrical circles, Smith had worked for FST in a managerial capacity most of his adult life. He is survived by his widow.

Leo Terry, 67, one of the original movie organists in Chicago, died recently. Survivors are his wife, a daughter, two sons, a sister, and 10 grandchildren.

Theatres Compile Top Safety Record

Phila. Slates Inspection; Figures Show Exhibs Top Churches, Hospitals, Schools During Three Year Period

By Al Erlick

PHILADELPHIA — Philadelphia theatres, boasting a fire safety record superior to churches, schools, hospitals, and other places where the public congregates, have nothing to fear from a "top to bottom" inspection planned by the Department of Licenses and Inspections.

This is the opinion of Fire Department Commissioner Frank L. McNamee. Although the inspection is not being handled by his department, McNamee released figures which revealed that motion picture theatres in the past three years have compiled an enviable safety record.

The intensive survey, ordered by Commissioner Barnet Lieberman of Licenses and Inspections will cover the city's 125 licensed motion picture and "live" theatres, and staff specialists in commercial and industrial buildings will make a 13 point check of auditoriums, stage areas, and projection booths. Emergency exits will receive special attention to determine that their numbers and locations are adequate, that they are free from obstructions and that they open easily. Back stage and under-stage areas will also be inspected to ascertain that stored materials do not constitute a fire hazard, and curtains will be checked for flame-proofing.

Commissioner McNamee's favorable report on theatre housekeeping showed that while churches were in use less than theatres and hospitals were under 24-hour-per-day supervision, their record for fires was not as good as theatres. The complete changeover to non-inflammable film has made the projection booth fire a thing of the past, it was indicated, and the great majority of theatre blazes were not of a serious nature.

The three year breakdown follows:

1956 — **Theatres, 12 fires**; hospitals, 22; churches, 23; schools, 27.

1957 — **Theatres, 16 fires**; hospitals, 17; churches, 30; schools, 36.

1958 — **Theatres, 15 fires**; hospitals, 13; churches, 21; schools, 29.

Total — **Theatres, 43 fires**; hospitals, 52; churches, 84; schools, 92.

Kalmus Award To Duerr

NEW YORK—Dr. Herman H. Duerr, technical director and 28-year veteran of Ansco, received the SMPTE Herbert T. Kalmus Gold Medal Award last week.

The presentation will be made at the Society's 86th semi-annual convention Oct. 5-9 at the Statler Hilton Hotel.

The award cites Duerr's contributions not only to color film progress, but also his efforts as the "dynamic head of the SMPTE Color Committee during a most important era."

Weston To UA Ad Post

NEW YORK—Robert Weston has been named as assistant advertising manager of United Artists, it was announced by Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation. Weston will work under the supervision of advertising manager Joseph Gould.

SAVE . . .

The PINK Section of this Aug. 26 Issue . . .

IT IS A PERMANENT RECORD of ALL Features, — and ALL Shorts, — for the past 12 months.

JUST ANOTHER SUPERIOR SERVICE FROM THE ***HOT**** TRADE PAPER!

*(*So our Theatre Subscribers tell us!)*

Col. Subsidiary Set For TV-Radio Stations

NEW YORK—A. Schneider, president of Columbia Pictures Corp., announced last week the formation of a new subsidiary, Columbia Pictures Electronics Company, Inc., to operate the company's recently-acquired TV and radio stations in Salt Lake City.

The National Broadcasting Company Affiliates in Salt Lake City, television station KTVT and radio stations KDYL-AM and FM, were acquired by Columbia last month from TLF Broadcasters, a wholly-owned subsidiary of Time, Inc.

Schnedier said that Norman Louvau, who was named vice-president and general manager, will serve as administrative head of the subsidiary. Louvau represented Columbia Pictures in negotiations for the transfer of ownership of the Salt Lake City stations. Before joining Columbia in April of this year, Louvau served for 12 years with KRON-TV, the NBC affiliate in San Francisco.

Other officers of Columbia Pictures Electronics Company will be A. Schneider, president; Leo Jaffe, first vice-president; Nathan Cohn, John Mitchell, and Jerome Hyams, vice-presidents; Burton Hanft, treasurer; and Russell Karp, secretary. The board of directors will consist of Schneider, Jaffe, A. Montague, Louis J. Barbano, Mitchell, Hyams, Hanft, Cohn, and Paul N. Lazarus, Jr.

UTOO Launches Press Service

OKLAHOMA CITY, OKLA.—Paul Stonum, president, United Theatre Owners of Oklahoma Inc., announced recently that as part of the organization's 1959-60 promotion of the industry in local communities campaign, it will service community newspapers with weekly columns on movie personalities and interesting studio production notes.

The material will be carefully sifted from the mass of information which flows from wire services, syndicated columns, and studio press departments. The accent will be on news — free from commercial puffs and frosting. It will be edited by a trained newspaperman in Oklahoma City, who knows what state editors will accept.

The series will be offered free with the compliments of UTOO. Exhibitors are urged to talk with local editors or publishers about the free material and prevail upon them to run it weekly.

Local Autonomy Study Features Fox Meet

NEW YORK—The first 20th Century-Fox national sales meeting since the organization began its local autonomy system of operation, starts today (Aug. 26).

In addition, this will mark for the first time since the program's inception, a joint meeting of the company's branch managers and the regional advertising publicity managers. Local autonomy was decided upon earlier this year under the plan developed by president Spyros P. Skouras and sales head Alex Harrison.

Under discussion at the meetings will be plans for the forthcoming product, as well as reports on progress of the local autonomy set-up.

Pictures under discussion will be "The Blue Angel," "The Man Who Understood Women," "The Oregon Trail," "The Best of Everything," "Journey to the Center of the Earth," "Hound Dog Man," "Five Gates to Hell," "Dog of Flanders," and "Beloved Infidel."

Harrison declared that the meeting would serve to further implement the sales policies devised under the autonomy set-up as well as to acquaint the managers with merchandising campaigns which have been designed for every situation.

COMPO Stresses Upturn

NEW YORK—Under the caption, "More People at Movies = More Movie Reader Interest," the 106th in the series of COMPO ads in Editor and Publisher features a montage of newspaper clippings pointing to the upturn in summer movie attendance.

Here are some of the headlines shown: New York Times, "Film Attendance Continues to Rise, Figures Show Audiences at Level Above that of '58"; Boston Sunday Globe, "Attendance at Films Increasing Since Last Winter, Movie Theatre Owners Are Smiling Once More: Business Picking Up"; Wall Street Journal, "Movie Business Up in June for 4th Month in Row; Better Films Cited"; and the following trade paper headlines, "General Upswing in S.C., In Both Cities and Towns"; "New Orleans Theatres Enjoy Business Boom"; and "Cleveland Business Continues Strong; Holdovers Prevail."

The tag line, as usual, is the industry slogan, "Get More Out of Life . . . Go Out to a Movie."

Col. "New Faces" On TV

NEW YORK—"New Faces," a seven-minute film featurette designed specifically to introduce Columbia Pictures newest stars to to nations TV audiences, is the latest step in Columbia's talent development program, it was announced by Robert S. Ferguson, director of advertising, publicity, and exploitation.

The "New Faces" featurette introduces such up and coming personalities as Evy Norlund, Michael Callan, Joby Baker, James Darren, Jo Morrow, and Rian Garrick. Another featurette, launching the promotional campaign for Columbia's "They Came To Cordura," will also be distributed to TV stations throughout the nation. Both featurettes will be viewed by approximately 35,000,000 people over a four month period.

Minn. TV Station Sold To 20th-Fox By NTA

NEW YORK—The sale of television station KMSP-TV, Minneapolis, by National Telefilm Associates, Inc. (NTA) to 20th-Fox Television, Inc. was announced last week.

The purchase price, a joint statement by Spyros Skouras, 20th-Fox president, and Ely A. Landau, chairman of the board of NTA, disclosed, is $3,500,000 in cash to be paid upon closing. In addition, the station assumes $600,000 in forward film commitments.

The sale is subject to approvel by the Federal Communications Commission.

Control of KMSP-TV was acquired by National Telefilm Associates in December, 1957, via purchase of 75 per cent of the stock in United Television, Inc. NTA later became 100 percent owner of the station in February, 1958, when it acquired the remaining 25 percent of the station then held by Loew's, Inc.

NTA now owns and will continue to operate WNTA-TV (Channel 13) and WNTA-AM and FM in the New York metropolitan area. In addition, National Theatres, NTA's parent company, owns and operates WDAF-TV and WDAF-radio in Kansas City.

Skouras Reports On Russ Tour

NEW YORK—At a dinner meeting of the MPAA at "21" Club yesterday, the presidents and foreign managers of the film companies heard a report by Spyros P. Skouras, president, 20th-Fox, on his five-week tour of Russia and Eastern Europe.

Skouras, who returned from abroad last fortnight, made a survey of the film industry as it is in countries beyond the Iron Curtain, conferring with government and motion picture industry leaders in each country he visited in search of means of broadening cooperation between film makers of the East and the West. He also explored the possibility of an exchange of acting and technical talent.

Michaels Joins Lopert

NEW YORK—Ira Michaels has been appointed to the sales staff of Lopert Films, Inc., and will handle film sales in the New York exchange territory, it is announced by Ilya E. Lopert, president of Lopert Films, Inc.

Prior to joining the company, Michaels was for three years associated with the Distribution Company of America as New York branch manager in charge of sales.

Industry Securities At New Highs As Survey Details Attractive Firms

NEW YORK—Low earnings have not deterred motion picture industry securities from reaching for new highs in the stock market, according to a recently released Standard and Poor amusement industry survey. The advances, according to the survey, are due primarily to recognition of sizable asset values, substantial windfall profits from asset conversions, and the promise of growing diversification including expanding television activities.

The weekly average of movie attendance this year is expected to hold around the 1958 figure of about 46,000,000, the survey stated. Box office receipts should benefit from lower amusement taxes, it adds, but exhibition is becoming increasingly dependent on outside activities. The survey also states that production is being cut back, with more emphasis on "expensive" features.

According to the survey, 20th-Fox, Walt Disney and United Artists are among the more promising situations; theatre chains' equities should be judged on potential in other operations; Columbia Broadcasting and American Broadcasting-Paramount have long-term attraction; and Eastman Kodak and Bell & Howell have long-range possibilities. Since Paramount, Warners, and Fox have reduced outstanding shares by 10 percent each since January 1958, the survey continued, share earnings and dividend possibilities of the remaining stock are enhanced.

Investment Firm High On Loew's Stock Appeal

The investment firm of Herzfeld and Stern, which has recommended Loew's, Inc., to its customers for some time, has issued another brochure suggesting purchase of the shares for "capital appreciation" at the level, when written, of 30⅝.

It points out among favorable factors: Income for year ending Aug. 31 should approximate $3 per share against 15 cents in 1958. Cash flow, it says, could exceed $7 per share. Cash items at the end of the Aug. 31 year in 1958 were 16 million dollars. As of June 4 this year, they had risen to 31 millions. H and S expects the board of directors meeting Aug. 25 will resume dividends to the tune of $1.40-1.50 annually. The increasing cash flow will free funds for investment in other income producing assets.

"Ben Hur," already in unprecedented demand for a film at its stage of completion, could materially hike earnings. Real estate developments in Culver City, and also in England, France, and Italy, could further strengthen the company. There is also the possibility of additional revenue from oil in Culver City. Backlog of pictures for both theatre and TV, already written off, is worth double the present book value of about $33 per share. Overhead has been reduced, quality product improved, and TV income is rising.

Tisch Heavy Loew's Holder

WASHINGTON—The Securities and Exchange Commission reported last week that Tisch Hotels, Inc., now owned 385,400 shares of Loew's Theatres having acquired an additional 45,300 shares of the company's common last month. This is approximately 14 per cent of the outstanding common and makes Tisch the largest individual holder.

The PINK Section of this Aug. 26 Issue . . .

marks the end of the 1958-59 SEASON, with COMPLETE INDEXES of ALL Features, and of ALL Shorts as reviewed *during the past 12 months.*

SAVE IT!

JUST ANOTHER SUPERIOR SERVICE FROM THE HOT* TRADE PAPER!

(*So our Theatre Subscribers tell us!)

Fifer Named NAC Secretary

FIFER

NEW YORK—Russell Fifer has been named executive secretary of the National Association of Concessionaires, according to a recent announcement by Philip L. Lowe, president of N.A.C. Fifer will replace Thomas J. Sullivan who recently resigned.

Fifer first gained national recognition when he managed the successful cow walking derby of two Ayrshires from Vermont to St. Louis in 1929. Later he served as photographer on a round-the-world tour to New Zealand, Australia, and Borneo, and lectured for five years on his travels before school and audiences in midwestern cities. He served the American Butter Institute as executive secretary for almost 14 years; previously he managed the Indiana and Ohio Dairy Products Association.

"Blue Angel" Bow At Para.

NEW YORK—Twentieth Century-Fox' "The Blue Angel," starring Curt Jurgens and May Britt, will have its world premiere engagement at the Paramount here, begining Sept. 4.

Selig To Head Showmanship Forum At TOA Chicago Convention Session

NEW YORK—Robert W. Selig, president of Fox Intermountain Theatres of Denver, will chair the showmanship program at the 12th annual convention of the Theatre Owners of America, at the Hotel Sherman in Chicago, Nov. 8-12, president George G. Kerasotes announced.

The program will be entitled "The Show in Showmanship," and has been scheduled for the third day of the convention, Tuesday, Nov. 10. It will be devoted to business building and ticket selling.

Kerasotes announced he had appointed Myron N. Blank, president of Central States Theatres and chairman of the Great Plains States Business Building Council; himself; and Albert Floersheimer, director of public relations for TOA, as a committee to assist Selig in the planning and development of the day's program.

Selig said that invitations had been extended to leaders in the advertising, promotion and exploitation fields to participate in the program, and that names of speakers would be announced shortly.

Selig was moderator last year for the business building portion of TOA's convention program at Miami. A veteran, progressive theatre man, he is known for his pioneering in the showmanship field.

TOA will devote other days at the convention to the product situation, to drive-ins, to improvement of projection as instituted through he Council for the Improvement of Theatres and Motion Picture Projection, and to concessions, Kerasotes said.

Paramount and Perlberg-Seaton hav
that ever put the accent on YOUT

Hold On
To Your Hat....
AND
SET YOUR
OCTOBER
DATES
NO

Also starring

BARRY COE with THOMAS GOMEZ • Produced by WILLIAM PERLBERG and GEORGE SEATO
Directed by WALTER LANG • Screenplay by JOHN MICHAEL HAYES • Based on a Play by SAMSON RAPHAELSO

the FRESHEST, SEXIEST comedy and the zing in your BOXOFFICE!

CLARK GABLE

"I guess she's not for me . . . she's 23!"

CARROLL BAKER

Gable's back and "Baby Doll's" got him . . . almost!

LILLI PALMER

Smartest gal who ever layed a trap for the Old Master!

LEE J. COBB

A riot as a Cupid in a baggy suit!

It's sparked by the sparkling-est switch in an age!

BUT NOT FOR ME

— but definitely for Your Boxoffice

Gershwin wrote it . . . Ella Fitzgerald sings it! Only once in a blue, blue moon one like this! And this is on where Gable "acts his age." He doesn't get the girl — but how he gets those laughs! **CALL PARAMOUNT FAST**

$115 Million Production Investment Backs Long-Range UA Release Plans

NEW YORK—United Artists now has a product investment of $115,000,000 in features completed and ready for release, about to go into production, or in active preparation, it was announced by Max E. Youngstein, vice-president, at the concluding session of the company's intercontinental promotion conference.

At the final session, Arnold M. Picker, vice-president in charge of foreign distribution, declared that the company is increasing its manpower in the overseas areas to back its finest concentration of blockbuster attractions. He announced that the enlarged promotional budgets and staffs were part of the company's program to merchandise important product on a concerted world-wide scale.

In the years immediately ahead, Mr. Youngstein pointed out, UA will place particular emphasis on blockbuster attractions of big grossing potential. In addition to the heavy concentration of big-budget product, the company will supplement its program with "idea" pictures. He said these smaller budget films dealing with important dramatic themes have proved financially successful in the past. In this connection, the UA vice-president cited Hecht-Hill-Lancaster's "Marty" and "Take A Giant Step," a forthcoming H-H-L production for UA release.

Youngstein stated that UA is going all out, in terms of money, manpower and creative planning, to maintain the company's leadership as "the best promotional outfit in the industry."

James R. Velde, United Artists vice-president in charge of domestic sales began the second lap of his series of sales meetings last week in Los Angeles. The cross-country sales swing has already taken him to Washington, and from Los Angeles he was to go on to the UA exchanges in Atlanta, Omaha, Detroit, and Toronto.

Purpose of the sales sessions is to develop distribution campaigns for the company's lineup of boxoffice attractions set for release in the next six months.

Pitts. Exhib Files Suit

PITTSBURGH, PA.—Interests of the Guild last fortnight filed a triple damage $1,173,000 anti-trust suit in Federal Court here last fortnight against a number of distributors.

The plaintiffs, past and present operators of the theatre, charged restraint of trade in licensing of art pictures from 1954 to date, and in licensing by major companies of their films prior to 1954.

The complaint holds that preferential runs and clearances were given Stanley Warner theatres and the Squirrel Hill, and claims that the plaintiffs were compelled to pay excessive amounts and submit to excessive guarantees to secure product.

The Guild Theatre, Inc., has operated the house since Jan. 1, 1959, and from 1954 to December, 1958, it was operated by M. B. and S. R. Green.

Reade Joins Cinerama Board

NEW YORK—Walter Reade, Jr., president of the theatre chain bearing his name and chairman of the board of Continental Distributing, Inc., was elected a director of Cinerama, Inc., according to Hazard Reeves, president. Nicholas Reisini is chairman of the board.

Youngstein In Temporary Shift To West Coast Operation

NEW YORK—It was learned last week that Max E. Youngstein, United Artists vice-president, will temporarily transfer his operating base to the West Coast within a week or 10 days.

Youngstein feels that he can give better service to the company and its independent producers by shifting base for about six months. During the past several years he has found it necessary to make frequent trips West.

Goldstein Joins UA Records

NEW YORK—Harry Goldstein has been named west coast representative of United Artists Records and Music, it was announced by David V. Picker, executive vice-president.

GOLDSTEIN

Goldstein will headquarter in Hollywood at the United Artists Corporation offices.

Goldstein, who has served with United Artists for the past two years, has worked in close association with UAR, handling liaison between the motion picture company and its music subsidiary. As west coast representative, he will contact music distributors, publishers and recording artists. He will also work on music production, sound track albums, and other music tie-ups.

Toledo D-I Changes Hands

TOLEDO, OHIO—The Theatre Operating Company last fortnight acquired the Toledo Drive-In, and plans call for it being developed into one of the city's finest. Refurbishing and renovation plans call for the expenditure of $100,000, including new marquee, new box offices, new aluminum fences, complete new and enlarged concession area, grading, installation of a playground area, etc., with the addition of 300 speakers to make it have a capacity of 1300 cars.

The Toledo Drive-In will be renamed the Franklin Park Auto Theatre. Theatre Operating Company is headed by Al Boudouris.

Robert S. Ferguson, left, Columbia's national director of advertising, publicity, and exploitation, and Mike Kaplan, unit publicity man on Stanley Donen's Paris-located "Once More, With Feeling," recently met the trade press at the Columbia home office in New York.

Anti-Theatre Bills Defeated In Ohio

COLUMBUS, O.—Although theatremen were successful in helping to defeat all anti-theatre legislation in the 1959 session of the Ohio Legislature, Ken Prickett, executive secretary, Independnt Theatre Owners of Ohio, urged all members to keep in close contact with their legislators in order to quash censorship bills and other regulatory measures which may come up at the next session, scheduled for January, 1961.

In a final report on legislative action, Pricket listed the following:

Senate Bills 115 and 242—regarding picture classification and censorship. Not recommended for passage by Senate Judiciary committee.

House Bill 300—to enforce observance of Sunday closing between 2:30 a.m. and 1 p.m. Not recommended for passage by House Judiciary Committee.

House Bills 496 and 871—censorship bill and a bill requiring everyone under 18 attending a drive-in to be accompanied by a parent. Never referred to a standing committee.

House Bill 879—to force drive-ins to close at 12 midnight. Assigned to Judiciary commitee, indefinitely postponed.

Senate Bill 376—sales tax on admissions and film rentals were both deleted from bill.

Theatres and other amusements were exempted from a bill amending the old state blue laws, which forbid commercial firms operating on Sunday.

S.C. Sunday Arrests Halted

SPARTANBURG, S.C.—Further arrests of motion picture theatre operators in six counties on blue law violation charges for operating their houses on Sundays were halted last fortnight when Federal Judge Cecil C. Wyche, Spartanburg, issued an order temporarily restraining the sheriffs of these counties from interfering with Sunday operations.

It is expected that a three judge U.S. Fourth Circuit Court of Appeals tribunal will be named soon by Chief Judge Simon Sobeloff, Baltimore, to rule on the constitutionality of Section 64-1 of the South Carolina blue laws.

Informed legal sources stated that this action in the controversy marked one of the first times that challenging of a state law has been handed to a three-judge Federal Court for adjudication.

WOMPI Agenda Set

JACKSONVILLE, FLA.—The agenda for the sixth annual convention of Women of the Motion Picture Industry at the Hotel Robert Meyer on Sept. 11-13 calls for, in addition to business sessions, a screening at Florida State Theatres Building on the evening of Sept. 10 followed by an open house hosted by the Coca Cola Company at the hotel; a sight seeing tour of St. Augustine and Marineland on Sept. 11; a cocktail party sponsored by Variety Club preceding the installation banquet on the evening of Sept. 12.

Pickman Exits Goldwyn Post

HOLLYWOOD—Milton E. Pickman last week terminated by agreement his employment contract as general manager of the Samuel Goldwyn Studios for Samuel Goldwyn Productions. The pact had until May 1, 1961, to go. Pickman will announce independent production plans shortly.

Art Or Obscenity? Court Will Decide

COLUMBUS, O.—Fox art house, operated by Jerry Knight, was turned into a courtroom for a viewing of "Ten Days in a Nudist Camp," the feature confiscated by the police vice squad last July 16 on an affidavit filed by Patrick Berry, local business man.

After viewing the feature, Municipal Judge Horace Troop continued indefinitely the case against Joel Secoy, Fox assistant manager, charged with exhibiting an "obscene" film.

Judge Troop acted on a suggestion by Troy Feibel, attorney representing Secory, that the film be viewed in its entirety at the theatre. Every word of the film's narrative was taken down by Mrs. Suzanne Parrett, official court stenographer, on a stenographic machine.

Because it was an open court hearing, spectators could have come to the theatre without charge.

"The film," reported the Ohio State Journal, "which glorifies nudism, was filled with numerous scenes of men and women in loincloths and skimpy bathing suits. There were several closeups of unclad women. Men were pictured with their backs to the camera. There was no plot. The clothesless cast played volley ball, leapfrong, tennis and horseshoes and took endless exercises. One woman was portrayed as a 'lover of nature offering a morning prayer to the sun'."

Police prosecutor Bernard Chupka and his assistant, Howard Lowe, viewed the film.

S.F. Suits Speeded

SAN FRANCISCO—Counsel for the Embassy Theatre last fortnight offered to have the retrial of the $8,000,000 anti-trust suit against the major distributors submitted on the record of evidence heard by the late Federal Judge Edward P. Murphy in the first trial.

Meanwhile, the Samuel Goldwyn $2,000,000 monopoly suit against many of the same defendants, also abruptly terminated by the death of Judge Murphy is to be "tried" by Federal Judge George B. Harris, who has been assigned to study the voluminous transcript of evidence heard by Judge Murphy and eventually will hand down a decision.

Newton Joins 20th-Fox

NEW YORK—Robert M. Newton has joined the home office publicity staff of 20th-Fox as staff writer, it was announced by Edward E. Sullivan, publicity director.

Newton was formerly associated with the New York Journal-American, and for the last three years has worked on the drama desk of the paper.

There's 16 PAGES of Permanent Reference Data in the PINK Section of this Aug. 26 Issue . . .

SAVE IT!

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(*So our Theatre Subscribers tell us!)

The NEW YORK Scene

By Mel Konecoff

KIRK DOUGLAS was in town last week for home office confabs on "Spartacus," so naturally a trade press luncheon at the 21 Club was in order.

He rambled on haphazardly about the film. He recalled that this was the first time he liked a rough cut, and he doesn't know whether this was good or bad. He admitted it was the most expensive picture to be made in Hollywood and that it will wind up costing 10 millions.

Regarding costs, he didn't think the public was too concerned with production expenses. They just want to know whether or not a film is good. Industryites are mostly concerned with costs, and he jokingly commented that he wouldn't be at all surprised if the next thing that occupied their thoughts was which picture had the longest intermission.

He likes working with Universal and is so happy with the cooperation and help from everybody on both coasts that he'll probably talk several other pictures with the company.

Douglas labeled independent production dramatic and exciting, as well as masochistic. You stick your neck on the block. Still the independent trend is the right one for the industry at this time. TV is getting along at present solely on the backlog of good old movies, and the only way to compete is to make something that can't be seen on TV. If the pictures are so good, people will want to leave their home to see them, the actor-producer said.

Regarding "Spartacus," there are no plans for the actual premiere except that it will be released around Easter on a roadshow basis with the initial engagements going in 70 mm. It will run under three hours. Incidentally, there is still a big and important battle scene which will be shot shortly in Spain using 10,000 soldiers. He was satisfied that Hollywood efficiency made shooting the picture there practical, and he didn't know if it would have cost less had it been filmed abroad.

Douglas hoped that "Ben Hur," which will open in October, will be successful, believing that it could help his picture.

His next will be a picture to be made at Columbia with Kim Novak sometime in September.

Present were Charles Simonalli, Stan Margulies, Jeff Livingston, Herman Kass, Paul Kamy, and Milt Livinston.

OVERSEAS ROUND-UP: Jonas Rosenfield, executive in charge of advertising and publicity at Columbia Pictures, returned from a trip abroad and reported the company's program looks great overseas. Picturemaking there is not a flash in the pan anymore but rather it's big business. He jokingly said it looks as though 50 per cent of Columbia's product will be made abroad to match the 50 per cent of the revenue coming in from overseas these days.

He also reported that the experiment of sending over specially-hired press agents to work on pictures has proven very successful from a reaction and space viewpoint. He called this internationalization of publicity most desirable, and some of the stunts and promotions are of high quality and full of showmanship—something not seen too often domestically, said he.

Rosenfield said he would like to see a permanent team of a press agent and a photographer stationed permanently in Europe to be on call for production work. What the company is attempting to do is to give producers abroad the same type of servicing and packaging that Hollywood filmmakers receive.

Set to roll within the next six months are "A Gift From The Boys" in Italy; "I Aim At The Stars" in Germany; "Image Makers" in Paris and North Africa; "Guns of Navarone" in and around Cyprus; "Verite" with Bardot in Paris; and "Never Take Candy From A Stranger", and "The Two Faces of Dr. Jekyll" in London.

THE METROPOLITAN SCENE: Russell Downing has set his bookings at the Radio City Music Hall for the balance of the year. Universal's "Operation Petticoat," starring Cary Grant and Tony Curtis, will be the Christmas attraction, while three Warners releases, "The FBI Story," "A Summer Place," and "The Miracle" will precede "Petticoat" at the world-famous showplace. . . . Jack Lavin marked the ninth anniversary of Confidential Reports. . . . This week's communique from Loew's Ernie Emerling is related to "Ben Hur" and introduced Miss Haya Harareet, who is Mrs. Ben Hur and a former Israeli Marine. No food or gimmicks included. . . . Bob Newton, formerly on the drama desk of the Journal American, has joined the publicity department at 20th Century-Fox.

IF ONE IS GOOD, TWO ARE BETTER: One of the audience participation gimmicks tied in with showings of Columbia's "The Tingler" is the staging of a fainting by a girl in the audience, whereupon the house lights come on and two ushers carry the "victim" out. At a recent performance at the Hippodrome in Baltimore, when the lights were turned up there were two "bodies" to be carried out, giving the stunt twice as much impact.

Cinerama Meets Aug. 27

NEW YORK—At a Cinerama Productions Corporation stockholders meeting scheduled for Aug. 27 at the Barbizon Plaza Hotel, a proposal to end its profit sharing contract with Stanley Warner Cinerama in exchange for 818,793 shares of Cinerama Productions capital stock, warrants to purchase Cinerama Productions shares, and $500,000 in cash tax-free, will be voted upon.

Cinerama Productions would assign its rights in the five completed Cinerama pictures calling for 50 per cent of the profits.

Cinerama Productions plans to cancel the 818,793 shares of its capital stock. The net effect will be to leave the company with 215,707 shares of stock outstanding and $500,000. The stockholders also will be asked to amend the Cinerama Productions charter to broaden the purposes of the corporation.

The present board of directors is up for reelection.

LONDON Observations

by Jock MacGregor

EXHIBITORS are rubbing their hands once again. Business has shot up nicely. In the west end and suburbs it is the same, but the public is very definitely shopping for entertainment. There is little that comes between a hit and a miss. Some really alarming lows have been registered. The best news is that there is a flow of most promising product for release during the next few months.

The Boulting's latest mickey taking comedy, "I'm All Right, Jack," a cynical satire on trade unions and big business, received as unanimously enthusiastic a press as it would be possible to get, and on its opening day took $560 more than any other British Lion film ever to play the Leicester Square, all going to prove that premieres are not necessary to launch every picture.

Space does not permit the listing of every hit, but one must acknowledge the crowds lining for "Hole in the Head," "Nun's Story," "I Want to Live," and "Last Train from Gun Hill." "South Pacific goes on and on at the Dominion, and there is every chance that "Gigi" will leave the Columbia on Sept. 30 with the unique distinction of having never played to an unsold seat at an evening performance. It moves to MGM's Ritz to make way for "Anatomy of Murder," which will be shown on a two a day hard ticket basis.

ONE OF THE BIGGEST behind the scenes problems following the Rank ratification plan whereby the best theatres were grouped together and the secondary ones linked with independents in the loosely termed "national circuit" has been getting producers to accept dates on this outlet. The number of possible bookings is approximately the same, but the full potential value has not been established. Now it would appear on several occasions in the near future that this group will play the more attractive program . . .

Stuart Levy and Nat Cohen have done it again with their "Carry On" series. Producer Peter Rogers' latest "Carry On, Teacher" had a hard boiled trade audience rocking in its seats. Rather than receive the bookers and trade reviewers in the foyer, Peter arranged a buffet lunch at the Mirabelle where the praise for the movie was as lavish as the hospitality. In its first pre-release booking, business has been fantastic. Now "Carry On, Constable" is being readied and "Carry On, Sailor" planned. And the trade thinking of the business so far done by the series just says, "Carry On, Stu and Nat."

JIM AND MIKE CARRERAS have for the first time put an artist under contract. She is Norma Marla who did such a successful job in the U.S.A. exploiting "The Mummy." Sultry and glamorous, she is unique among British contract artists. She really looks like an international star and with proper handling will no doubt be so established. For her press unveiling, Jim had her exotically attired. It was a good start. Too often actresses appear on such occasions without any sort of guidance. . . . That hard working Barker, Clifford Jeapes held a cocktail party in his magnificent Park Lane house to launch the Variety Club's premiere of Paramount's "The Five Pennies," which the Duke of Edinburgh will attend. . . . Sydney Box who has his finger in so many film ventures these days was the perfect host when he introduced Thomas Mitchell, who is making "Too Young To Love," at a Westbury press reception. . . . "Blue Denim" will be released here as "Blue Jeans."

Cinerama Buys Novel Rights

NEW YORK—Cinerama, Inc.'s entrance into the field of wide-screen production was signalized by the purchase, through an exchange of cables, of the rights to Joseph Kessel's best-selling novel, "The Lion," published by Alfred Knopf, and translated from the French by Peter Green. It is a Book of the Month Club selection.

Hazard Reeves, president, said that formal contracts will be signed at the earliest moment possible and plans developed for the production of the story for Cinerama's three-camera, multiple-sound system.

Carter Republic Holdings Reported to S.E.C.

WASHINGTON—A report to the Securities and Exchange Commission last fortnight revealed that Victor M. Carter, new head, Republic Pictures, had acquired 249,383 shares of common, directly, and 14,800 shares of preferred through Metalsmith's Inc., and an equal number of shares through Holmes Manufacturing Company.

He also acquired for his own account $1,119,800 principal amount of Republic's debentures.

He bought in addition 216,349 shares of common and 29,600 shares of preferred from Associated Motion Picture Industries, Inc.

Mass. House Shutters

NORTH ADAMS, MASS.—After more than 20 years of continuous operation, the Mohawk, one of the city's two first-run motion picture theatres, closed last fortnight for an indefinite period.

Samuel Goldstein, president, Western Massachusetts Theatres, Inc., said that management of the Paramount and Mohawk had been combined and that the Mohawk would be refurbished and reopened when and if business conditions and availability of outstanding films made it possible.

The ownership of the Mohawk will be retained by the E. M. Loew theatre chain, Boston, which built it in 1938.

Lloyd J. Frank, who has been managing the Mohawk, will remain with the Loew theatre chain and expects to be reassigned to one of the company's other houses it was announced.

Dividend Payments UP

WASHINGTON—The Department of Commerce reported last fortnight that cash dividend payments by motion picture corporations issuing public reports amounted to $678,000 in July of this year, a $4,000 gain over the same month last year. Cumulative dividends for 1959 totaled $13,009,000, compared with $11,869,000 for the first seven months of 1958.

10 On Zanuck List For 20th-Fox Release

NEW YORK—Darryl F. Zanuck Productions, Inc., will undertake a program of 10 major CinemaScope motion pictures during 1959-60 for release through 20th Century-Fox, it was announced recently by Darryl F. Zanuck, president of the independent producing company.

The properties, according to Zanuck, will be filmed at 20th Century-Fox's Hollywood studios and abroad, depending upon the locale requirements.

Ready for immediate production is "A Crack in the Mirror," based on the French novel by Marcel Haedrich. Richard Fleisher will direct an international cast headed by Orson Welles, Juliette Greco, and Bradford Dillman. Zanuck will personally produce the film.

The Zanuck Company's program also includes "Requiem for a Nun," based on the novel "Sanctuary" by William Faulkner and the recent Broadway and London stage play. The property will be filmed in Hollywood with Richard D. Zanuck as producer. Richard Zanuck recently made his producing debut with the award-winning "Compulsion." James Poe is writing the screenplay.

Other properties will include "Deluxe Tour," by Frederick Wakeman, filmed in Hollywood after second unit locations throughout Europe, Africa, and the Middle East; "Ballad of the Red Rock," a story of the youth of modern-day Israel by Meyer Levin, which will begin filming in December on location in Israel; "The Fish Don't Bite," a comedy-drama by Carlo Blanco; "The Big Gamble," by Irwin Shaw, which will be filmed in Italy, the Azores, and Chile; "Patate," by Marcel Achard, which will be produced at the conclusion of the London stage production now in preparation; "The Secret of Lilly Dafon," a new play by William Saroyan; "Yes, Monsieur," based on a novel by Genevieve de Vilmorin; and "Settled Out of Court," based on the novel and play by Henry Cecil.

Hyams Joins Batjac

NEW YORK—Joseph Hyams has been appointed director of advertising and publicity for Batjac Productions, it was announced by John Wayne, president of the independent producing company.

Hyams will headquarter in New York and in Bracketsville, Tex., during the production of Batjac's $8,000,000 outdoor epic, "The Alamo," a United Artists release, which goes before the cameras early next month.

Frequent Moviegoers Lead Parade Back To Boxoffice

RIDLEY PARK, PA.—Total movie attendance was higher during the past summer than it has been for more than a decade, according to a recent report from Sindlinger and Company, business analysts. During the week ending Aug. 1, the company report shows that 82.3 million Americans entered movies or drive-ins. Paid adult (12 years and older) attendance was 68.8 million. The survey showed that 63 percent of attendance was at drive-ins. The report also predicted that the attendance boom would continue, pointing out that there are more frequent moviegoers now than there have been at any time in the past five years.

"SHOULD FLY HIGH IN PURSUIT OF BOXOFFICE BUCKS!

...backbone-freezing elements to satisfy younger ticket buyers and will attract hordes of oldsters...the granddaddy of all horror properties gives promise of being both popular and profitable!"

— *IVAN SPEAR* **BOXOFFICE**

"A PRODUCT AS SOLID, SAFE AND SURE OF BOXOFFICE AS SATURDAY NIGHT!

...combining best elements of the spook, monster, haunted house and sudden-death schools of fright fiction..!"

— *WILLIAM WEAVER* **THE Film DAILY**

"THE AUDIENCE WILL BE PLAYING 'WHO-DONE-IT' ROULETTE!

...good boxoffice potential...surefire situations and suspense to satisfy thrill-seekers...a new treatment of a proven property evolved from Mary Roberts Rinehart's classic mystery novel..!"

— *SAMUEL D. BERNS* **MOTION PICTURE DAILY**

ALLIED ARTISTS presents

THE BAT

starring

VINCENT PRICE · AGNES MOOREHEAD

with Gavin Gordon • John Sutton • Elaine Edwards • Darla Hood • Lenita Lane

Produced by C. J. TEVLIN • Directed by CRANE WILBUR • Screen Story & Screenplay by CRANE WILBUR • Based on the Wagenhals-Kemper Play by MARY ROBERTS RINEHART AND AVERY HOPWOOD

A Liberty Pictures Corporation Production

Set Your dates for this BIG ONE! Phone or wire your Allied Artists Branch today!

"I can DREAM can't I?"
"JIMMY" FUND
JIMMY FUND

The industry sponsored "Jimmy Fund" for Children's Cancer Research Foundation recently got endorsement from Hartford, Conn., Police Chief Paul B. Beckwith, seated. From the left are seen Ray McNamara, Allyn; W. F. Murphy, Cine Webb; Lou Cohen, Loew's Poli; C. J. Lawler, Community Theatres Circuit, Inc.; Jack Sanson, SW Strand; Assistant Chief John J. Kerrigan; and police officers Frank Druary, president, Hartford Police Athletic League, and Charles Allen, vice president, HPAL.

ATLANTA

Mrs. William Richardson, president, Capital Releasing Corp., back home following surgery at a local hospital. . . . James V. Frew, division manager, Continental Distribution Corp., has returned home after surgery at a local hospital. . . . R. J. (Hap) Barnes, president, ABC Theatrical Enterprises, back after visiting his drive-in in Knoxville, Tenn. . . . A program of renovation is slated for the Crescent Amusement Company's Princess, Nashville, Tenn., according to Robert Hosse, vice-president in charge of theatre operation. 70mm projection equipment will be installed, making it the only house so equipped in Nashville and Davidson County. The name of the Princess will be changed to the Crescent. . . . Atlanta's WOMPI held its annual meeting with Jean Mullis presiding. After the gathering they went to the Battle Hill Haven for old folks and sponsored their annual Bingo Party.

BOSTON

Funeral services were held August 17 in New York City for Kenneth Levy, 18, son of Mr. and Mrs. Al Levy, of 20th-Fox here, who died following a diving accident in Nantasket Beach. The entire sales and booking staff of the Boston office attended the services in New York. . . . Alex Francis-Smith, manager of the Beacon Hill Theatre was forced to accept a leave of absence due to trouble with his back. Doctors have ordered him to rest at his Scituate home. Max Selver, formerly at the Capri, went into the Beacon Hill, with Lloyd Patriquin taking over the managerial duties at the Capri. Both houses are owned by the Ben Sack Theatres circuit. . . . Robert Rancatore, a booker at 20th-Fox for several years, has resigned to enter an Academy in Troy, N.Y. to study for the priesthood. . . . Robert Waldman, theatre owner, is a patient at Beth Israel Hospital for a week of observation. . . . The staff and projectionists at Loew's State have been given a new contract on a two-week basis only, because of the possibility that the theatre may be sold to other interests. . . . David Mirisch, a nephew of the Mirisch brothers is working in the United Artists exchange with publicist Joe Mansfield in the exploitation and publicity department. . . . Mrs. Kenneth Dimmick, wife of the manager at the Nugget, Hanover, N.H., is a patient at the Mary Hitchcock Hospital for major surgery. . . . The New England Baptist Hospital committee arranging the benefit preview of Sam Goldwyn's "Porgy and Bess" at the Astor, came up with an unusual gimmick when it planned to have student nurses dressed in their crisp white uniforms usher at the benefit. The entire house was sold out with $10,000 going to the hospital fund. . . . Joseph E. Levine has formed a music publishing company with Jimmy McHugh and Pete Rugolo. Their first musical score will be the background for Levine's new film, "Jack The Ripper," to be released in the fall.

BUFFALO

Chief Barker Fran Maxwell of Tent 7, Variety club, has called a membership meeting Aug. 24. Members will consider and vote on a resolution proposing that the club lease its present quarters at 193 Delaware avenue and set up other clubrooms. Reasons for the proposal will be detailed at the meeting. . . .Edd "Kookie" Byrnes, one of three TV stars in "Yellowstone Kelly," WB production current at the Paramount, visited Buffalo Aug. 16. . . . . . . The sales staff has been reduced at the Columbia exchange, and Leon Herman, former manager of the Republic exchange and later associated with Waldman Films in a sales capacity, is no longer a member of the Columbia staff. . . . Ethel Tyler, formerly office manager, National Screen, is back in the distribution end of the industry. She now is cashier at the local United Artists exchange. . . . Carl Dortic is the new salesman at National Screen, succeeding Melvin Schwartz. Dortic is covering the entire Buffalo area

Gerald M. Westergren, general manager, Basil Enterprises (Basil circuit), has been appointed Major for the Motion Picture Division of the United Appeal Drive for 1959. He has appointed as his Captains in this effort, Charlie Kosco, branch manager, 20th Century-Fox for the exchanges and James Hayes, manager, Cinema, for the theatres. . . . George H. Mackenna, general manager, Basil's Lafayette, was a guest of the Navy on a week's cruise aboard a destroyer from Montreal to Annapolis. . . . Walter Huff, manager of Basil's Genesee, was married August 1 to Carole Bird. . . . George Mackenna, Jr., son of the Lafayette general manager, was married recently to Elizabeth Ann Tatu.

CHICAGO

Gus and Louis Kerasotes, pioneer Springfield, Ill., theatre owners were honored by a special anniversary party held at Oakcrest Country Club in observance of Gus Kerasotes' 86th birthday, and also to inaugurate the 50th anniversary celebration commemorating the opening of the Royal, Springfield, Ill., by them in 1909. Governor William G. Stratton headed the illustrious group of state, county and city officials who paid tribute to the Kerasotes' and their theatre organization that has grown from one nickelodeon to its present growing size of 36 theatres in Illinois and Missouri. Some 250 persons were in attendance. The theatre company plans a four month "Golden Jubilee" promotional drive throughout the circuit starting on Labor Day. . . . Herschell Lewis, Mid-Continent films, is preparing to produce two or three pictures a year using only local talent and facilities. Five hundred aspirants have already appeared at the Fred Niles studios where the films will be made. About a dozen actors between 17 and 22 will be chosen. . . . James Silvers was named to the B and K publicity, under chief Eddie Sequin. . . . National Candy Wholesales Assoc. convention elected J. L. Culpepper, president. . . . John Doerr, Alliance Amusement Company vice president, became a grand dad for the second time when his son, John McDonald announced that his wife had given birth to a son. . . . At the request of Mayor Daley, Jack Kirsch, Allied president, and Dave Wallerstein, B and K president, saw to the use of trailers in the theatres boosting the forthcoming Pan American games. . . . Jack Armgardt, Paramount Exchange, is receiving condolences over the death of his son, James, who was killed in an automobile accident. . . Si Griever was given the booking contract for the Dunes Outdoor Gary, Indiana, bringing to 8 the number of outdoor accounts in his office.

The PINK Section of this Aug. 26 Issue . . .

marks the end of the 1958-59 SEASON, with *COMPLETE INDEXES* of ALL Features, and of ALL Shorts as reviewed *during the past 12 months.*

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CINCINNATI

An opportunity workshop for retarded children has been opened by Variety Club in nearby Covington, Ky., with James McDonald, TOC owner and co-chairman of the club's heart committee, attending opening ceremonies. . . . Dixie Garden Drive-In, Lookout Heights, Ky., has concluded a week-long variety film festival with nightly contests and give-a-ways in celebration of its 12th anniversary. One of the highlights was a popularity contest, won by a nine-year-old girl, whose prize was a free vacation for a week, for her and her mother at Miami Beach. . . . Its 26th annual golf party was held by Tent Three, Variety Club, Aug. 17. Jack Alexander was general chairman. . . . "Porgy and Bess," distributed by Columbia, opens Oct. 1 at the first-run Valley. . . . MGM's "Ben Hur" will move into the downtown Capitol in mid-February. . . . Films continuing to please in the area include AI's "Horrors of the Black Museum," AA's "The Big Circus," MGM's "North by Northwest," Columbia's "Anatomy of a Murder." Warner's "The Nun's Story," after a six-week run at the downtown Grand, set a precedent by being moved immediately into 15 neighborhood houses here and in Newport and Covington, Ky.

COLUMBUS, O., NEWS—Sam Shubouf, manager of Loew's in Indianapolis for the past two and a half years, has taken over as manager of Loew's Ohio, succeeding Walter Kessler, who is the new manager of Loew's Warfield, San Francisco. . . . Manager Robert Sokol, of Loew's Broad, held "Anatomy of a Murder" for a second week, following one of the biggest first weeks here in recent months. . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, will maintain full-time offices in the Grand Theatre Building, following a change in which he resigned from a similar position with the Indiana exhibitors' organzation. . . . Rein Rabakukk, former Loew's Ohio assistant manager, was here before moving to his new post as assistant manager of Loew's Grand, Atlanta. Rabakukk recently completed two years' service in the army.

CLEVELAND

The World premiere of Ross Hunter's "Pillow Talk" will be held Oct. 8 in the Hippodrome. It opens the following day in the Michigan, Detroit and the United Artists, Chicago. This will be Hunter's third world premiere in Cleveland—his home town. . . . Sheldon Smerling, vice president, Eastern Management Company, which recently acquired the Hippodrome, announced that his remodeling program will be completed for the world premiere of "Pillow Talk." This includes a new marquee, new carpets, drapes, interior decorations and renovating of seats . . . Jack Kenehan, manager of States Film Company, is back from a Georgia Bay vacation. . . . Nick Lubich, former salesman for Oliver Theatre Supply Company and National Theatre Supply Company is now with Ohio Theatre Supply Company which Arnold Weiss recently acquired from Ben L. Ogron . . . Variety Club's annual golf tournament was held Aug. 24, at the Lake Forest Country Club. Committee members in charge of the event include David Rosenthal, U.A.; Ted Levy, B.V.; Irwin Shenker, Berlo; Jack Silverthorne, Hippodrome; and Marney Weitz. . . . Norman Weitman, Universal branch manager, is sending circulars into the territory with an eraser enclosed in each letter, suggesting that it be used to substitute Universal product during the district manager's Pete Rosian play date drive—Aug. 30-Oct. 30.

DALLAS

Alfred Sack reported doing nicely after his recent heart attack, is spending a few hours each day at his office. . . . The Brigitte Bardot film, "Love Is My Profession," at the Fine Arts and Melba, appears destined to set a house record at the former. Manager John Alterman said that the movie was shown to "standing room only" crowds at the opening performances. After the opening crush, Alterman rushed out to buy standards and tapes to control the crowds, never needed at the theatre before. . . . The Coronet, pioneer local art film theatre, is the latest amusement spot to announce a complete program of participation in the fall festival of Arts. Alfred N. Sack, owner-manager of the Coronet, has assembled a full program of first run and return runs of most outstanding music and art films available. Opening the Coronet arts festival Oct. 23, will be "Rashomon." . . . Bob Williams, head booker for Paramount, back from his vacation. . . . The Variety Club held a "20th Century-Fox Night" with more than 250 barkers and their guests present. There were also some 65 representatives from the local office of the film exchange. Door prize was a share of stock in 20th Century-Fox. Phil Isley, head of the Isley Theatre Circuit is chief barker, presided. . . . Irving Rust, booker for the Jefferson Amusement Company, and his wife, Laura, are vacationing in Monta Vista, Colo., serving as counselors at Philips Science Camp where they took 18 boys and girls for a summer outing.

KERASOTES THEATRES
50
1909 - 1959
GOLDEN JUBILEE
86

Gus and Louis Kerasotes, pioneer Springfield, Ill., theatre owners, were honored recently by an anniversary party held at the Oakcrest Country Club in observance of Gus Kerasotes' 86th birthday, and to inaugurate the 50th anniversary celebration commemorating the opening of the Royal, Springfield, O., in 1909. Seen, left to right, are State Senator George E. Drach; Nat Nathanson, Allied Artists, Chicago; Mrs. Louis Kerasotes; George Kerasotes; Mayor Lester Collins; Gus Kerasotes; State Representative George P. Coutrakon; Governor William Stratton; Mrs. George Kerasotes; Louis Kerasotes; Father Anthony Serris; and Mrs. Gus Kerasotes.

DES MOINES

R. M. Phillips, 50, manager of the Algona, Algona, Ia., died in Fort Dodge, Ia., recently. He had been attending the funeral of the wife of Milford McClain, district supervisor for Central States theatre company at Fremont, Neb., and was returning home at the time of his death. Phillips had been associated with the Central States for nearly 20 years. . . . The DeLuxe, Kingsley, Ia., has been reopened after being closed for several months. Don Page will serve as manager. . . . L. F. Davidson has been named manager of the Capitol, Sioux City, Ia., by Tri-States.

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DETROIT

Robert Bothwell, for 22 years with National Theatres, came to Detroit as a stranger four years ago to take over management of the Fox, succeeding veteran David Idzal. Last week forty of his friends gave a farewell party to the Bothwell family in the Circus Room under the Fox. Since National gave up its lease of the Fox a month and a half ago, he has been on loan to the Woodmount Corp., the building owners now operating the house. He expects his next assignment around Sept. 1.

HOUSTON

Martin C. Burnette, southern manager of Loew's, was in for a two day visit at Loew's State to establish a new pension and insurance plan for members of the theatre. . . . Homer McCallon, manager of Loew's State was on an emergency trip to Knoxville, Tenn., where his mother is seriously ill. . . . F. P. Wilke, owner of the Boulevard, suffered a slight stroke. Doctors report he should be completely recovered within six weeks. Mrs. Wilke is operating the theatre during her husband's illness. . . . Homer McCallon and his wife celebrated their 17th wedding anniversary. He is manager of Loew's State. . . . The screen of the Alvin Drive In, at Alvin, Tex., just outside of Houston was destroyed by the high winds of Hurricane Debra. The Post Oak Drive-In suffered slight damage to its fence and a small bit to its screen tower, from the storm.

JACKSONVILLE

Roy Bang, Apopka, Fla., showman, is reopening the Florida, Groveland, Fla., in cooperation with Groveland city officials. . . . Edgewood manager George Krevo offered a free hoop to every child attending a special matinee. The house filled before show time and hundreds of children were unable to get inside. . . . New staff members at the Metro office are Gloria Haywood and Nancy McNight. . . . Hank Hearn, former J. Arthur Rank salesman, is now associated with Irving Sochin, new owner of the Ribault and Air Base drive-ins. . . . Roy Harding, Imperial projectionist, accepted a temporary assignment as a news reel sound technician in the Caribbean area. . . . Mary Hart and Edna Cox have been named as the official delegates to the local WOMPI when the national WOMPI convention opens here September

11. Gleena Adams and Ida Belle Levey were named alternate delegates. . . . With the recent addition of a small group of Tennessee theatres, Jack Rigg is now providing booking services for 35 theatres. . . . Thomas P. Tidwell, 20th-Fox manager, called his salesmen, George K. Friedel, Marvin Skinner and Walter Powell, in from the field for a weekend sales conference with himself and 20th-Fox publicist Ed Hale. . . . Havana cigars were handed out by George Krevo, Edgewood manager, when his wife gave birth to their first son, Gregory Marc, August 1. . . . Illness kept H. S. Stewart away from his duties as manager of Fred Kent's Southside Drive-In for several days.

MEMPHIS

The Crosstown is installing Bauer 70mm equipment with the assistance of Emil Jacob, from Stuttgart, Germany, as supervisor, and two operators of the theatre and two technicians from National Theatre Supply Company. . . . Better Films Council selected "Imitation of Life" as Movie-of-the-Month for adults and "South Pacific" as Family-Movie-of-the-Month. . . . Warners has reopened its office here with eight employes under the management of Jeff Williams, who had remained in Memphis as booker while the Memphis territory was handled from New Orleans for nearly a year. . . . Warners staged a lobby sideshow with ringmaster, clowns, trapeze artists and favors for youngsters in connection with "The Big Circus." Children under 12 who attended dressed as circus performers were admitted free. Prizes were given for the best costumes. Children in Memphis orphanags were admitted free. . . ."The Big Operator" has been banned by Memphis and Shelby County Board of Censors as "too terrible and inimical to the public welfare." Louis C. Ingram, branch manager of MGM, said the censors objected to the scenes showing Union goons throwing a man into a cement mixer and setting another afire. Since the banning, MGM has volunteered to make three cuts in the film on a national basis. These cuts will take out a scream following the man being thrown into the cement mixer, the actual setting afire of a man, and another scene of brutality. However, as yet the ban for a Memphis showing has not been lifted.

Film Exchange and Dealer Listing for the
KANSAS CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 130 W. 18th St.—HArrison 1-2305
Br. Mgr.: Frank Thomas. Office Mgr. and Booker: Roger Leaton. Sales: Earl Ogan. Cashier: Eleanora Martin. Emerg. Phone: BEnton 1-3994.

AMERICAN-INT'L., 215 W. 18th St.—HArrison 1-7085
Br. Mgr.: Earl Dyson. Booker: Betty Caruso. Emerg. Phone: HI 4-2B7B.

BUENA VISTA (Disney), 114 W. 18th St.—BAltimore 1-6929
Br. Mgr.: R. R. (Tommy) Thompson. Sls. Mgr.: Marvin Goldfarb. Office Mgr.: Henry Sanday. Booker: Dorothie Warneke. Emerg. Phone: JA 3-8119.

COLUMBIA, 214 W. 18th St.—HArrison 1-3892
Br. Mgr.: Thomas Baldwin. Office Mgr.: William Jeffries. Sales: Herbert Stutz, Gene Snitz. Bookers: Robert Krause, William McIntire. Cashier: Christine Wilson. Emerg. Phone: FL 3-B233.
(Div. Mgr. in residence: Ben Marcus.)

HOWCO, 116 W. 18th St.—VIctor 2-9840
Br. Mgr.: Larry Biechele.

METRO-GOLDWYN-MAYER, 220 W. 18th St.—GRand 1-2109
Br. Mgr.: T. E. Bailey. Office Mgr.: James D. Witcher, Jr. Sales: Al Adler, Bob Johns. Bookers: Les Durland Leonard Abrams, Voight Trent. Cashier: Darlene Mauss. Emerg. Phone: WE 1-3667.

PARAMOUNT, 1802 Wyandotte St.—GRand 1-0410
Br. Mgr.: Harry Hamburg. Industry Rep.: Arthur Cole. Office Mgr. and Booker: Thomas Gooch. Sales: Lowell Bullpit, Duane Becker. Cashier: Anna O'Toole. Emerg. Phone: JO 2-2680.

20th CENTURY-FOX, 1720 Wyandotte St.—HArrison 1-7253
Br. Mgr.: J. R. Neger. Sls. Mgr.: W. W. Sherrill. Sales John Long, John Wangberg. Bookers: Eric Green, Joe Bondank, William Gill. Cashier: Grace Roberts. Field Exp.: Harold (Chick) Evans. Emerg. Phone: MI 9-0173.

UNITED ARTISTS, 219 W. 18th St.—GRand 1-1123
Br. Mgr.: Ralph Amacher. Sales: G. M. Dean, John Dobson, Morton Truog. Bookers: Robert DeJornette, Jerry Winkler. Cashier: Beulah Ryan. Emerg. Phone: RA 2-7050.

UNITED, 120 W. 18th St.—HArrison 1-1490, VIctor 2-8544
Br. Mgr.: R. F. Herrell. Morris Relder. Cashier: Nina Bridges.

UNIVERSAL, 1700 Wyandotte St.—HArrison 1-5624
Sls. Mgr.: William D. Kelly.

WARNER BROS., 1703 Wyandotte St.—HArrison 1-4645
Br. Mgr.: Russell C. Borg. Office Mgr.: Howard C. Thomas. Sales: Joe Monfre, Jack Harris, Harold Cass. Bookers: Mary Heueisen, Roy Hurst. Cashier: Phillis Whitescarver. Field Exp.: Don Walker. Emerg. Phone: CO 2-4915.

• *Supply Dealers*

MISSOURI THEATRE SUPPLY, 115 W. 18th St.—BAltimore 1-3070 Emerg. Phone: HE 2-1503.
NATIONAL THEATRE SUPPLY, 223 W. 18th St.—BAltimore 1-9858 Emerg. Phone: JAckson 3-B0B2.
SHREVE THEATRE SUPPLY, 217 W. 18th St.—HArrison 1-7849 Emerg. Phone: WI 2-1225.
STEBBINS THEATRE EQUIP., 1804 Wyandotte St.—GRand 1-0134 Emerg. Phone: DRexel 1-2791.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893

• *Signs, Advertising and Printing*

CAPITOL FLAG AND BANNER CO., 1719 Wyandotte St.—VIctor 2-8798
CAUGER, A. V. SERVICE, 10922 Winner Rd., Independence, Mo.—CLifton 2-9390
MERCURY ADV. CO., 110 W. 18th St.—VIctor 2-8722
NATIONAL DISTR., 3724 Penn St.—WE 1-0449
NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893
UNITED FILM SERVICE, 2449 Charlotte St.—BAltimore 1-S100

• *Film Delivery Services*

EXHIBITORS FILM DELIVERY & SERVICE, 120 W. 17th St.—GRand 1-2094
Office Mgr.: Abbot Sher. Emerg. Phone: JA 3-5814.

• *Service Companies*

ALTEC SERVICE CO., 101S Walnut St.—HArrison 1-7330
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.—HArrison 1-8007
RCA SERVICE CO., 221 W. 18th St.—HArrison 1-6953

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Making theatrical history in Minneapolis recently were Ted Mann, owner, Academy, and Robert Machrie, MGM executive in charge of "Ben-Hur" bookings, signing contracts for the exclusive showing of the film, for which Mann predicts an 18 month run.

NEW HAVEN

Mrs. Phyllis Safenovitz, daughter of Attorney and Mrs. Samuel I. Safenovitz, owners of the Yale, Norwich, Conn., was married recently to Louis Lambert, of Riverdale, N.Y. . . . The Harris Brothers, owners and operators of the 3800-seat State, Hartford, largest theatre in Connecticut and sole remaining combination motion picture-vaudville situaton in the state, plan to resume Saturday-Sunday shows in mid-September. The downtown house has been shuttered since early spring. . . . Mrs. Harry F. Shaw, wife of division manager, Loew's Poli-New England Theatres Inc., is recuperating at the Shaw apartment, in New Haven, Conn., following surgery. . . . Dennis J. Rich, Stanley-Warner Cameo Theatre, Bristol, Conn., is a patient at Bristol Hospital.

NEW ORLEANS

The Fred T. McLendon Theatres reopened the Frisco, Friscoe City, Ala. The house has been dark for several months. . . . Claude Bourgeois, Biloxi and Bay St. Louis, Miss., operator will shutter the Regal, Gulfport, Miss., Sept. 1. . . . George Florn, manager of United Theatres' Napoleon will be out for two weeks for dental surgery. Taking over for him is Mrs. Florn. . . . United Theatres Clabon has recently been equipped for stereophonic sound. . . . Mrs. Irene Niett is the new manager at Joel Bluestone's Chief Drive-In, Natchitoches, La. . . . Edward Barison, president of Bajul International Pictures, was in town to discuss the company's future releases with Don Kay, head of Kay Enterprises. Kay recently acquired the franchise for distribution in all of southern states with the exception of the Carolinas. . . . R. E. Almand has reopened the Sabine, Merryville, La., for week end operations only. . . . Harold Stout closed the Town, Washington, La.

Watch for them!

NEXT!
San Francisco Territory
Issue of September 2
Chicago Territory
Issue of September 16

Save Them!

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13 week period are used as a comparative. This estimate covers 47 features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959

L CAPONE (AA)—47 wks—11ths—129%

LIAS JESSE JAMES (UA)—17 wks—7ths—79%

NATOMY OF A MURDER (COL.)

riterion, New York (*$29,500)	6 wks.	151%
nited Artists, Detroit (**$8,810)	5 "	227%
nited Artists, Louisville (**$7,690)	4 "	119%
ary, Boston (**$11,100)	4 "	144%
. Louis, St. Louis (**$12,850)	2 "	144%
andolph, Philadelphia (**$13,730)	1 "	233%
ifth Ave., Seattle (**$7,480)	3 "	125%
'oods Chicago (**$19,400)	4 "	180%

SK ANY GIRL (MGM)

'oods, Chicago (*$22,900)	4 "	64%
axon, Boston (*$11,530)	5 "	81%
dams, Detroit (*11,350)	4 "	73%
adio City, New York (*$139,680)	4 "	102%
tanley, Philadelphia (*$20,000)	2 "	63%
oew's, St. Louis (*$13,900)	2 "	83%
lue Mouse, Seattle (*$9,250)	1 "	65%
tate, Omaha (**$5,960)	1 "	101%

EAT GENERATION (MGM)

'arfield, San Francisco (*$11,880)	1 "	101%
rpheum, Seattle (**$5,660)	1 "	80%

IG CIRCUS

oxy, New York (**$52,600)	4 "	117%
maha, Omaha (**$5,450)	2 "	142%
idtown, Philadelphia (**$9,000)	2 "	105%
aramount, Boston (**$11,920)	2 "	84%
tate Lake, Chicago (**$25,800)	1 "	136%
ialto, Louisville (**$9,220)	1 "	136%
alms, Detroit (**$19,850)	2 "	100%

IG FISHERMAN (BV)

ivoli, New York (**$12,240)	1 "	204%

LUE DENIM (20th FOX)

ictoria, New York (**$20,150)	2 "	189%

OMPULSION (20th FOX)—32 wks—10ths—84%

OUNT YOUR BLESSINGS (MGM) —18 wks—9ths—72%

ARBY O'GILL AND THE LITTLE PEOPLE (BV)

ormandie, New York (*$11,430)	6 "	88%
arrick, Chicago (**$14,300)	5 "	81%
ifth Ave., Seattle (**$7,480)	2 "	94%
ox, San Francisco (**$12,230)	1 "	131%
iking, Philadelphia (**$8,330)	3 "	114%
oew's, St. Louis (**$11,600)	2 "	108%

DIARY OF ANNE FRANK (20th FOX)

alace, New York (*$18,110)	15 "	108%
lidtown, Philadelphia (*$13,420)	6 "	88%
McVickers, Chicago (*$16,500)	7 "	76%
axon, Boston (*$11,530)	7 "	80%
alace, New York (*$18,110) Cont.	5 "	89%
ox, San Francisco (**$12,230)	2 "	109%

ON'T GIVE UP THE SHIP (PAR.)

hicago, Chicago (*$31,800)	2 "	72%
ox, St. Louis (**$13,400)	2 "	119%
lichigan, Detroit (**$21,120)	2 "	103%
olden Gate, San Franc. (**$15,150)	1 "	142%
oliseum, Seattle (**$7,555)	2 "	116%
stor, Boston (*$10,200)	5 "	83%
iking, Philadelphia (*$8,270)	3 "	106%
maha, Omaha (*$6,810)	2 "	121%

IVE PENNIES (PAR.)

squire, Chicago (*$10,700)	6 "	147%
aramount, Boston (*$12,000)	4 "	96%
apitol, New York (*$24,650)	6 "	149%
ladison, Detroit (**$19,920)	2 "	97%
olden Gate, San Franc. (**$15,150)	2 "	96%

IDGET (COL)—9 wks—8ths—107%

IGI (MGM)—26 wks—4ths—115%

OLD RUSH (LOPERT)—5 wks—3ths—70%

REEN MANSIONS (MGM) —26 wks—10ths—91%

UNFIGHT AT DODGE CITY (UA) —2 wks—2ths—75%

IANGMAN (PAR.)

ox, Detroit (*$15,440)	1 "	78%
maha, Omaha (*$6,810)	1 "	73%
lusic Hall, Seattle (*$6,700)	1 "	90%
oldman, Philadelphia (**$10,750)	1 "	54%

IERCULES (WB)

ilgrim, Boston (*$5,920)	3 "	242%
lary Anderson, Louisville (**$4,880)	3 "	202%
'way Capitol, Detroit (**$10,120)	3 "	244%
aramount, San Francisco (*$13,410)	2 "	221%
ox, St. Louis (**$13,400)	1 "	199%

HOLE IN THE HEAD (UA)

riental, Chicago (**$22,000)	8 "	150%
tate, Boston (**$10,310)	5 "	149%
oldman, Philadelphia (**$10,750)	3 "	270%
maha, Omaha (**$5,450)	1 "	184%
lusic Box Seattle (**$4,215)	4 "	133%
United Artists, San Franc. (**$16,230)	2 "	108%
Orpheum, St. Louis (**$6,730)	3 "	227%
Loew's State, New York (**$43,175)	4 "	144%

HOLIDAY FOR LOVERS (20th FOX)

Paramount, New York (**$29,850)	2 "	92%
Stanley, Philadelphia (**$17,650)	1 "	68%
Fox, Detroit (**$14,380)	1 "	83%

HORSE SOLDIERS (UA)

State Lake, Chicago (*$31,900)	5 "	80%
Orpheum, Boston (*$19,960)	5 "	78%
Palms, Detroit (*$16,210)	2 "	154%
United Artists, Louisville (*$10,120)	2 "	104%
Astor, New York (*$24,230)	6 "	139%
Fox, Philadelphia (*$14,925)	5 "	121%
United Artists, San Francisco (*$9,940)	4 "	146%
Coliseum, Seattle (*$8,900)	3 "	124%

IMITATION OF LIFE (U-I) —67 wks—10ths—113%

IT HAPPENED TO JANE (COL.) —21 wks—9ths—77%

JOHN PAUL JONES (WB)

Rivoli, New York (*17,810)	7 "	37%
Roosevelt, Chicago (**$21,230)	2 "	78%
Midtown, Philadelphia (**$9,000)	2 "	86%

LAST TRAIN FROM GUN HILL (PAR.)

Roosevelt, Chicago (**$21,230)	3 "	105%
Omaha, Omaha (**$5,450)	1 "	119%
Paramount, San Francisco (**$10,410)	1 "	173%
Stanton, Philadelphia (**$12,270)	2 "	126%
Capitol, New York (**$24,950)	2 "	136%
Palms, Detroit (**$19,850)	2 "	102%
Memorial, Boston (**$17,080)	2 "	80%

MIDDLE OF THE NIGHT (COL.)

Odeon, New York (*$14,710)	8 "	111%
Palms, Detroit (**$19,800)	2 "	102%
T-L Krim, Detroit (**$6,000)	3 "	140%
Translux, Philadelphia (**$4,450)	4 "	208%
Paramount, San Fanc. (**$10,410)	2 "	120%

MYSTERIANS (MGM)—11 wks—7ths—76%

NAKED MAJA (UA)—11 wks—7ths—58%

NIGHT OF THE QUARTER MOON (MGM) —14 wks—9ths—75%

NORTH BY NORTHWEST (MGM)

United Artists, Chicago (**$17,800)	5 "	189%
Adams, Detroit (**$8,650)	4 "	176%
Loew's St. Louis (**$11,600)	2 "	160%
Warfield, San Francisco (**$10,110)	1 "	228%

NUN'S STORY (WB)

Metropolitan, Boston (*$17,080)	6 "	122%
Michigan, Detroit (*$18,190)	4 "	110%
Radio City, New York (*$139,680)	7 "	111%
Chicago, Chicago (**$22,480)	5 "	133%
Randolph, Philadelphia (*$15,770)	5 "	113%
St. Francis, San Francisco (*$14,380)	5 "	167%
Orpheum, Omaha (**$6,590)	2 "	152%
St. Louis, St. Louis (**$12,850)	2 "	137%
Blue Mouse, Seattle (**$5,040)	4 "	121%
Mary Anderson, Louisville (**$4,880)	1 "	300%

PORGY AND BESS (COL)

Warner, New York (*$23,250)	6 "	158%
McVickers, Chicago (**$13,050)	2 "	230%
Astor, Boston (**$8,370)	1 "	251%
Coronet, San Francisco (No Record)	Ave.	$25,000

PORK CHOP HILL (UA)—19 wks—8ths—81%

RETURN OF THE FLY (20th FOX)

Fox, Philadelphia (**$14,580)	1 "	89%

RIO BRAVO (20th FOX)—38 wks—11ths—98%

ROOM AT THE TOP (CONT.)

Esquire, Chicago (*$10,700)	9 "	118%
Kenmore, Boston (*6,610)	12 "	138%
United Artists, Detroit (*$14,650)	3 "	46%
Fine Arts, New York (*$9,280)	19 "	175%
Fifth Ave., Seattle (*$9,500)	2 "	87%

SAY ONE FOR ME (20th FOX)

Memorial, Boston (*$14,920)	3 "	173%
Fox, Detroit (*$15,440)	3 "	91%
Paramount, New York (*$27,040)	5 "	148%
Rialto, Louisville (**$9,220)	3 "	100%
Arcadia, Philadelphia (*$8,590)	5 "	116%
Orpheum, Omaha (*$8,350)	2 "	102%
St. Louis, St. Louis (*$15,400)	3 "	80%
Fox, San Francisco (*$13,850)	2 "	105%
Paramount, Seattle (*$9,900)	3 "	73%

SCRAPEGOAT (MGM)

Saxon, Boston (**$10,270)	2 "	156%

SHAGGY DOG (BV)—58 wks—10ths—128%

SHAKE HANDS WITH THE DEVIL (UA)

State Lake, Chicago (*$31,900)	2 "	52%
Palms, Detroit (*$16,210)	1 "	105%
Mary Anderson, Louisville (*$7,150)	1 "	56%
Randolph, Philadelphia (*$15,770)	2 "	57%
Orpheum, Omaha (*$8,350)	1 "	60%
Loew's, St. Louis (*$13,900)	1 "	57%
Golden Gate, San Francisco (*$14,080)	2 "	87%
Orpheum, Seattle (*$12,800)	1 "	38%
Orpheum, Boston (**$19,580)	1 "	92%

SLEEPING BEAUTY (BV)

State Lake, Chicago (*$31,900)	12 "	100%
Gary, Boston (*$18,190)	8 "	116%
United Artists, Detroit (*$14,650)	9 "	112%
Brown, Louisville (*$7,380)	7 "	117%
Criterion, New York (*$29,850)	13 "	96%
Goldman, Philadelphia (*$15,000)	7 "	139%
State, Omaha (*$6,400)	5 "	145%
Pageant, St. Louis (*$5,700)	8 "	120%
Fox, San Francisco (*$13,850)	2 "	114%
Blue Mouse, Seattle (*$9,250)	7 "	113%
Music Box, Seattle (*$5,200)	2 "	80%
Fox, Detroit (**$14,380)	2 "	91%
Rialto, Louisville (**$9,220)	1 "	65%

SOME LIKE IT HOT (UA)—66 wks—8ths—115%

SOUND AND THE FURY (20th FOX) —25 wks—10ths—93%

TARZAN'S GREATEST ADVENTURE (PAR.)

Fox, Detroit (**$14,380)	1 "	97%

TEMPEST (PAR.)—23 wks—11ths—92%

TEN SECONDS TO HELL (UA)

Victoria, New York (**$20,150)	2 "	54%

THIS EARTH IS MINE (U-I)

Madison, Detroit (*$13,920)	4 "	107%
Roxy, New York (*$54,460)	3 "	104%
Stanton, Philadelphia (*$14,380)	4 "	96%
Fox, St. Louis (*$14,500)	2 "	89%
Golden Gate San Francisco (*$14,080)	3 "	126%
Music Box, Seattle (*$5,200)	3 "	87%
Memorial, Boston (**$17,080)	2 "	102%
Orpheum, Omaha (**$6,590)	2 "	121%

THUNDER IN THE SUN (PAR.) —9 wks—7ths—78%

TINGLER (COL.)

Broadway-Capitol (**$10,120)	1 "	247%

WARLOCK (20th FOX)—17 wks—10ths—90%

WATUSI (MGM)—9 wks—7ths—64%

WOMAN OBSESSED (20th FOX) —16 wks—9ths—57%

WORLD, FLESH AND THE DEVIL (MGM) —18 wks—8ths—74%

YOUNG PHILADELPHIANS (WB) —37 wks—11ths—70%

PHILADELPHIA

The Ladies Auxiliary of Tent 13 Variety Club held a birthday party at the Club's camp for handicapped children in honor of Edward Emanuel, first assistant international chief barker and one of the boy campers. The affair was arranged by the president of the auxiliary Mrs. Jack Engel and her staff including Mrs. Michael Felt, Mrs. Ralph Pries and Mrs. Siegel. The beautiful cakes on each table and sparklers were the highlight for the boys and girls while Emanuel cut a 50 pound eight layer cake suitably inscribed for his birthday. It was an evening the campers and staff will long remember . . . The SW Stanley is going to close for refurbishing . . . The SW Palace will become a down-town first run . . . Rube Shapiro's Rialto, Germantown, has been sold to a church . . . Trudy Weiss, widow of Jack Weiss, is going to try and continue with his independent distribution business. She would appreciate all their many friends can do for her in the way of dates, and may be reached at 124 North 35th Street, Camden, N. J.

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Theatre Installations and Maintenance

ST. LOUIS

Richard A. Amberg, publisher of the St. Louis Globe-Democrat, hosted a luncheon for film Industry leaders, including Edward B. and David G. Arthur, of Arthur Enterprises, Inc.; Russ Bovim and Frank Hensen of Loew's theatres; representatives of the Missouri-Illinois Theatre Owners; and branch managers of film exchanges August 11. At the affair he outlined the paper's plans to publish a special supplement saluting the 1959 Fall releases of the film companies September 18. It is to be a 16-page tabloid dedicated entirely to news about motion pictures. Film publicity men at the luncheon included Jerry Berger, Esquire; Bob Johnson for the Arthur Enterprises; and Irving Shiffrin, of United Artists. Mike Lee, district manager for U.A. also attended. . . . A fire that destroyed four buildings in the heart of the Houston, Mo., business district August 7, doing about $80,000 damage, caused some smoke damage in the Melba, owned and operated by R. D. Fischer, of Willow Springs, Mo. The theatre has continued to operate. . . . The East St. Louis Council of the Knights of Columbus on August 14 threatened to call a boycott against the Mounds, Shop City and Bel-Air drive-ins, operated by the Jablonow-Komm Theatres, which the Council claims persists in the alleged showing of immoral and obscene motion pictures. William Keeley, council grand knight told the East St. Louis Journal that if the objectionable movies continue to be shown, he will call the boycott. . . . Eugene Picker, president of Loew's Theatres, accompanied by John F. Murphy, executive vice president, visited St. Louis, Kansas City, Chicago and Cleveland in a tour to study the circuit's operations in those cities.

SALT LAKE CITY

The closing performance of the Arena, Emigration Canyon, Utah, is scheduled for this week-end due to cold weather coming on and this being a tent arrangement for art presentations on stage. Barry Lynn has been in charge for several years. . . . A sneak prevue of "The Oregon Trail" was shown at the Park-Vu Drive-In with good acceptance. . . . "The Nun's Story" is doing big 'box office' in its 7th week at the Studio. . . . Clint (Cheyenne) Walker, star of "Yellowstone Kelly" appeared in person here Aug. 17, while on tour in behalf of the picture. . . . The Rialto theatre of Fox Intermountain Theatres, Inc., has a change of policy this week in showing two big return engagement presentations, i.e., "7th Voyage of Sinbad" and "Gidget." The Oak Hills Drive In also will play this bill simultaneously, according to City Manager John Denman here.

The Variety Club of Washington, Tent 11, recently presented the Metropolitan Police Boys Club with a check for $2,000. Adults in the photo are, left to right, Frank M. Boucher, chief barker; Morton Gerber, chairman of the Tent 11 welfare committee; and James A. Councilor, president, Metropolitan Police Boys Club.

SAN ANTONIO

A tornado that ripped through the northwest side of the city recently tore out 500 feet of fence at the Fredericksburg Road Drive In and damaged some of the speaker equipment. . . . E. G. Olivarri and Manuel Ayala, operators of the Equipo Sales and Service Company, moved to new offices in the Ogilvie Bldg. . . . Jewell Truex, manager, Azteca Film Exchange, on a business trip to Dallas. . . . A youth wearing a red cloth mask aimed a rifle at W. T. Yett, owner, Roxy Drive In, shortly before closing time and made off with $200, recently. Yett stated that the bandit approached the box office and said: "Hand over that money or I'll shoot." He took the money, ran to a nearby auto and made his get-a-way. . . . John Wayne, Hollywood film star visited Lackland Air Force Base to highlight the base's "Aviation Cadet Month." . . . The 70,000 pound screen at the Hunt Drive In, Greenville, Tex., blown down during a storm several months ago, has been raised to its original position. . . . Funeral services were held for Lester Colwell, 37, of Las Vegas, Nev., in Gainesville, Tex. He was a projectionist for the State, Gainesville, until moving to Fort Worth, Tex., nine years ago. . . . "Go Kart" races are being held each Sunday at the Meadowbrook Drive In at Fort Worth, Tex. The 20 foot wide racetrack is of asphalt and is protected by a guard rail and safety fence. Earl Powell, manager, supervises the races with separate ones held for children and adults. Trophies are awarded to winners in each division.

SAVE...

The PINK Section of this Aug. 26 Issue . . .

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MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADEREVIEW

SECTION TWO
Vol. 62 No. 16 AUGUST 26, 1959

ALLIED ARTISTS

The Bat

MELODRAMA
80M.

Allied Artists

ESTIMATE: Mystery for duallers.

CAST: Vincent Price, Agnes Moorehead, Gavin Gordon, John Sutton, Lenita Lane, Elaine Edwards, Darla Hood, John Bryant, Harvey Stephens, Mike Steele, Riza Royce, Robert B. Williams. Produced by C. J. Tevlin; directed and screenplay by Crane Wilbur.

STORY: Writer Agnes Moorehead, companion Lenita Lane, and staff rent "The Oaks" despite rumors that a killer, the Bat, roams nearby. Dr. Vincent Price has murdered banker Mike Steele in order to get the million dollars Steele has embezzled. The money is believed to be hidden in "The Oaks." Price, chauffeur John Sutton, and housekeeper Riza Royce are suspected by policeman Gavin Gordon of numerous killings. Late one night, however, the Bat makes his way into "The Oaks" despite a police guard and begins to search for the hidden booty. The sounds of his search awake the resident women and one of them is killed when the Bat makes his escape. Moorehead discovers the hidden money and sets a trap for the Bat. Meanwhile, Price is killed by the fast moving murderer. The butler, a prime suspect by now, disappears. The Bat is about to open fire on the defenseless Moorehead and companions when three shots ring out and the Bat drops to the floor. It wasn't the butler. It was the cop.

X-RAY: This is a fair mystery with some mellow melodramatics by Vincent Price and appropriate screams by the supporting cast. In order to explain why the villain was who he was, the thing gets pretty involved. Miss Moorehead gives a good tongue-in-cheek performance, but it's fairly old stuff and gets bogged down by an excess of plot. There is a market for this as part of the program for the undiscriminating.

AD LINES: "Action, Terror, Suspense"; "A Thrill and Horror Excitement."

Little Rascals Varieties

COMEDY
66M.

Allied Artists

ESTIMATES: Cute compilation for kiddie shows.

CREDITS: Spanky MacFarland, Darla Hood, Buckwheat, Alfalfa, and other "Little Rascals." Produced and directed by Hal Roach.

STORY: A number of old shorts with the kids who used to be known as "Our Gang" have been put together, with the talents of the little ones amply displayed.

X-RAY: A number of subjects featuring the youngsters have appeared on television, but this will hardly be a deterrent with the very young for a matinee. The youngsters seem to have fun watching the antics of their counterparts on screen. Making up the feature are "Little Rascals Follies 1936," "Little Rascals Follies 1938," "Bored of Education," "Fishy Tales," and "Glove Taps."

AD LINES: "America's All Time Favorite Kids In A Hilarious Full Length Feature"; "A Musical Revue Packed With Juvenile Comedy And Gay Songs."

IMPORTANT

Data carried in this issue of REVIEWS, as it pertains to the 1958-59 season, will not be carried in complete detail again. Subsequent issues will be compiled as of, and after the issue of Sept. 2, 1959, and will start the only complete reviewing record of the 1959-60 season in any motion picture trade paper. Additional data on the 1959-59 season will continue to be carried in REVIEWS until the record is completed.

Back issues of REVIEWS are available for purchase on request at The Exhibitor Bookshop.

MGM

For the First Time

MUSICAL
92M.

MGM
(Technirama)
(Technicolor)
(Filmed abroad)

ESTIMATE: Entertaining Mario Lanza entry.

CAST: Mario Lanza, Zsa Zsa Gabor, Kurt Kasznar, Johanna Von Koszian, Hans Sohnker, Peter Capell, Renzo Cesana, Sandro Giglio. Produced by Alexander Gruter; directed by Rudy Mate.

STORY: Mario Lanza, unpredictable American tenor, keeps an audience waiting at the Vienna Opera House while he entertains outside in the rain for a group of fans unable to get tickets. The people walk out, and manager Kurt Kasznar insists he go into hiding until the adverse publicity dies down. On Capri, he meets Johanna Von Koszian, who can't hear him sing because she is deaf, and he falls in love with her. Her uncle warns him that she may never hear, but he gets a list of the best specialists in Europe and books concerts in every one of these cities. A doctor in Salzburg agrees to try. The operation is successful but Lanza is warned it may be temporary and could be nullified by infection, etc. He and Koszian go on a fun tour of Europe while wedding plans are made back in Capri. She catches cold and is rushed back to Capri deaf again. The specialist assures them after an examination that the set-back is temporary, and they can go ahead with their plans to wed.

X-RAY: Mario Lanza sings again and to many people this will be welcome news. Not only does he sing, and often, but what's more, he is in fine voice. The story is well-tailored to present the Lanza voice and the beauties of some of Europe's most famous cities and settings. The use of color enhances the release, and the filming is sharp and well done. The picture was filmed in Rome, Naples, Capri, Salzburg, Vienna, and Berlin, and has absorbed a continental flavor that makes the entry all the more attractive. If Lanza fans are still as numerous as before, then this could do real good business. The acting is good, and direction and production are efficient. The story is the weakest factor. Screenplay is by Andrew Solt. Music heard includes "La Donna E Mobile," "Come Prima," "Capri, Capri," "O Sole Mio," "Vesta La Guibba," "Ich Liebe Dich," "Cosi Fan Tutti," "Death Scene from Othello," "Ave Maria," "Pineapple Picker," "Ritorna Vincitor."

TIPS ON BIDDINGS Higher bracket in many situations.

AD LINES: "Mario Lanza Sings . . . And Everyone Loves To Listen"; "A Treat To The Eyes And Ears"; "Mario Lanza At His Best In A Wonderful Story of Song And Romance."

It Started With a Kiss

COMEDY
104M.

MGM
(CinemaScope)
(MetroColor)

ESTIMATE: Cute comedy has names, mass appeal.

CAST: Glenn Ford, Debbie Reynolds, Eva Gabor, Gustavo Rojo, Fred Clark, Edgar Buchanan, Henry (Harry) Morgan, Robert Warwick, Frances Bavier. Produced by Aaron Rosenberg; directed by George Marshall.

STORY: Showgirl Debbie Reynolds is out to marry a millionaire and snares a booth at a charity affair hoping to follow through. One of those she attracts is Air Force sergeant Glenn Ford, who buys a chance from her on a custom-made car. She agrees to date him when he persistently insists and agrees to marry him after a one day courtship and a powerful kiss. Twenty-four hours later, he is on his way to Spain and his Air Force base, not knowing that he has won the car in the raffle. When Reynolds writes him of a surprise, this is misinterpreted to mean she is going to have a baby. When she joins him, she begins to have doubts about the marriage and decides a 30-day trial period of marriage-in-name-only is in order, which almost drives him crazy. Meanwhile, the car creates a sensation wherever it appears. Wealthy bullfighter Gustavo Rojo spots Reynolds and the car and decides he would like to have both. He gets his friend Eva Gabor to arrange a meeting. Ford is faced with the problem of keeping an eye on Reynolds as well as satisfying the Treasury Department, which claims he owes $17,500 in taxes on the car. He decides to sell the car to Rojo which gets him in more hot water with the authorities. He also decides to give Reynolds her freedom. A weekend at Gabor's straightens everything out, and a new Reynolds commences married life.

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X-Ray: A sneak preview audience seemed to have fun with the humorous antics of Glenn Ford and Debbie Reynolds and also seemed to appreciate the Spanish sights and countryside where most of the comic action takes place. The names of Ford and Reynolds should prove attractive lures in bringing in audiences, and they should enjoy the lightweight yarn. The cast is good, as are the direction and production. There is a title song. The screenplay is by Charles Lederer based on a story by Valentine Davies.

Tips On Bidding: Higher bracket in many situations.

Ad Lines: "Fresh Entertainment To Satisfy Any Appetite"; "A Wonderful Recipe For Romance"; "A Fun-Fest Spiced With Hilarious Confusion."

PARAMOUNT

But Not For Me (5903)

Comedy
105m

Paramount
(VistaVision)

Estimate: Highly amusing.

Cast: Clark Gable, Carroll Baker, Lilli Palmer, Lee J. Cobb, Barry Coe, Thomas Gomez, Tom Duggan. Produced by William Perlberg and George Seaton; directed by Walter Lang.

Story: Clark Gable is a dynamic Broadway producer, whose secretary, Carroll Baker, is in love with him despite the fact he is twice her age. Young would-be actor Barry Coe, who attends drama classes with Baker, loves her. Meanwhile, Gable's ex-wife, Lilli Palmer, who is getting lots of alimony from him, sees him occasionally, ostensibly to protect her investment but also because she still cares for him. Gable is trying to finance his latest play and trying to get Lee J. Cobb, Pulitzer Prize-winning playwright turned drunkard, to write a script. The plot of an old man falling in love with a young girl is not to Gable's liking, and he decides to give up. Dismissing Baker causes her to admit being in love with him which gives Gable a new twist to the script. He persuades Cobb to try again. Gable uses Baker's actions and reactions to guide the play script. He tries to interest movie magnate Thomas Gomez into backing the play, only to learn that a mysterious source has put up the necessary money. He gives Baker the lead in the play, so impressed is he with her acting ability. She proposes to him, but he puts her off. A tryout out of town is not good, and they go to work to strengthen it, with even Palmer showing up to help. It opens a hit and Baker is a star. Palmer tries to discourage wedding plans by harping on Gable's age. Coe, also a hit in the play, threatens to resign because Baker has rejected him, but Gable persuades him to remain, promising that Baker will see the light. She does. Gable learns Palmer put up the money for the play from his alimony payments, and he thinks it's a good idea if they remarry.

X-Ray: This is a funny comedy about a Broadway producer and his much younger actress-secretary, with lots of humorous dialogue and amusing situations. A sneak preview audience had a grand time watching Clark Gable play his age tongue-in-cheek as the balance of the cast goes through its assignments most expertly. The pace is fast and funny, and it shapes up as solid entertainment for all types of adult viewers. Direction and production are superior. The screenplay is by John Michael Hayes, and a title song is heard in the film.

Tips On Bidding: Higher rates.

Ad Lines: "It's Funny . . . Funnee . . . Fonnie. No Matter How You Spell It—It's A Riot of Laughter"; "Chase Your Blues Away . . . Far, Far Away."

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20TH-FOX

The Oregon Trail

Western
86m

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Interesting outdoor entry.

Cast: Fred MacMurray, William Bishop, Nina Shipman, Gloria Talbott, Henry Hull, John Carradine, Addison Richards, Lumsden Hare, Ollie O'Toole, Elizabeth Patterson, James Bell, C. N. Fowler, Tex Terry. Produced by Richard Einfeld; directed by Gene Fowler, Jr.

Story: In 1846, President Polk is determined that the U. S. shall hold onto the Oregon Territory, and he warns the British that they face war if they try to take same. As a precaution, he orders a number of Army officers and men to the territory in civilian clothes. Among these is Captain William Bishop. New York newspaper editor Ollie O'Toole learns of the extra activity and sends reporter Fred MacMurray to Oregon to get the facts. He and Bishop are on the wagon train commanded by Henry Hull. Also present is Nina Shipman, to whom both men are attracted. The train faces hostile Indians, dry spells, and other irritations. Hull is killed by Indians, and Bishop leads the train into Fort Laramie. MacMurray has uncovered the story of military infiltration of Oregon, but Bishop places him under arrest so he can't dispatch it. He escapes but is captured by hostile Indians. Indian maiden Gloria Talbott falls in love with him and saves him from death. Together, they ride to warn the Fort of an attack by the tribe. The whites successfully defend the Fort after heavy losses on both sides. MacMurray resigns from the paper, heading toward Oregon with Talbott, and Bishop and Shipman promise to wait for each other.

X-Ray: Action fans should get their fill of excitement in this well produced entry that introduces a wealth of interesting story ideas as well as some notes of historical import. The taming of the Oregon frontier is something that can excite the imagination of most viewers, with youngsters most likely to be pleased with the abundance of adventure, involving Indians, etc. Fred MacMurray, having proven a strong boxoffice attraction in "Shaggy Dog," heads the cast of performers, who do well. The direction is suitable. The film should do fine as part of the program. The story and screenplay are by Gene Fowler, Jr., and Louis Vittes.

Tips On Bidding: Fair program rates.

Ad Lines: "The Adventure Trail Into History"; "Action . . . Adventure . . . Thrilling Drama And Romance All Ride 'The Oregon Trail.'"

WARNERS

The FBI Story (903)

Drama
149m.

Warners
(Technicolor)

Estimate: Fascinating dramatization should have wide appeal.

Cast: James Stewart, Vera Miles, Murray Hamilton, Larry Pennell, Nick Adams, Diane Jergens, Jean Willes, Joyce Taylor, Victor Millan, Parley Baer, Fay Roope, Ed Prentiss, Robert Gist, Buzz Martin, Kenneth Mayer, Paul Genge. Produced and directed by Mervyn LeRoy; Screenplay by Richard L. Breen and John Twist.

Story: The Federal Bureau of Investigation is overrun by bureaucrats and political appointees until J. Edgar Hoover is named to head it. The new regime appeals to agent James Stewart, who convinces Vera Miles that it is the job he wants to devote his life to. They are married, and Stewart's varied assignments take them and their growing family to different parts of the country. Miles, fearful for his safety, is horrified when legislation is passed arming the FBI. She leaves Stewart for a time, taking the children, and only returns when both realize how unhappy they are while apart. The Bureau grows and becomes the nation's leading arm of federal law enforcement. The FBI is instrumental in wiping out the gangs that overrun the country in Dillinger's era, and following the outbreak of war in 1941, turns its attention to fighting Fifth Column activities in the United States. Stewart's son dies in the Marines, and he and Miles realize the value of the work he has accomplished with the Bureau.

X-Ray: This history of the FBI, told in the human terms through the eyes of one agent, should reap plenty of attention. Carefully produced and well directed by LeRoy, it also features and excellent cast, with Stewart and Miles turning in top performances. The workings of the FBI are always interesting, particularly in scenes depicting the solving of a plane sabotage case, winning equal rights for Indians in an Oklahoma oil boom, and tracking a spy ring through the streets of New York to ultimate capture. The length is a bit excessive, particularly in the gang-busting scenes, but this is a small fault when the worth of the entire production is considered. It seems to have a bright boxoffice future.

Tips On Bidding: Better rates.

Ad Lines: "The Fascinating Story Of The Men Who Made The FBI . . . Gripping History Through The Eyes Of A Dedicated Man And The Woman Who Loved Him"; "How The G-Men Were Born."

Yellowstone Kelly (901)

Western
91m

Warners
(Technicolor)

Estimate: Good outdoor action programmer.

Cast: Clint Walker, Edward Byrnes, John Russell, Ray Danton, Claude Akins, Rhodes Reason, Andra Martin, Gary Vinson, Warren Oates. Directed by Gordon Douglas.

Story: When trapper Clint Walker comes to town to sell his furs, he is met by Major Rhodes Reason and asked to scout for the Cavalry. He refuses, favoring the Indians. Young, eager newcomer Edward Byrnes asks to join him, but Walker refuses, preferring to be on his own. When a group of soldiers gang up on Walker, Byrnes goes to his aid. They are jumped by Sioux led by Ray Danton and taken to the camp where chief John Russell persuades Walker to remove a bullet from an Indian maid-captive, Andra Martin, as he once did for Russell. She recovers, and they are permitted to leave despite objections from Danton. Martin later escapes and reaches Walker's cabin before falling unconscious. Danton insists she be returned, but Walker persuades Russell that to move her would cause death. Russell and Danton are both in love with her, and the chief says she will be permitted to make her choice when she is well. While Walker is away, Danton kills Byrnes. Walker warns Reason of a possible Sioux ambush, which Reason disregards. Walker rescues Martin from Danton. They come across the remains of the Cavalry column. Reason is dead and Russell's men are in pursuit. Russell offers to free Walker if he will turn the girl over to him but he refuses. She mounts a horse and dashes to Russell, hoping to sacrifice herself so that the others may live. She falls in the crossfire and both Russell and Walker go to her. When the chief sees that they are in love, he calls off his braves and tells them to go on their way.

X-Ray: This action-packed yarn seems right and ripe for audiences of varying ages. For the very young, it has a load of rip-roaring fighting between Indians and Cavalry. For the teens, it has Clint Walker, Edward Byrnes and John Russell of TV fame. For the slightly more aged, it contains drama and a love story as well as action. The story holds interest fairly well, and the settings and characters are colorful and impressive, while the acting, direction, and production are good.

It shapes up as a good programmer. The screenplay is by Burt Kennedy, based on a book by Clay Fisher.

Tips On Bidding: Higher program rates.

Ad Lines: "When 'Cheyenne' and 'Kookie' Get Together With 'Lawman'. . . The Result is Dynamite"; "A Thrill-Packed Action Adventure Yarn."

FOREIGN

The Anatomy Of Love

Compilation
97m

Kassler
(Italian-made)
(English titles)

Estimate: For the art spots.

Cast: "The Baby"—Lea Padovani, Marcello Mastroianni. "The Hand of Providence"—Michel Simon, Sylvie. "On Location"—Vittorio De Sica, Elisa Cegani. "The Amorous Bus Driver"—Vittorio De Sica, Maria Fiore, Eduardo De Filippe. "The Camera"—Sophia Loren, Toto. Directed by Alessandro Blasetti; produced by Lux Films.

Story: "The Baby"—Following the war, unemployment and poverty are everywhere, and the last child born to Lea Padovani and out-of-work Marcello Mastroianni is too much. They decide to leave him in a church for adoption, but Padovani can't go through with it. She finally forces herself to leave him in an expensive car, but the father decides he cannot abandon his son. They take him home. "The Hand of Providence"—An old woman has been brooding for many years while the parish priest has been urging her to unburden herself by telling him all. She finally admits that her life seems pointless and that she is thinking of suicide. In an effort to dissuade her, he trips and falls over the edge of a cliff saving himself by grasping a hanging bush. The woman is convinced that God holds life precious and that she shouldn't give up hers. "On Location"—An elderly actor and actress get parts in a film being shot on location and discover that they are old friends. They both confess to being lonely and during the rehearsal of their scene decide that a future together would be most desirable. They drive off leaving the director flat. "The Amorous Bus Driver"—Vittorio De Sica is a Neapolitan bus driver, who doesn't let regulations interfere with romance. This disturbs the company inspector as well as his ward, Maria Fiore, who is in love with him. An unusual ride convinces him of her love and almost costs him his job. "The Camera"—Sophia Loren is after a camera offered as a prize on a chance board. Toto is after Loren. He borrows the camera to take a picture with her, but the camera's self timer refuses to cooperate as a variety of poses are arranged. A thief eventually winds up stealing the camera.

X-Ray: This compilation contains a mixture of drama, comedy, and whimsy that should entertain art house audiences adequately. The acting is good, as are the direction and production, and where compilations have gone over, there is no reason to suppose that this won't as well. In addition, it has names that have proven of value in the situations that can play this import.

Ad Lines: "Love Runs The World To Everyone's Enjoyment"; "Everybody Loves A Lover—You'll Love This Amusing Tale Of Many Of Them."

The Man Upstairs

Drama
88m.

Kingsley-Union
(English-made)

Estimate: Suspenseful drama for art and specialty spots.

Cast: Richard Attenborough, Bernard Lee, Donald Houston, Dorothy Alison, Patricia Jessel, Virginia Maskell, Kenneth Griffith, Alfred Burke, Charles Houston, Maureen Connell, Amy Dalby, Walter Hudd. Produced by Robert Dunbar; directed by Don Chaffey.

Story: Richard Attenborough is troubled with pain and an inability to sleep. He tries to light the gas fire and seeks help from another lodger, artist Charles Houston. Since he is spending the night with his model, he is reluctant to be disturbed. Another neighbor, Kenneth Griffith, tries to be helpful and is hit for his trouble. Frightened and angry, he calls for the police. The others in the house are awake by now and another occupant to whom Attenborough has been friendly tries to help, but the mentally confused man refuses her assistance. The police clash with a mental welfare officer, Donald Houston, who thinks he can take Attenborough without complications. When a police sergeant is injured, Inspector Bernard Lee is determined to take the man by force if need be. Houston finally makes his point and is permitted to talk to Attenborough, but the preparations by fire trucks and others scare him and he refuses Houston's aid. As the police are about to use force, the woman, Dorothy Alison, begs to try again, and this time she is succesful in bringing him out and in getting him to surrender his gun.

X-Ray: This import is an unpleasant suspense drama that purportedly takes place in the same time as the picture takes to unfold. It contains no fades, dissolves, or musical score, and as a result the drama is the thing. It maintains interest because the outcome is unconventional and undetermined. The cast is good, and direction and production are sincere and dedicated. It will best serve in the art and specialty spots. The story and screenplay are by Alun Falconer.

Ad Lines: "An Adventure In Suspense"; "An Unusual Screen Thrill."

The Possessors

Drama
94m.

Lopert
(French-made)
(English titles)

Estimate: Interesting drama for art spots.

Cast: Jean Gabin, Jean Desailly, Pierre Brasseur, Bernard Blier, Jean Murat, Louis Seigner, Julien Bertheau, Aime Clariond, Daniel Lecourtois. Produced by Filmsonor Intermondia Films (J. P. Guibert); directed by Denys De La Patelliere.

Story: Wealthy Jean Gabin has been married for 35 years to a descendant of a distinguished family, and he has become one of the most powerful men in France over the years with a financial empire and popular newspaper at his command. He is an absolute master over his business and family. Returning from an international money conference, he finds that his son, Jean Desailly, has changed the format and policy of his newspaper. He is irritated when Desailly notes that his father's methods are outdated. When Gabin ousts him, Desailly decides to form a paper of his own and to request funds from a despicable but wealthy uncle, Pierre Brasseur, whom Gabin detests. Brasseur has been trying for years to knock Gabin down. Gabin decides to make peace with Desailly and teach him a lesson at the same time by offering complete charge of his sugar empire. He puts through changes which need financing which Gabin refuses to allow. Desailly gets panicky and goes to Brasseur for assistance, but the latter uses the situation against Gabin and son. The company's stock starts to tumble and Desailly, panic-stricken, commits suicide. This causes further panic on the stock exchange and a hurt Gabin refuses to try and save the situation until he is reminded that he has a grandson, who must some day take over. He re-enters the business arena, wipes out Brasseur, and regains his former position.

X-Ray: This import, which details the trials and tribulations of a typical "big family" and of a patriarchal ruler is a powerful drama that should do well in the art spots. The cast is well suited to the characterizations demanded. The story unfolds at an interest-holding pace, and direction and production are good. The screenplay is by Michel Audiard and Denys De La Patelliere.

Ad Lines: "He Ruled His Family With An Iron Fist"; "The Story Of A Man Of Wealth and Power."

Tamango

Melodrama
102m.

Hal Roach
(French-made) (Spoken in English)
(CinemaScope) (Movie Lab Color)

Estimate: Best for art, specialty spots.

Cast: Dorothy Dandridge, Curt Jurgens, Jean Servais, Roger Hanin, Alex Cressan. Directed by John Berry. A Vitalite Presentation.

Story: Curt Jurgens, Dutch captain of a slave ship carrying a live cargo of blacks from Africa to Cuba, back in the 1800's, has as his mistress and servant slave Dorothy Dandridge. Jean Servais, ship physician, has his eye on Dandridge but is held in check by Jurgens. The slaves under the leadership of warrior Alex Cressan plot revolt from the moment they are herded aboard. When Servais convinces Dandridge that Jurgens never plans to free her, but is to marry a Dutch girl, she rebels and joins with Cressan in the abortive revolt. When things reach a stalemate, Jurgens orders a cannon fired into the hold of the ship, where the blacks are barricaded with stolen arms. It is obvious that all are killed as Jurgens and his crew sail on.

X-Ray: Several important facts are against this carefully made, suspenseful film from reaching a possibly deserved wide showing in the U.S. One is the inter-racial lovemaking between Jurgens and Dandridge; the other is the building up of tremendous sympathy for the mistreated slaves all during their long revolt, only to have this go for naught in the film's tragic ending. The color photography and CinemaScope enhance things, and performances are fine, down to the bit players, with the leads all outstanding. There is action all the way, and the smouldering suspense mounts and mounts as the grim climax nears, holding attention rivited to the screen. A minor fault is that the old sailing ship seems to remain stationary all through the film, despite a storm at sea, etc. This is based on the novel by Prosper Merimee of the same name.

Ad Lines: "The Story They Said Could Never Be Filmed"; "Love As Bold And Daring As The Casting."

Three Men in a Boat

Comedy
84m.

Hal Roach
(English-made)
(CinemaScope)
(Eastman Color)

Estimate: Farce for the art and specialty spots.

Cast: Laurence Harvey, Jimmy Edwards, David Tomlinson, Shirley Eaton, Jill Ireland, Lisa Gastoni, Martita Hunt, Adrienne Corri, Noelle Middleton, Campbell Cotts, Joan Haythorne. Directed by Ken Annakin; a Remus Production.

Story: Three men-about-town want to get away from it all and decide to take a boat ride on the Thames. Laurence Harvey is glad to get away from his job at the bank. Jimmy Edwards is happy to get away from Martita Hunt, who is pressing him to announce his engagement to her daughter, Adrienne Corri. David Tomlinson is anxious to take a holiday from his wife, Noelle Middleton. Harvey meets three attractive girls, Shirley Eaton, Jill Ireland, and Lisa Gastoni, who also plan a ride on the river, and he hopes to see them again. The three get into all kinds of complications with the weather, the river, the boat, food, etc. They do meet up with the girls again, and as things become interesting, Tomlinson's wife, Hunt and Corri arrive on the scene to set things straight again, while Harvey and Ireland think about a future together.

X-Ray: This comedy covers the period when ladies were ladies and gentlemen behaved like gentlemen most of the time. Much of the humor is obvious and slapsticky, but it still will provide a pleasant lift for the art and specialty house programs. The cast is adequate, and direction and production are okay. The screenplay is by Hubert

(Continued on page 4631)

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● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK

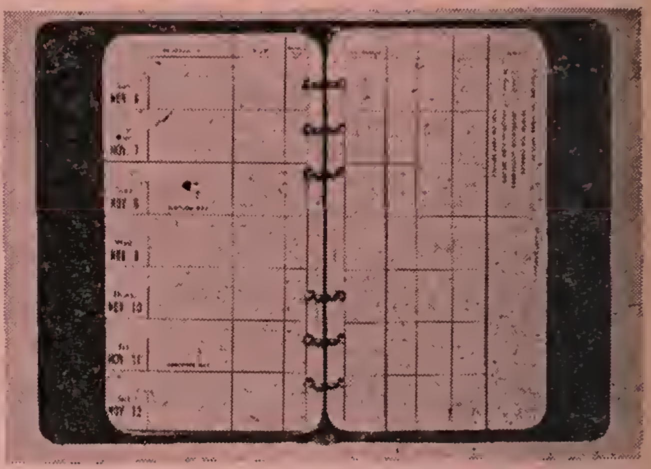
—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

(a) 5 lines of booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct. (c) Spaces are allowed for cost, gross, weather, etc., as desired. (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 70c per yearly set



SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d

PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

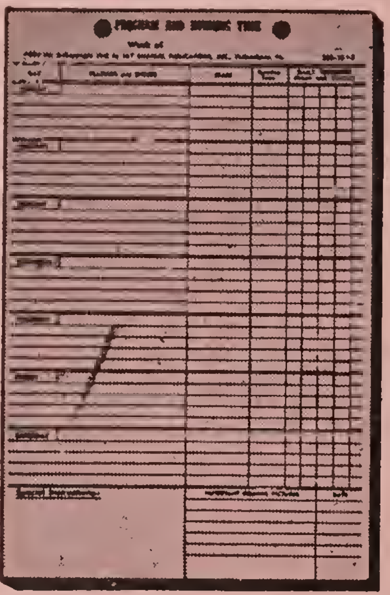
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

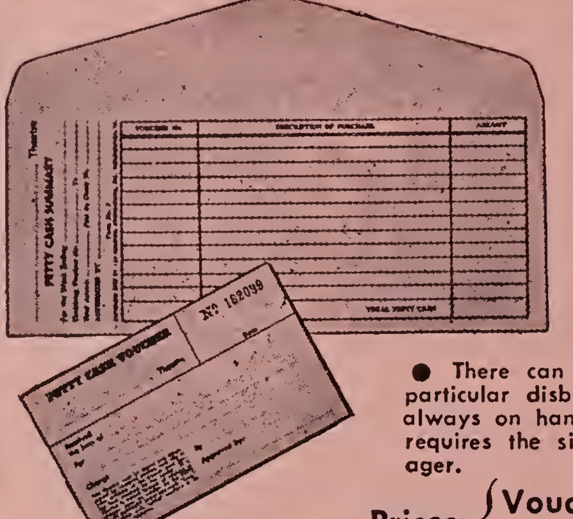
Price: 30c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

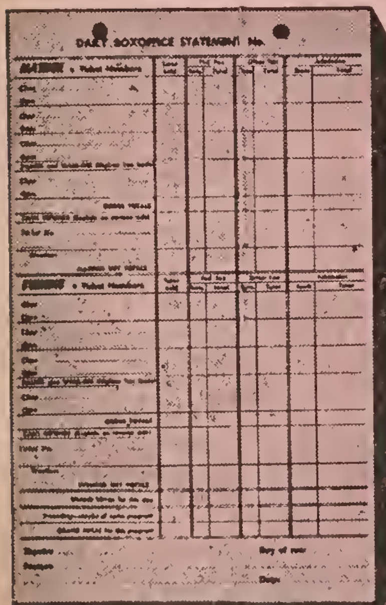
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: {Voucher Pads............30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.


DAILY BOXOFFICE STATEMENT No.

● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

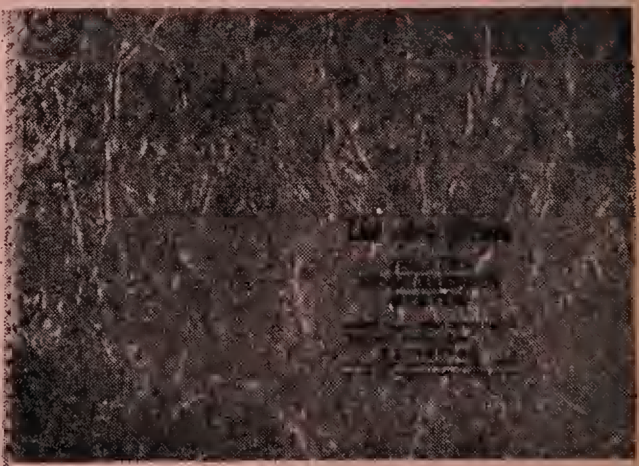
Price: 30c per pad

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.

● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.



Price: $1.75 per book (Sufficient for 52 weeks)

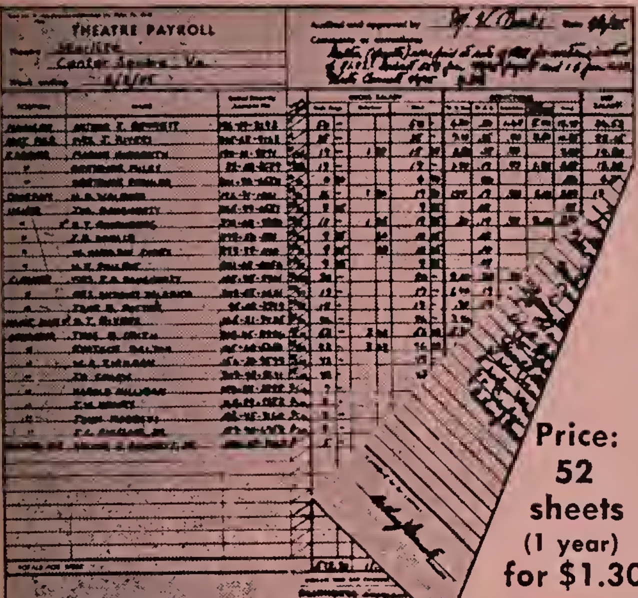
DESIGNED...PRODUCED...WAREHOUSED...and DELIVERED..
that is frankly restricted to current THEATRE SUBSCRIBERS

• *for EVERY THEATRE OPERATING NEED:*

PLUS SERVICE No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

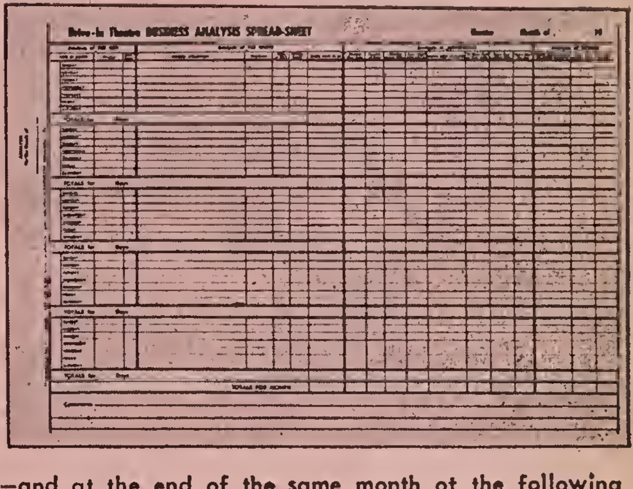
● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc. One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

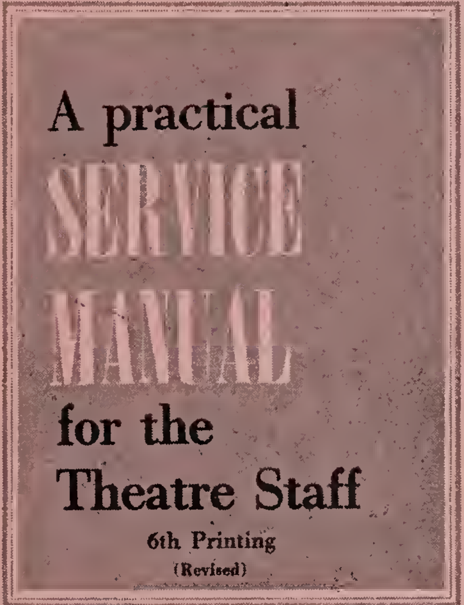
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

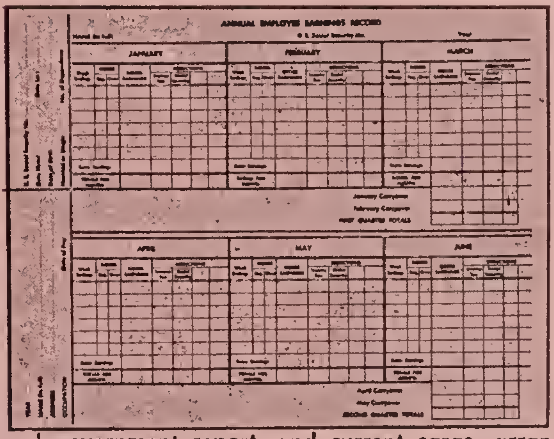
Price: 10c each


A practical
SERVICE
MANUAL
for the
Theatre Staff
6th Printing
(Revised)

PLUS SERVICE No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD

● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

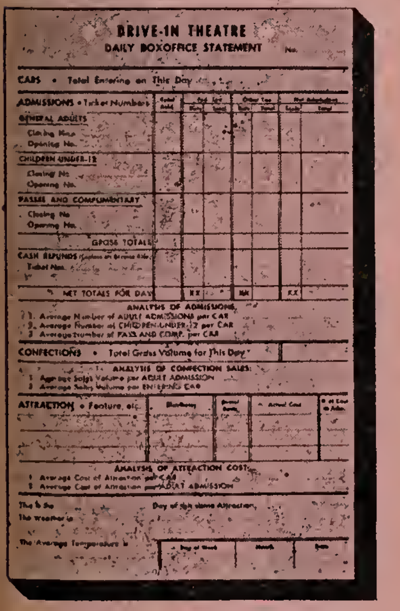
● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE DAILY BOXOFFICE STATEMENT

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit
BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit
BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book
BRIEF CASE (c)

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $5.00 each (Tax included)

Pocket-Size Date Book
BINDER (d)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

. at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service ONLY! Sample sheets without obligation.

MOTION PICTURE EXHIBITOR
246 N. Clarion St., Phila. 7, Pa.

1958-1959 Film Season
ANNUAL INDEX

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 ACCURSED, THE—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 AL CAPONE—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 ARSON FOR HIRE—MD-68m.—Steve Brodie. Lyn Thomas—4561 (2-25-59)—Routine lower half filler
BAT, THE—MD-80m.—Vincent Price, Agnes Moorhead—4617 (8-26-59)—Mystery for duallers
5907 BATTLE FLAME—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 BIG CIRCUS, THE—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 COSMIC MAN, THE—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U. S. A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 FACE OF FIRE—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 FRANKENSTEIN—1970—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 GIANT BEHEMOTH, THE—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 HOUSE ON HAUNTED HILL—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 JOHNNY ROCCO—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 JOY RIDE—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 KING OF THE WILD STALLIONS—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 LEGION OF THE DOOMED—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 LITTLEST HOBO. THE—D-77m.—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5826 QUEEN OF OUTER SPACE—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Eric Fleming—4513 (9-17-58)—Okay science fiction entry
5837 REVOLT IN THE BIG HOUSE—MD-79m.—Gene Evans. Arlene Hunter—4529 (11-12-58)—Good prison story
5910 SPEED CRAZY—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
SURRENDER, HELL—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 UNWED MOTHER—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5836 WOLF LARSEN—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

July THE REBEL SET—Gregg Palmer, Kathleen Crowley
WEB OF EVIDENCE—Van Johnson, Vera Miles

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
CALLING NORTH POLE—(CS; C)—Curt Jurgens, Dawn Addams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DADDY-'O'—MD-74m.—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)Well made horror entry—England
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m. (Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK BATALLION—MD-80m.—Don Kelly. Barbara Luna—4517 (10-1-58)—For the lower half
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The....................	A2	AA
Affairs of Julie, The...............		For.
Al Capone.......................	A3	AA
Alaskan Passage..................	B	Fox
Alias Jesse James.................	A1	UA
•All God's Children..............		WB
Alligator People, The............	A2	Fox
Anatomy of Love, The............		For.
Anatomy of a Murder..............	SC	Col.
Angry Hills, The..................	A3	MGM
Anna Lucasta.....................	A3	UA
Apache Territory..................	A1	Col.
Arson for Hire....................	A2	AA
As Young as We Are...............	A3	Par.
Ask Any Girl.....................	A3	MGM
•Atomic Submarine...............		AA
Attack of the Jungle Women......		Misc.
Auntie Mame.....................	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Barbarian and the Geisha, The	A1	Fox
Bat, The		AA
Battle Flame	A1	AA
•Battle of the Coral Sea		Col.
Beat Generation, The	B	MGM
Bell, Book and Candle	A3	Col.
Beloved Infidel		Fox
•Ben Hur		MGM
•Best of Everything, The		Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
Blob, The	A2	Par.
•Blonde in 402, The		UA
Blood Of Bataan		For.
Blood of the Vampire	B	UI
Blue Angel, The		Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Brain Eaters, The	A2	A-I
Bramble Bush, The		WB
Breath of Scandal, A		Par.
Buccaneer, The	A1	Par.
But Not for Me		Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Calling North Pole		AA
•Captain Buffalo		WB
Captain from Kopenick, The	A1	For.
•Career		Par,
•Cash McCall		WB
Cast A Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
Circus of Love		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Cool and The Crazy	A3	AI
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
•Counterplot		UA
Crawling Eye, The	A2	For.
Crime and Punishment U. S. A.	A3	AA
•Crimson Kimono, The		Col.
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Damn Yankees	A3	WB
Dangerous Exile	A1	For.
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc .
Day of the Outlaw	A3	UA
Decks Ran Red, The	A3	MGM
Desert Desperadoes		Misc.
Devil's Disciple, The	A2	UA.
Diary of Anne Frank	A1	Fox
•Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up The Ship	A3	Par.
Dragstrip Riot	B	AI
Dreaming Lips		For.

E

Eighth Day of the Week, The	B	For.
Elephant Gun		For.
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The		WB
Fearmakers, The	A2	UA

TO BE REVIEWED

DIARY OF A HIGH SCHOOL BRIDE—Anita Leigh
GHOST IN THE HOUSE—Hot Rod Gang
GHOST OF DRAGSTRIP HOLLOW—Jody Fair, Russ Bender
JAILBREAKERS, THE—Robert Hutton, Mary Castle
SIGN OF THE GLADIATOR—(CS; C)—Anita Ekberg, Georges Marchall

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ANATOMY OF A MURDER—D-160m.—James Stewart, Lee Remick—4601 (7-1-59)—Superior entertainment
314 **APACHE TERRITORY**—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319 **BELL, BOOK, AND CANDLE**—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
313 **GHOST OF THE CHINA SEA**—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR A HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
HAVE ROCKET, WILL TRAVEL—C-76m.—The Three Stooges, Anna Lisa—4609 (7-29-59)—Good bet for the kiddies
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
315 **KILL HER GENTLY**—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325 **LAST BLITZKRIEG, THE**—MD-84m—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316 **LAST HURRAH. THE**—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
LEGEND OF TOM DOOLEY—MD-79m.—Michael Landon, Jo Morrow—4601 (7-1-59)—Program meller based on popular folk song
321 **MAN INSIDE, THE**—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
MAN IN THE SADDLE—W-87m.—(RE)— Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
MIDDLE OF THE NIGHT—D-116m.—Kim Novak, Fredric March—4585 (5-20-59)—Absorbing drama has top names
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317 **MURDER REPORTED**—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
ON THE WATERFRONT—MD-108m.—(RE)— Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
SANTA FE—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC: DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 **TARAWA BEACHHEAD**—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
30 FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4613 (8-12-59)—Okay entry for the kiddies
329 **TWO-HEADED SPY. THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Sept. **THEY CAME TO CORDURA**—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin

COMING

BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRIMSON KIMONO, THE—Victoria Shaw. James Shigeta
FLYING FONTAINES, THE—(C)—Michael Callan, Evy Norlund
FRANZ LISZT STORY, THE—(CS; C)—Dirk Bogarde, Genevieve Page
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS (Super Dynamation; C)—Kerwin Mathews, Jo Morrow
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
SATAN'S BUCKET—(CS; C)—Cornel Wilde. Victoria Shaw
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
THOUSAND AND ONE ARABIAN NIGHTS—(TC)—UPA Cartoon feature
TINGLER, THE—Vincent Price, Judith Evelyn
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh
YESTERDAY'S ENEMY—Stanley Baker—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903 **DECKS RAN RED, THE**—D-83m.—James Mason. Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
902 **FOR THE FIRST TIME**—MU-92m.—(TR; TC)—Mario Lanza, Zsa Zsa Gabor—4617 (8-26-59)—Entertaining Mario Lanza entry
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderatelv entertaining
901 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4618 (8-26-59)—Cute comedy has names, mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905 **PARTY GIRL**—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack
SCAPEGOAT, THE—Alec Guinness, Botte Davis—4610 (7-29-59)-Interesting entry for art spots and some other situations—England
908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
904 **TORPEDO RUN**—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
906 **TUNNEL OF LOVE, THE**—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Sept. **TARZAN, THE APE MAN**—(C)—Denny Miller

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
GAZEBO, THE—Glenn Ford, Debbie Reynolds
GIRLS' TOWN—Mamie Van Doren, Mel Torme
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
HOUSE OF THE SEVEN HAWKS, THE—(CS; MC)—Robert Taylor, Nicole Maurey
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
LIBEL—Dirk Bogarde, Olivia DeHavilland—England
NEVER SO FEW—(CS; MC)—Frank Sinatra, Gina Lollobrigida
PLEASE DON'T EAT THE DAISIES—(CS; EC)—Doris Day, David Niven
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
WRECK OF THE MARY DEARE, THE—(CS; C)—Gary Cooper, Charlton Heston

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5804 **AS YOUNG AS WE ARE**—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
5801 **BLOB, THE**—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4618 (8-26-59)—Highly amusing
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY. THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5806 **HOUSEBOAT**—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5802 **I MARRIED A MONSTER FROM OUTER SPACE**—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T: VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—4602 (7-1-59)—Better than average horror meller—England
5803 **PARTY CRASHERS, THE**—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5819 **SHANE**—W-117m.—(TC)—(RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816 **STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5814 **TEMPEST**—MD-125m.—(TE: TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4614 (8-12-59)—Moderately interesting entry
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
5805 **WHEN HELL BROKE LOOSE**—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Oct. **CAREER**—Dean Martin, Shirley MacLaine
Oct. **JAYHAWKERS, THE**—(VV; TC)—Jeff Chandler, Nicole Maurey

COMING

BREATH OF SCANDAL, A—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
LI'L ABNER—(TC)—Peter Palmer, Leslie Parrish
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
835 **BARBARIAN AND THE GEISHA, THE**—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wide—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing. well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
832 **HARRY BLACK AND THE TIGER**—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
837 **IN LOVE AND WAR**—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS: DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
MIRACLE OF THE HILLS, THE—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy
909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, Imoudent comedy
RETURN OF THE FLY, THE—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—4606 (7-15-59)—Exploitable horror entry
842 **ROOTS OF HEAVEN, THE**—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly eutertaining, name-packed fun-fest

Fire Under Her Skin		For.
First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
•Five Gates To Hell		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Foxiest Girl in Paris		For.
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
•Franz Liszt Story, The		Col.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
•Ghost in the House		A1
Ghost of the China Sea	A1	Col.
•Ghost of Drag Strip Hollow		AI
Giant Behemoth, The	A2	AA
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl In The Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl With An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
•Girls' Town		MGM
Go, Johnny, Go		Misc.
Good Day for a Hanging	A1	Col.
Great Is My Country-		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri Gri		For.
Grisbi		For.
Guitars Of Love		For.
•Gulliver's Travels		Col.
Gun Fight At Dodge City	A2	UA
Gun Runners, The	A3	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen From Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is The Bride		For.
Harry Black and the Tiger	A3	Fox
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
Hell Squad	A2	A1
•Heller With A Gun		Par.
Hercules	A1	WB
Here Come The Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
High School Hellcats	A3	AI
Hole In The Head, A	A2	UA
Holiday for Lovers	A2	Fox
Home Before Dark	B	WB
•Home From The Hill		MGM
Hong Kong Confidential	A1	UA
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang		Fox
•Hound Dog Man	B	AI
Hound of the Baskervilles	A2	UA
•House of the Seven Hawks, The		MGM
Houseboat	A2	Par.
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI

I

I Married a Monster from Outer Space	A2	Par.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
•Ice Palace		WB
I'll Give My Life		Misc
Imitation Of Life	A3	U-I
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inspector Maigret	A3	For.
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started With A Kiss		MGM

J

•Jailbreakers, The		AI
•JayHawkers, The		Par.
John Paul Jones	A1	WB
Johnny Dark—RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

Kill Her Gently	A2	Col.
•Killers of Kilimanjaro		Col.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—Re	B	WB
Last Angry Man, The		Col.
Last Blitzkrieg	A2	Col.
Last Hurrah, The	A2	Col.
•Last Mile, The	B	UA
•Last Rookie, The		Fox
Last Train From Gun Hill	A2	Par.
Last Voyage, The		MGM
•Law and Disorder		For.
Law Is The Law, The	A2	For.
Leech, The		U-I
•Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Liane, Jungle Goddess	C	For.
•Libel		MGM
Light Touch, The	A1	U-I
•Li'l Abner		Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Littlest Hobo	A1	AA
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
•Look Back In Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love is My Profession	C	For.
Love Story, A		For.
Lovers of Paris	C	For.
Lucky Tim		For.

M

Machete	A3	UA
Mad Little Island		For.
Man in the Net	A2	UA
Man In the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
Man in the Raincoat	A2	For.
Man of the West	B	UA
•Man On A String		Col.
Man Upstairs, The		For.
•Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Menace in the Night	A1	UA
Middle of the Night	B	Col.
Milkmaid, The		For.
•Miracle, The	A2	WB
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
Money, Women and Guns	A1	UI
Monster on the Campus	A3	UI
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
•Mouse That Roared, The		Col.
Mugger, The	A3	UA
Mummy, The	A2	U-I
Murder By Contract	A3	Col.
Murder Reported	A2	Col.
Mustang	A1	UA
My Name Is Toxic		For.
My Uncle	A1	For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place To Land		Misc.
North by Northwest	A3	MGM
Nowhere To Go	A2	MGM
Nun's Story, The	A2	WB

O

•Odds Against Tomorrow		UA
Of Love and Lust	B	For.
•On the Beach		UA
On the Waterfront-Re	A2	Col.
•Once More With Feeling		Col.

902 **SHERIFF OF FRACTURED JAW**—C-103m.—CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

870 **STREETCAR NAMED DESIRE, A**—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

834 **VILLA**—MD-72m.—(CS: DC)—Rodolfo Hoyos. Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program

914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Oct. **BLUE ANGEL, THE**—(CS; DC)—Curt Jurgens, May Britt

COMING

BELOVED INFIDEL—(CS; DC)—Gregory Peck, Deborah Kerr
BEST OF EVERYTHING, THE—(CS; DC)—Joan Crawford, Stephen Boyd, James Mason, Hope Lange
CAN CAN—(TODD-AO)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier
CONDEMNED PATROL—Brett Halsey, Ziva Rodann
DOG OF FLANDERS, A—(CS; C)—David Ladd, Donald Crisp
FIVE GATES TO HELL—(CS)—Patricia Owens, Neville Brand
GIRL IN THE RED BIKINI, THE—(CS)—Mark Stevens, Joanne Dru
HOUND DOG MAN—(CS; DC)—Stuart Whitman, Carol Lynley, Fabian
JOURNEY TO THE CENTER OF THE EARTH, A—(CS; DC)—Pat Boone, Arlene Dahl
LAST ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
SEVEN THIEVES—(CS; DC)—Edward G. Robinson, May Britt
SINK THE BISMARK—Kenneth More, Dana Wynter—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Hecht-Hill-Lancaster

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England

ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac

FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)Programmer has angles—Pacemakers

FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program

GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry

GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch

GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates

HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap

HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue

HORSE SOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rackin-Mirisch

HORSE'S MOUTH. THE—C-96m—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, Marla Landi—4598 (6-17-59)—Fine filming of horror classic—Hammer—England

INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction

I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro

LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky

LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary

LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke

MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell

MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar

MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton

MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58) —For the lower half—Leeds—England

MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon

MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell

NAKED MAJA, THE—D-111m.—(TE: TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Honderson—4578 (4-22-59)—For the lower half—Vogue

SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster

SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker

SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch

TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

COMING FEATURES IN ORDER OF RELEASE

Sept. **TAKE A GIANT STEP**—Johnny Nash, Estelle Hemsley-Hecht, Hill, Lancaster
Sept. **INSIDE THE MAFIA**—Cameron Mitchell—Premium
Oct. **COUNTERPLOT**—Forrest Tucker, Allison Hayes—Odell
Oct. **TIMBUKTU**—Victor Mature, Yvonne De Carlo—Imperial
Oct. **WONDERFUL COUNTRY, THE**—(CS; TC)—Robert Mitchum, Julie London—MPL

COMING

BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
FUGITIVE KIND, THE—Marlow Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—Buster Crabbe, Judith Ames—Vogue
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
SUBWAY IN THE SKY—Van Johnson, Hildegarde Neff—English Made
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Brigitte Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5901 **BLOOD OF THE VAMPIRE**—MD-87m.—(EC)—Donald Woifit, Barbara Sheliey—4522 (10-15-58)—Horror on a grand scale—England
5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Caroi Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program ontry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Haywood—4579 (4-22-59)—interesting, suspenseful programmer—England
IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.
5921 **JOHNNY DARK**—MD-85m.—(TC)—(RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior import—England
5922 **MAN WITHOUT A STAR**—W-89m.—(TC)—RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5913 **MONEY, WOMEN AND GUNS**—W-80m.—(CS: EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5902 **MONSTER ON THE CAMPUS**—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror item—England
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
5911 **PERFECT FURLOUGH, THE**—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5906 **RESTLESS YEARS, THE**—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
SAPPHIRE—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England
5912 **SILENT ENEMY, THE**—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen In action—England
5917 **STEP DOWN TO TERROR**—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Named packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Oct. **PILLOW TALK**!(CS; C)—Rock Hudson, Doris Day

COMING

LEECH, THE—Colleen Gray, Grant Williams
OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mijanou Bardot
SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made
SPARTACUS—(TE; TC)—Kirk Douglas, Laurence Olivier

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
802 **DAMN YANKEES**—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
806 **ENCHANTED ISLAND**—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4618 (8-26-59)—Fascinating dramatization should have wide appeal
805 **FROM THE EARTH TO THE MOON**—D-100m.—(TC)—Joseph Cotton. Debra Paget—4531 (11-12-58)—interesting science fiction
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed In English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC)—(RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
807 **HOME BEFORE DARK**—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC)—(RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—English-made
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
804 **ONIONHEAD**—CD-110m.—Andy Griffith, Felicia Farr—4518—(10-1-58)—Entertaining service yarn
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne. Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
814 **STAR IS BORN, A**—D-154m.—(CS; TC)—!(RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average Interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4618 (8-26-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Sept. **LOOK BACK IN ANGER**—Richard Burton, Claire Bloom—England

COMING

ALL GOD'S CHILDREN—Rita Moreno, Mark Damon
BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CASH McCALL—(TC)—James Garner, Natalie Wood
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—Richard Burton, Carolyn Jones
MIRACLE, THE—(TE; TC)—Carroll Baker, Walter Slezak
SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
—30—Jack Webb, Nancy Valentine

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed In English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roach
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordincary Scotland Yard who-done-It—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
DANGEROUS EXILE,—MD-90m.—(VV; EC)—Louis Jourdan. Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different Import
JOSPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank

•One-Eyed Jacks		Par.
Onionhead	B	WB
Operations Dames	A3	A-I
•Operation Murder		UA
•Operation Petticoat		U-I
•Oregon Trail		Fox
•Our Man In Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	A1
Party Crashers, The	A2	Par.
Party Girl	B	MGM
Perfect Furlough, The	B	UI
Pier 5, Havana	A2	UA
•Pillow Talk		UI
Place In the Sun, A—RE	A2	Par.
Plan 9 From Outer Space		Misc.
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Premier May	A2	For.
Private's Affair, A	AI	Fox
•Private Lives of Adam and Eve, The		U-I

Q

Queen of Outer Space	B	AA
Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Rally Round the Flag, Boys	B	Fox
Reaching for the Stars		For.
•Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Restless Years, The	A2	U-I
Return Of The Fly, The	A2	Fox
Revolt In The Big House	A2	AA
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot In Juvenile Prison	B	UA
Road Racers	B	A-I
Room At the Top	B	For.
Room 43	B	For.
Roots, The		For.
Roots of Heaven, The	A3	Fox

S

Sad Horse, The	A1	Fox
Santa Fe—RE	A1	Col.
Sapphire		U-I
•Satan's Bucket		Col.
•Savage Innocents		Par.
Say One For Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands With the Devil	A2	UA
Shamless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff Of Fractured Jaw	A2	Fox
•Sign of the Gladiator		AI
Silent Enemy, The	A1	UI
Sink the Bismark		Fox
•Sinners of Paris		For.
Sins Of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets A Gun	A1	Fox
Snow Queen, The		U-I
•Solomon and Sheba		UA
•Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
Spartacus		U-I
•Speed Crazy	A3	AA
Spider, The	A2	AI

Stalag 17—Re	A2	Par.
Star Is Born, A—RE.	B	WB
Step Down to Terror	A2	UI
Stranger In My Arms, A	A2	UI
Street Car Named Desire, A-RE.	B	Fox
•Subway in the Sky		UA
Submarine Seahawk	A1	AI
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
•Summer Place, A		WB
Surrender Hell		AA

T

T-Bird Gang		Misc.
•Tall Story		WB
•Take A Giant Step		UA
Tamango		For.
Tank Battalion	B	AI
Tank Commandoes	A3	AI
Tarawa Beachead	A2	Col.
•Tarzan, The Ape Man		MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Caveman	A2	AI
Teenagers from Outer Space	A2	WB
Tempest,	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
•They Came to Cordura	A3	Col.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock		Col.
This Earth Is Mine	A3	UI
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
Three Men In A Boat	A3	For.
—30—		WB
Thunder In The Sun	A2	Par.
Tides of Passion		For.
Tia Juana After Midnight		Misc.
•Timbucktu		UA
•Time Machine, The		MGM
Tingler, The		Col.
Tokyo After Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth About Women, The		For.
Tunnel of Love, The	B	MGM
Two Headed Spy	A2	Col.

U

Uncle Tom's Cabin—RE.		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
Villa	A2	Fox
•Visit to a Small Planet, A		Par.

W

Warlock	A2	Fox
Watusi	A1	MGM
•Web of Evidence		AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
Windom's Way	A2	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Woman Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
•Wonderful Country, The		UA
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
•Yesterday's Enemy		Col.
Young Captives, The	B	Par.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis
FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Unl
FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental
GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner
GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO
HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable Import—Dubbed in English—Janus
HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Melina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler
LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.
INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly Interesting mystery—Titles—Lopert
LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental
LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int
LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing Import—Titles—Continental
MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute Import for art and specialty spots—Titles—Kingsley
MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialy houses—Dubbed In English—Ellis
MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental
MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—English dubbed or titles—Continental
POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert
PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
SINNERS OF PARIS—MD-80m.—Charles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis
TAMANGO—MD-102m—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach
TIDES OF PASSION—D-86m.—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus
WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent Import for art houses—Titles—Kingsley-Int.
WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NTA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros-Int.
CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President
CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining Import—Titles—DCA
CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art spots—Titles—DCA
DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President
LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed In English—DCA
LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed In English—Grand Prize
REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President
THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP.-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michel Simon—4619 (8-26-59)—For the art spots—English titles—Kassler
MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—Engish titles—Ellis
SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed In English—Screenorama.
TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 -59)—Okay import for specialty spots—Titles—Harrison

MEXICAN

ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm
GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GIRLS, INC.—NOV.-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study in sexual aberrations—Joseph Brenner
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

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The Shorts Parade

1958-59 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS (3)

3441	(Dec.) Wonders of Puerto Rico	G	20m.	4563

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.) Sweet and Hot	F	17m.	4539
3402	(Oct.) Flying Saucer Daffy	G	17m.	4539
3403	(Dec.) Oil's Well That Ends Well	F	17m.	4567
3404	(Feb.) Triple Crossed	F	17m.	4567
3405	(June) Sappy Bull Fighters			

ONE REEL

MAGOOS (10)

(Technicolor)

3751	(Sept.) Magoo's Cruise	E	6m.	4539
3752	(Oct.) Love Comes To Magoo	G	6m.	4539
3753	(Nov.) Gumshoe Magoo	E	6m.	4564
3754	(Jan.) Bwana Magoo	G	6m.	4568
3755	(Mar.) Magoo's Homecoming	G	6m.	4599
3756	(Apr) Merry Minstrel Magoo	G	6m.	4599
3757	(May) Magoo's Lodge Brother	G	6m.	4607
3758	(July) Terror Faces Magoo	G	6m.	4615

HAM AND HATTIE CARTOONS (2)

(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m.	4540
3512	(Jan.) Picnics Are Fun	E	7m.	4564

WORLD OF SPORTS (10)

3801	(Sept.) Aqua-Rama	G	9m.	4540
3802	(Oct.) Rasslin' Ref'	F	9m.	4540
3803	(Dec.) Sportsmen's Paradise	G	9m.	4564
3804	(Feb.) Aquatic Carnival	F	9m.	4568
3805	(Apr.) Racquet Magic	G	9m.	4615
3806	(June) Jungle Adventure	G	10m.	4615

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

3421	Happy Go Wacky	F	16½in.	3225
3422	Trapped By A Blonde	F	16m.	2643
3423	The Awful Sleuth	G	16m.	3072
3424	The Mayor's Husband	F	16m.	1812
3425	Perfectly Dismated			
3426	Woowoo Blues	G	16m.	3119
3431	Two Roaming Champs	F	16½m.	2964
3432	Andy Plays Hookey	F	18m.	2112
3433	Off Again, On Again	F	16m.	1685
3434	Farmer For A Day	F	18m.	1363
3435	Wine, Woman And Song	F	16m.	3056
3436	Spook To Me	F	17m.	1871

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP.	170
	Captain Videa	G	15EP.	3209
	Tex Granger	G	15EP.	2369
3160	Midnight Rider Of The Plains		15EP.	

COLOR FAVORITES CARTOONS

(Technicolor)

3601	Gerald McBoing Boing	E	6½m.	2998
3602	Flora	G	6m.	2352
3603	Kitty Caddy	F	6m.	2287
3604	Willie The Kid	E	7m.	3311
3605	Short Snorts On Sports	F	6½m.	2422
3606	Rooty Toot Toot	E	8m.	3266
3607	Bon Bon Parade	G	8m.	2375
3608	The Emperor's New Clothes	G	7m.	3527
3609	The Untrained Seal	F	7m.	2436
3610	Little Boy With A Big Horn	E	7m.	3490
3611	The Egg Hunt	F	7m.	537
3612	Madeline	E	7m.	3418
3613	Novelty Shop	G	7m.	4607
3614	Christopher Crumpet	G	7m.	3562
3615	Poor Elmer			

CANDID MICROPHONES

3551	Number 3, Series 5	F	10m.	3473
3552	Number 4, Series 5	F	10m.	3527
3553	Number 5, Series 5	F	10m.	3562
3554		F	10m.	3631
3555		F	10m.	3676

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m.	3418
3952	Jungle Monarchs	F	10m.	3473
3953	Greyhound Capers	F	9m.	3585
3954	The Three Big Bears	F	7m.	3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m.	2557
3852	A Lass In Alaska	F	10½m.	2497
3853	Aren't We All	F	10½m.	2328
3854	Magic Stone	G	10m.	1820
3855	Babies By Bannister			

MGM

REISSUES

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

C-31	Jerry's Diary	G	7m.	2734
C-32	Slicked-Up-Pup	E	6m.	3167
C-33	Nitwit Kitty	G	7m.	3167
C-34	Cat Napping	G	7m.	3194
C-35	The Flying Cat	G	7m.	3154
C-36	The Duck Doctor	G	7m.	3172
C-37	The Two Mousketeers	E	7m.	3200
C-38	Smitten Kitten	G	8m.	3259
C-39	Triplet Trouble	G	7m.	3167
C-40	Little Runaway	G	7m.	3177
C-41	Fit To Be Tied	G	7m.	3235
C-42	Push-Button Kitty	G	7m.	3279
W-61	Cruise Cat	G	7m.	3387
W-62	The Doghouse	G	7m.	3392
W-63	The Missing Mouse	E	7m.	3418
W-64	Jerry and Jumbo	G	7m.	3458
W-65	Johann Mouse	E	7m.	3465
W-66	That's My Pop	G	7m.	3519
W-67	Car Of Tomorrow	E	7m.	3136
W-68	Magical Maestro	F	7m.	3200
W-69	One Cob's Family	E	8m.	3164
W-70	Rock-A-Bye Bear	F	7m.	3333
W-71	Cabollera Droopey	F	7m.	3342
W-72	Little Johnny Jet	G	7m.	3499
W-73	TV Of Tomorrow	E	7m.	3534
W-74	Droopy's Double Trouble	G	7m.	3129
W-75	Little Wisequacker	G	7m.	3402
W-76	Busybody Bear	G	7m.	3418
W-77	Barneys' Hungry Cousin	F	7m.	3425
W-78	Cobs and Robbers	F	7m.	3488

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

		VistaVision Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1	(Nov. 15)	Boo Bop	G	7m. 4431
B17-2	(Jan. 24)	Heir Restorer	F	6m. 4463
B17-3	(Feb. 28)	Spook and Span	F	6m. 4475
B17-4	(Apr. 25)	Ghost Writers	F	7m. 4467
B17-5	(May 2)	Which Is Witch	F	6m. 4512
B17-6	(Sept.)	Good Scream Fun	G	7m. 4532
B-18-1	(Jan.)	Doing What's Fright	F	6m. 4580
B18-2	(Mar.)	Down To Mirth	G	7m. 4599
B18-3	(June)	Not Ghoulty	G	9m. 4631
B18-4	(July)	Casper's Birthday Party		

HERMAN AND CATNIP (4)

H18-1	(Jan.)	Owly To Bed	F	6m. 4599
H18-2	(Feb.)	Felineous Assault	G	6m. 4580
H18-3	(Apr.)	Fun on Furlough	F	6m. 4599

NOVELTOONS (6)
(Technicolor)

P18-1	(Oct.)	Stork Raving Mad	G	6m. 4540
P18-2	(Dec.)	Dawg Gawn	F	6m. 4599
P18-3	(Jan.)	Animal Fair	F	6m. 4580
P18-4	(Apr.)	Houndabout	G	7m. 4599
P18-5	(May)	Huey's Father's Day	F	6m. 4631

MODERN MADCAPS (6)

M18-1	(Nov.)	Right Off The Bat	G	7m. 4539
M18-2	(Feb.)	Fit To Be Toyed	G	7m. 4583
M18-3	(Mar.)	La Petite Parade	G	8m. 4599
M18-4	(June)	Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.)	Talking Horse Sense		

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E18-1	Quick On The Vigor	G	7m. 2953
E18-2	Riot In Rhythm	F	7m. 2975
E18-3	Farmer and The Belle	G	7m. 3004
E18-4	Vacation With Play	G	7m. 3005
E18-5	Thrill Of Fair	G	7m. 3056
E18-6	Alpine For You	G	7m. 3080

CARTOON CHAMPIONS

S18-1	Voice Of The Turkey	F	6m. 2975
S18-2	Party Smarty	F	7m. 3129
S18-3	Case Of The Cockeyed Canary	G	7m. 3448
S18-4	Feast and Furious	G	6m. 3448
S18-5	Starting From Hatch	G	7m. 3483
S18-6	Winner By A Hare	F	6m. 3499
S18-7	Boo Hoo Baby	G	8m. 3035
S18-8	Casper Comes To Clown	G	7m. 3154
S18-9	Casper Takes A Bow Wow	F	7m. 3209
S18-10	Ghost Of The Town	G	7m. 3285
S18-11	Mice Capades	G	7m. 3410
S18-12	Of Mice And Magic	F	7m. 3491
S18-13	Herman The Cartoonist	F	7m. 3519
S18-14	Drinks On The Mouse	F	7m. 3585

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE
MOVIETON ADVENTURES
(Color)

7801	(Jan.)	High Divers and Dolls	F	8m. 4463
7802	(Feb.)	The Jumping Horse	G	9m. 4463
7803	(Mar.)	Wild Race For Glory	G	9m. 4463
7804	(Apr.)	Transcontinental	F	9m. 4463
7806	(Mar.)	Fortress Formosa	G	9m. 4475
7807	(June)	Inside Poland Today	G	10m. 4512
7808	(July)	Snow Fun In College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552
7811	(Oct.)	Blue Water Sports	G	9m. 4568
7812	(Nov.)	Undersea Adventure	G	10m. 4568
7813	(Dec.)	Fireworks For Freedom	G	10m. 4568
7901	(Jan.)	Stairway To The Andes	G	9m. 4631
	(Feb.)	Football Roundup	F	10m. 4568
7903	(Mar.)	Swedish Air Jets Zoom	G	9m. 4591
7902	(Feb.)	Basketball's Aces in Action	F	10m. 4591
7094	(Apr.)	Whirlybirds and Thunderbirds	G	10m. 4631

TWO REEL
CINEMASCOPE SPECIALS

7805	(Jan.)	Queen Elizabeth Hailed By U. S. And Canada	G	15m. 4463
	(Aug.)	Royal River	G	20m. 4631

SPECIAL

7350	(May)	Colorful Caurtship (DC)	G	15m. 4532
7351	(June)	Fishermen Of Skeleton Coast		

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801	(Jan.)	Springtime For Clobber	F	6m. 4463
5802	(Feb.)	It's A Living	F	6m. 4463
5803	(Mar.)	Gaston's Baby	F	6m. 4463
5804	(Apr.)	The Juggler of Our Lady	E	9m. 4423
5805	(May)	Gaston, Go Home!	F	6m. 4491
5806	(June)	Dustcap Doormat	F	6m. 4491
5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
3811	(Nov.)	Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.)	Sidney's Family Tree	E	6m. 4567
5901	(Jan.)	Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.)	Tale Of A Dog	F	6m. 4567
5903	(Mar.)	Another Day For Doormot	F	6m. 4615
5904	(Apr.)	The Flamboyant Arms	F	6m. 4615
5905	(May)	Fooffle's Train Ride	F	6m. 4615
5906	(June)	Gaston's Mama Lisa	F	6m. 4615
5907	(July)	The Minute and ½ Man	G	7m. 4631

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goosie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool		

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( )	Island Empire	G	18m. 4591
3902	( )	Venice Of The East	G	18m. 4631

ONE REEL
COLOR PARADES (8)

3971	(Nov.)	Venezuela Holiday	G	9m. 4540
3972	(Dec.)	Down The Magdalena	F	10m. 4540
3973	(Jan.)	Round-Up Land	G	9m. 4544
3974	(Mar.)	Safari City	G	9m. 4564
3975	(April)	Travel Tips	F	8m. 4591
3976	(June)	Land Of The Maya	F	9m. 4575
3977	(July)	Below The Keys	G	9m. 4615
3978	(Aug.)	Rood To The Clouds	F	9m. 4631

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.)	Jittery Jester	G	6m. 4539
3912	(Dec.)	Little Televillain	F	7m. 4539
3913	(Jan.)	Truant Student	G	6m. 4544
3914	(Feb.)	Robinson Gruesome	F	6m. 4564
3915	(Mar.)	Tomcat Combat	F	6m. 4580
3916	(April)	Yukon Have It	F	7m. 4599
3917	(April)	Log Jammed	F	7m. 4599
3918	(May)	Panhandle Scandal	F	6m. 4631
3919	(June)	Bee Bopped	G	6m. 4615
3920	(July)	Woodpecker In The Moon		
3921	(Aug.)	The Tee Bird	G	6m. 4615

VARIETY VIEWS

3891	(Jan. 20)	Barnyard Frolics	F	9m. 4436
3892	(Feb. 24)	Between The Continents	F	9m. 4495
3893	(Mar. 31)	Cycle Mania	G	9m. 4512
3894	(Sept.)	Tragedy, U. S. A.	E	9m. 4532
3895	(Oct.)	Up and Over	F	9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

3931	Termites From Mars	G	6m. 3459
3932	What's Sweepin'	F	6m. 3459
3933	Buccaneer Woodpecker	F	6m. 3499
3934	Operation Sawdust	F	6m. 3562
3935	Wrestling Wrecks	F	6m. 3562
3936	Belle Boys	F	6m. 3603

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6721	(Nov.)	Pre-Hysterical Hare	G	7m. 4539
6722	(Jan.)	Boton Bunny	F	7m. 4583
6723	(Feb.)	Hare-Avian Nights	F	7m. 4583
6724	(Apr.)	Apes Of Wrath	G	7m. 4583
6725	(June)	Backwoods Bunny	G	7m. 4591
6726	(Aug.)	Wild and Wooly Hare	G	7m. 4607

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5701	(Nov. 16)	Mouse-Toke Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4)	Don't Axe Me	F	7m. 4431
5704	(Jan. 18)	Tortilla Flaps	F	7m. 4432
5705	(Feb. 22)	A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8)	Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12)	Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26)	A Waggily Tale	G	7m. 4475
5709	(May 10)	Feather Bluster	G	7m. 4475
5710	(June 28)	To Itch His Own	F	7m. 4512
5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker	F	7m. 4532
6701	(Nov.)	Gospher Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.)	Cat Feud	F	6m. 4564
6704	(Jan.)	Mouse Placed Kitten	G	7m. 4584
6705	(Feb.)	China Jones	G	7m. 4583
6706	(Mar.)	Trick Or Tweet	F	7m. 4584
6707	(Apr.)	The Mouse That Jock Built	G	7m. 4591
6708	(Moy)	Hot Rod and Reel	F	7m. 4591
6709	(May)	Mut In A Rut	G	7m. 4591
6710	(June)	Really Scent	F	7m. 4591
6711	(July)	Mexicali Shmoes	F	7m. 4607
6712	(July)	Tweet and Lovely	G	7m. 4607
6713	(Aug.)	Cat's Paw	F	6m. 4607
6714	(Aug.)	Here Todoy, Gone Tamale		

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quockers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collored	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2890
6310	Scent-Imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Eorly To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holidoy (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Grand Canyon (CS;TC) (Bu-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	E	30m. 4563
I Went To Britain (C) (Schoenfeld)	E	22m. 4599
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Patterson vs Johansson Fight (UA)	E	17m. 4607
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
Wales (BV-Disney) (CS;TC)	G	25m. 4532

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5810	Natchez Trail	Sept.
5813	Joy Ride	Oct.
5822	Unwed Mother	Oct.
5826	Queen Of Outer Space	Sept.
5831	Legion Of The Doomed	Sept.
5836	Wolf Larsen	Oct.
5837	Revolt In The Big House	Nov.
5839	Johnny Rocco	Dec.
5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson For Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
	Surrender Hell	July
	The Bat	Aug.

Columbia

310	Me and The Colonel	Oct.
311	The Whole Truth	Sept.
312	She Played With Fire	Sept.
313	Ghost Of The China Sea	Sept.
314	Apache Territory	Oct.
315	Kill Her Gently	Oct.
316	The Last Hurrah	Nov.
317	Murder Reported	Nov.
318	Tarawa Beachhead	Nov.
319	Bell, Book and Candle	Jan.
320	The Seventh Voyage Of Sinbad	Dec.
321	The Man Inside	Dec.
322	Murder By Contract	Dec.
323	Good Day For A Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman From Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On The Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face Of A Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
	Man In The Saddle—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
	Santa Fe—RE	May
	Middle of the Night	July
	Anatomy of A Murder	July
	Legend of Tom Dooley	July
	30 Ft. Bride of Cancy Rock	Aug.
	Have Rocket, Will Travel	Aug.

MGM

901	Cat On A Hot Tin Roof	Sept.
902	Dunkirk	Sept.
903	The Decks Ran Red	Oct.
904	Torpedo Run	Oct.
905	Party Girl	Nov.
906	Tunnel Of Love	Nov.
825	Gigi	Dec.
907	tom thumb	Dec.
908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man Into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watusi	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
	Tarzan the Ape Man	Sept.
	For the First Time	Sept.
	It Started With A Kiss	Sept.

Paramount

5801	The Blob	Oct.
5802	I Married A Monster From Outer Space	Oct.
5803	The Party Crashers	Sept.
5804	As Young As We Are	Sept.
5805	When Hell Broke Loose	Nov.
5806	Houseboat	Nov.
5807	The Hot Angel	Dec.
5808	The Geisha Boy	Dec.
5809	The Buccaneer	Jan.
5810	Tokyo After Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place In the Sun-Re	Feb.
R5816	Stalag 17-Re	Feb.
5817	Thunder In the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up The Ship	July
5821	Last Train From Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
5901	The Kind of Woman	Sept.
5903	But Not For Me	Oct.
5904	The Jay Hawkers	Oct.

20th-Fox

832	Harry Black and The Tiger	Sept.
833	The Hunters	Sept.
834	Villa	Oct.
835	The Barbarian and The Geisha	Oct.
836	Thundering Jets	....
837	In Love and War	Nov.
839	Mardi Gras	Nov.
841	A Nice Little Bank That Should Be Robbed	Dec.
842	Roots Of Heaven	Dec
843	Frontier Gun	Dec.
864	The Mark Of Zorro (Reissue)	Nov.
901	The Inn Of The Sixth Happiness	Dec.
902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets A Gun	Jan.
904	Rally Round The Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
917	Woman Obsessed	May
918	Say One For Me	June
919	The Man Who Understood Women	
920	Here Come the Jets	June
921	The Son Of Robin Hood	July
922	South Pacific	July
	Holiday For Lovers	July
	The Miracle of the Hills	July
	The Diary of Anne Frank	
	Blue Denim	Aug.
	A Private's Affair	Aug.
	The Return of the Fly	Aug.
	Alligator People	Aug.
	The Oregon Trail	Sept.

United Artists

Big Country	Oct.
Man Of The West	Oct.
Fearmakers	Oct.
Menace In The Night	Oct.
Hong Kong Confidential	Oct.
I Want To Live	Jan.
The Muggers	Nov.
Ten Days To Tulara	Nov.
Lost Missile	Dec.
Machete	Dec.
Horse's Mouth	Jan.
Guns, Girls and Gangsters	Jan.
Escort West	Jan.
The Last Mile	Jan.
Separate Tables	Feb.
Anna Lucasta	Feb.
The Great St. Louis Bank Robbery	Feb.
Lonley Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot In Juvenile Prison	April
Ten Seconds To Hell	Apri
The Man In The Net	May
Gunfight At Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound Of The Baskervilles	June
Shake Hands With The Devil	June
The Horse Soldiers	July
Day Of The Outlaw	July
The Devil's Disciple	July
A Hole In The Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast A Long Shadow	Sept.
Take A Giant Step	Sept.
Inside the Mafia	Sept.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.

Universal

5901	Blood Of The Vampire	Nov.
5902	Monster On The Campus	Nov.
5903	The Light Touch	Nov.
5904	Bend Of The River (Reissue)	Nov.
5905	The World In His Arms (Reissue)	Dec.
5906	The Restless Years	Dec.
5907	Appointment With A Shadow	Dec.
5908	The Mark Of The Hawk	Dec.
5909	Mississippi Gambler (Reissue)	Dec.
5910	Up Front (Reissue)	Dec.
5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger In My Arms	Feb.
5915	No Name On the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild And The Innocent	May
5920	Floods Of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without A Star—RE	May
5923	The Mummy	June
5924	Curse Of The Undead	June
5925	This Earth Is Mine	July
5926	Born To Be Loved	Aug.

Warners

801	Wind Across The Everglades	Sept.
802	Damn Yankees	Sept.
803	The Old Man and The Sea	Oct.
804	Onionhead	Oct.
805	From The Earth To The Moon	Nov.
806	Enchanted Island	Nov.
807	Home Before Dark	Nov.
808	Auntie Mame	Dec.
809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy-Re	Mar.
812	Land of the Pharaohs-Re	Mar.
813	Rio Bravo	April
814	A Star Is Born—Re	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, The Fire Monster	June
820	Teenagers From Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept
902	Look Back In Anger	Sept.
903	The FBI Story	Oct

ALPHABETICAL GUIDE

(Continued from page 4632)

Truth About Women, The—100m.—For 4563
Tunnel Of Love, The—98m.—MGM ..4521
Two-Headed Spy, The—93m.—Col. ...4546

U

Uncle Tom's Cabin—93m.—RE.—Misc. 4539
Unwed Mother—74m.—AA 4533
Up Front—91m.—U-I—RE 4510
Up Periscope—111m.—WB 4559
Up The Creek—83m.—For. 4538

V

Verboten—87m.—Misc. 4571
Villa—72m.—Fox 4514

W

Warlock—121m.—Fox. 4574
Watusi—85m.—MGM 4578
Westbound—72m.—WB 4571
When Hell Broke Loose—78m.—Par. ..4526
What Price Murder—105m.—For. 4538
Whole Truth, The—84m.—Col. 4506
Wild And The Innocent, The—84m.—U-I 4566
Wind Across The Everglades—93m.—WB 4510
Windom's Way—108m.—For. 45243
Witches of Salem—140m.—For. 4555
Wolf Larsen—83m.—AA 4529
Woman Eater, The—70m.—Col. 4597
Woman Obsessed—103m.—Fox 4594
Women Are Weak—95m.—For 4611
World In His Arms, The—104m.—U-I—RE. 4510
World, The Flesh And The Devil, The—95m.—MGM. 4573

Y

Yellowstone Kelly—91m.—WB 4618
Young Captives, The—61m.—Par. ..4558
Young Land, The—89m.—Col. 4577
Young Philadelphians, The—136m.—WB 4582
Your Past Is Showing—87m.—For. 4511

THREE MEN IN A BOAT

(Continued from page 4619)

Gregg and Vernon Harris, based on the novel by Jerome K. Jerome.

Ad Lines: "Jerome K. Jerome's Classic Comedy Is Full of Fun"; "A Humorous Journey Into The Past."

MISCELLANEOUS

Attack Of The Jungle Women

Documentary 72m

Barjul International
(Eastman Color)

Estimate: Okay lower half exploitation entry.

Credits: Produced by A. R. Milton; directed by Joseph R. Juliano.

Story: A highway connecting South America and North America is stymied by two tribes of Panamanian Indians who refuse to let the road go through their territory. Officials seek the aid of explorers Mr. and Mrs. William Phillips to placate one tribe, while Tom Guardia and several others attempt to contact the other. Phillips is successful after visiting his tribe and helping them over a siege of sickness among the children. Guardia and his men are held prisoner by the other tribe, after which they are released so that they can rendezvous with Phillips. The U.S. Rescue Service sends out its helicopters to try and locate the explorers. Guardia and his men are attacked by the treacherous natives, killed, and beheaded. Phillips is rescued and the road can continue through the area controlled by one tribe.

X-Ray: This staged documentary is interesting and attention-holding, and contains a number of angles that can be exploited, such as never-photographed natives, barebosomed women, beautiful countryside, the savagery of the jungle, etc. It can serve as either a lower half programmer or as an exploitation entry. The photography in color is okay, and direction and production are adequate. It was written by John David.

Ad Lines: "Stark . . . Shocking . . . True"; "Untamed Women Without Morals or Mercy."

High School Big Shot

Melodrama 63m

Sparta

Estimate: Lower half entry for teen trade.

Cast: Tom Pittman, Virginia Aldridge, Howard Viet, Malcolm Atterbury, Stanley Adams. Produced by Stan Bickman; written and directed by Joel Rapp.

Story: Tom Pittman is unpopular at school because of his high I.Q. and is neglected at home by his weak and alcoholic father. He is easy prey for campus vamp Virginia Aldridge, who pretends an interest in him so that he will write her term paper. This riles her regular boy friend, burly Howard Viet. Caught cheating by their professor, Aldridge tells Pittman he can only hold her affections by offering her riches. He plans a robbery of the shipping office where he works part time, enlisting the aid of some professional crooks, who are amazed at his genius. Aldridge, however, learning from Pittman of his plans, plots a double cross with Viet. Police also learn of the project which ends in tragedy, with a number of the boys killed and the rest jailed.

X-Ray: This inept, inexpensive meller with an unknown cast has only the performance by Tom Pittman to distinguish it, along with a title that might prove exploitable and attract the teen-agers. It is, however, not the type of film one might expect from the title. There is nothing censorable in the picture, which is pretty trite as crime films go. The photography is passable, as is the sound, but it is a far cry from the average studio production.

Ad Lines: "The Kid Who Showed The Big Time How"; "Personal Longings and Temptations Led Him To Attempt The Perfect Crime."

T-Bird Gang

Melodrama 62m

Sparta

Estimate: For the duallers.

Casts Ed Nelson, John Brinkley, Pat George, Beach Dickerson, Tony Miller. Produced by Stan Bickman; directed by Richard Harbinger.

Story: John Brinkley, cooperating with the police in order to avenge his father's death at the hands of the T-Bird Gang, joins the gang headed by Ed Nelson. He is forced to cooperate with gang activities in order to prove his loyalty. However, he manages to tip off the police to a big warehouse job. He is about to be shot by Nelson when the police arrive. Another member of the gang turns on Nelson and kills him before they are rounded up.

X-Ray: This little study in crime by a youthful syndicate follows the pattern of most films of its type, but has its moments of suspense and technical innovations. For instance, a carefully planned robbery is pulled off in detail in almost ballet-like style to off-screen jazz accompaniment. Acting by the cast of unknown players is passable, with Nelson and Brinkley outstanding. The photography is satisfactory, but the production shows corner-cutting economies. There is nothing censorable in the proceedings. This was written by John Brinkley and Tony Miller. The film shows that director Harbinger has not been afraid to experiment.

Ad Lines: "An Organized Youthful Crime Syndicate"; "The One Year Out Of High School Crowd—Fast Cars, Girls, No Place To Go."

The Shorts Parade

TWO REEL

CINEMASCOPE COLOR TOPICAL

ROYAL RIVER. 20th-Fox CinemaScope Special. 20m. In DeLuxe Color, this traces the journey of Queen Elizabeth II and Prince Philip to Canada and the U.S. in conjunction with the opening of the St. Lawrence Seaway project. There are scenes of the Royal Yacht Britannia; President Eisenhower, vice-president Nixon, Canadian Prime Minister John Diefenbaker, New York State Governor Rockefeller, etc. Made by the National Film Board of Canada this is similar to previously released newsreel footage; but enhanced by the wide screen and color. It is being released in a longer version in Canada, the United Kingdom and other Commonwealth countries. GOOD.

CINEMASCOPE COLOR TRAVEL

VENICE OF THE EAST. Universal-Int. Special in Color. 18m. This is a pictorial glimpse of Bangkok, capital of Thailand, with stress laid on the contrast between the ancient and the modern. It is at once an old city and a new city, and the people and the customs in it vary as much as does the architecture. Progress is gradually burying an ancient culture. GOOD.

ONE REEL

CINEMASCOPE COLOR CARTOON

THE MINUTE AND A HALF MAN. 20th-Fox CinemaScope Terrytoons. 7m. A little fellow gets mixed up with the Minute Men and promptly gets everything fouled up; but he becomes a hero when he scares away all the Redcoats. GOOD. (5907).

COLOR CARTOONS

HUEY'S FATHER'S DAY. Paramount Noveltons. 6m. Baby Huey, the well-meaning little duck, decides to give his father a wonderful Father's Day and what happens shouldn't happen to any proud father even if he is just a duck. Pop winds up in the hospital swathed in bandages. He has a relapse when his undiscouraged offspring promises him another wonderful day on his birthday. FAIR. (P18-5).

NOT GHOULTY. Paramount Casper Cartoons. 7m. Casper gets into trouble with his fellow ghosts to the point where he is prosecuted for breaking the "ghostly laws" since he will not scare people. He realizes that if he doesn't do something drastic to regain his ghostly powers, he will lose all his friends. He invades a meeting of ghosts who are planning a scare campaign disguised as a man, lets them have a dose of their own medicine, thereby, regaining his standing in the ectoplasm society. GOOD. (B18-3).

PANHANDLE SCANDAL. Universal-Int. Walter Lantz Color Cartunes. 6m. Woody is the town marshal. A local badman tries to shoot up the town and get the best of Woody, but the slick woodpecker out-tricks the gunman and restores peace to Panhandle. FAIR. (3918).

CINEMASCOPE COLOR NOVELTIES

STAIRWAY TO THE ANDES. 20th-Fox Movietone Adventure. 9m. In CinemaScope and Technicolor this is a photo story of the countries and peoples adjacent to the Andes mountains, with central interest focused on Peru. The subject occupies itself with a comparison of the ancient and the modern in both living and architecture with plenty of footage on terrace mining. GOOD. (7901).

WHIRLYBIRDS AND THUNDERBIRDS. 20th-Fox Movietone Adventure. 10m. In CinemaScope and Technicolor, this shows experiments the Department of Defense is making with helicopters; and then goes into the precision flying of the famed Thunderbird team of four jets, whose amazing maneuvers have been demonstrated to many nations. GOOD. (7904).

COLOR TRAVEL

ROAD TO THE CLOUDS. U-I-Color Parade. 9m. In Vistarama and Eastman Color, this concerns the building of a road through New Guinea where the natives in each area work on their own sections. Australian government engineers help with the planning as natives provide labor and material. Shown, too, are some of the other benefits the natives receive from the government. FAIR. (3978).

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

ALPHABETICAL GUIDE TO 439 Features Reviewed

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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

CONTINUED EXPANSION has created openings for experienced and responsible managers for drive-ins and indoors. Send resume to Personnel Director, **SMITH MANAGEMENT COMPANY, 480 Baylston St., Bostan 16, Mass.** (819)

MANAGER OR ASSISTANT Available. 12 years experience indoor and drive-in theatres. Single, sober, reliable. Contact **DON WARNER, 109 Welcome Lane (B), Ridley Park, Penna.** (819)

TOP MANAGER, booking, exploitation rep., Phila., L.A., N.Y.C. Experience includes Roxy. Relocate. Top salary and security musts. Give a real showman opportunity before final curtain. **BOX A819, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

LET PARKHURST Get The Lead Out Of Your Ads! Idea theatre executive-manager available. 20 years experience. Exploitation minded. Showmanship plus. Hard worker. Prefer Florida. **Box B819, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

HELP WANTED—MALE: Theatre Managers, experienced for large New York Circuit. **Write BOX B812, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

MANAGER OR ASSISTANT AVAILABLE: four years experience—exploitation, booking, advertising, maintenance, general operation. Single, sober, reliable and ambitious. Twenty years old; finishing college. St. Louis, Missouri area. **BOX A812, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.**

SMALL THEATRE OR DRIVE-IN Manager available. 35 years experience as owner and manager, buying, exploitation, and all other theatre work. Prefer South. **BOX C812, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

MANAGER OR ASSISTANT. Prefer energetic young man with faith in the industry. Room at top for right man willing start at bottom. If interested, apply in own handwriting outlining background, experience, draft status, etc. **Write BOX A826, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila, 7, Pa.**

FILM BUYER AND BOOKER AVAILABLE. With vast experience in New York area. Interested in buying and booking for theatres in the metropolitan exchange area. **BOX B826, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

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Showmen's Trade Review

TO:

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Title ....

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☐ Enclosed ☐ Or bill me
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☐ $3.50 for two years
☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year
☐ $ 8.00 two years
☐ $11.00 three years

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Great Family Entertainment

WITH THAT BUILT-IN 'MARTY' BOXOFFICE MAGIC!

This is a happy picture!

CANON
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ERNEST BORGNINE

THE RABBIT TRAP

"An all-around family attraction"
–M. P. HERALD

"Ernest Borgnine is just wonderful"
–INDEPENDENT FILM JOURNAL

"Family picture ...honest down-to-earth quality!
–FILM DAILY

"Moving story ...beautifully acted!
–PARENTS' MAGAZINE

Awarded Parents' Magazine's MEDAL OF SPECIAL MERIT

also starring DAVID BRIAN | and co-starring BETHEL LESLIE, KEVIN CORCORAN, JUNE BLAIR
featuring JEANETTE NOLAN, RUSSELL-COLLINS, CHRISTOPHER DARK, DON RICKLES
written by J. P. MILLER | directed by PHILIP LEACOCK | produced by HARRY KLEINER

THRU
UA

40th *Anniversary* | 1919-1959

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

SEPTEMBER 2, 1959 Volume 62 Number 17

IN THREE SECTIONS • THIS IS SECTION ONE

ACE-Distribs Resolve Aid To Small Exhibs

(See Page 12)

U.S. Women Laud Rise In Family Pix

(See Page 18)

COMPO last week endorsed the local level merchandising program for specific pictures which has proven so successful in the Milwaukee exchange area. Ben Marcus, pictured, Wisconsin showman and member of the COMPO triumvirate, explained the details.

editorial: Still "No. 1 Whipping Boy" . . . *(See Page 4)*

Universal Proudly Announces

RADIO CITY MUS

HAS SELECTED

CHRISTMAS ATT

The Granart Production

CARY GRANT ★ T

"OPERATION PET

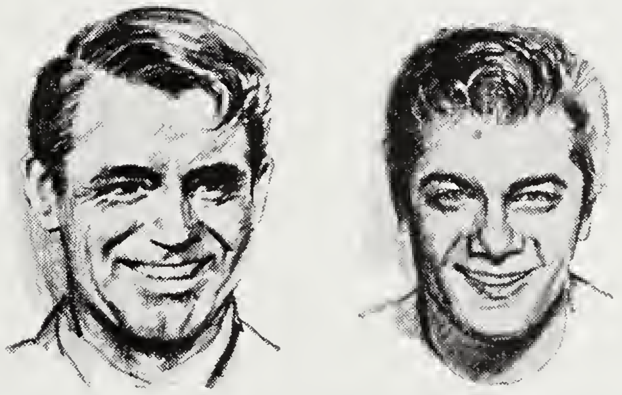
HALL

R ITS

CTION

Y CURTIS

COAT”



CARY GRANT · TONY CURTIS

"OPERATION PETTICOAT"

Co-starring

JOAN O'BRIEN · DINA MERRILL · GENE EVANS

with **DICK SARGENT · ROBERT F. SIMON**

and **ARTHUR O'CONNELL**

Directed by Blake Edwards · Screenplay by Stanley Shapiro and Maurice Richlin
Produced by Robert Arthur · A Universal-International Release · A Granart Production

in Eastman COLOR

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Tom Wemer, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR SHOWMEN'S TRADE REVIEW

VOLUME 62 • NO. 17

SEPTEMBER 2, 1959

ON THE SUCCESS OF "BLUE DENIM"

As we read of the continuing boxoffice successes of the 20th-Fox picture "Blue Denim," in more and more theatre dates in more and more exchange areas, we feel that this publication in particular, and the trade press in general, must be pardoned a spotlighted curtain call. And we would like to suggest that each hard working theatre manager of such successful dates should join us.

There is no question about the psychological sureness and power of the 20th-Fox advance campaign. Charlie Einfeld and his "merchandising" crew had recognized the dangers inherent in the sensational nature of the theme, and had come up with an honest and courageous solution that has yet to be questioned by the most blue-nosed industry critics. And, as described and illustrated in the July 22 and July 29 issue of this publication, both the national and the local opening campaigns had a feeling of success about them. But, of equal importance, the attention and enthusiasm that such trade paper presentations built among theatremen is still being reflected more than a full month later in our letters from readers.

In our 40-odd years of trade paper publishing, we can remember no similar trade press attention to a single picture, even though we feel 20th-Fox will admit that many bigger and more imposing pictures have been made. Theatremen generally sat up and took notice, and then they too recognized the picture's true boxoffice potential. In the weeks that have passed, and in the months to come, that awareness and that recognition continues to build an enthusiasm that reflects outward, through the works of the theatreman to his particular theatre's patrons.

So "BLUE DENIM" is a success. Its success is a credit to 20th-Fox, to the trade press and to the showmen of the theatre industry as well. And, fortunately, it's big enough that there is ample to go 'round!

Our compliments, gentlemen!

STILL "PUBLIC WHIPPING BOY NO. 1"

Here in Pennsylvania, under constant and persistent pressures from just one religious sect, a censorship bill drawn by a legal mind of that sect has passed the State Legislature and stands a reasonable chance to become law. This in spite of a public resolution by no less than 33 prominent lawyers that: *"The bill misses its mark completely. Instead of aiming at the real purveyors of pornography (producers of stag movies, publishers of lewd magazines, etc.) it provides for control of a medium which is actually free from obscenity—namely, legitimately produced commercial motion pictures."*

These attorneys also bring up the point that nowhere in the bill is there any description of the basic qualifications that the members of the proposed censorship board should possess. This should not be too surprising to these members of the bar. Thoughtful consideration will lead to the inescapable conclusion that the very people who would be best qualified to administer such a bill, by virtue of professional experience and educational background, are those who would find the entire concept of political censorship completely distasteful. So, if passed, the field will be left wide open for the professional moralists to whom the world is one large cesspool, to the widows and mothers of ward-level political figures (a la Chicago), or to the well meaning but often misinformed and overzealous religious groups whose efforts to protect the moral atmosphere of the young would reduce screen and all other world entertainment to the level of tasteless pap so lovingly labeled *"for the family."*

Certainly, no one is opposed to "family" entertainment, but the phrase often hides the cheap, the careless, and the non-thought provoking. One need look no further than the nearest TV set to realize that the desire to offend no one can only result in the fare that will also interest no one. The public resolution mentioned above is the considered opinion of 33 lawyers, not the wording of our much-maligned industry, or of some crackpot fringe dedicated to the corruption of young minds.

The public resolution also calls the measure unconstitutional, and describes the new definition of obscenity (a touchy word—the defining of which seems to have become a legislative and judicial parlor game) as *"so vague that the high courts will be forced to nullify the law if passed."*

So, if this bill passes, *"legitimately produced commercial motion picture"* theatres will be saddled by financial burdens and picture-by-picture registration details. If these 33 lawyers are right, the legal hassle that ensues will result in the bill being declared unconstitutional and void. But, in the meanwhile, a law abiding industry, in every way subject to the national and state laws dealing with decency and indecency, will have received special lashes.

We are still "Public Whipping Boy No. 1."

THE LION ROARS AGAIN

Much has been said and more has been written, about the tremendous accomplishment of the Vogel management in returning MGM to black ink and to a steady flow of quality product, both of which were sadly missing only a short time ago. But it remained for the current report of consolidated net earnings for the 40 week period ending June 4 to put it in focus.

Net earnings of $6,157,000, or $2.31 a share, after providing $6,800,000 for Federal income taxes, contrasted with a net loss of $683,000 after a $456,000 tax credit just one year ago. And the production-distribution operation accounted for $5,423,000 before taxes, instead of a $7,114,000 loss last year.

It would seem there is a lesson here for the O'Neills and for the others who seem only able to make money in this industry by wrecking production-distribution companies and selling them for junk. Joe Vogel and his management are builders. But, more important, they are showmen.

This is a better industry because "the lion" is roaring again!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From GLASGOW, SCOTLAND

I have been greatly interested in reading MOTION PICTURE EXHIBITOR dated July 1, 1959, and I am enclosing herewith a letter addressed to the ABC Vending Corporation. Would you be good enough to forward this, as I do not appear to have their American address. It may bring me the catalogues I want, but it will also let them know that one Scotsman reads your famous paper.

SIR ALEXANDER B. KING
C.B.E., D.L., LL.D, J.P.

EDITOR'S NOTE: We are particularly honored by Sir Alexander King's reader interest. As Scotland's leading independent circuit owner, with interests in nearly 100 theatres as well as many other enterprises, he is a man of great importance. He is also a past president of the Cinema Exhibitors Association, and our good friend Jock MacGregor tells us that the letters following his name stand for: Commander of the Order of the British Empire, Deputy Lieutenant, Doctor of Laws, and Justice of the Peace (voluntary magistrate). The letter of inquiry has been directed to Mr. Ben Sherman of A.B.C. Vending.

From BINGHAMTON, N. Y.

I wish to congratulate you and 20th Century-Fox on the wonderful campaign on the motion picture "BLUE DENIM" (issues of July 22 and 29). I know that this will help the picture in many ways.

MICHAEL SABAL
Cameo Theatre

EDITOR'S NOTE: And still they come, nearly one month later. There is no question that theatremen everywhere are applauding the tremendous job done by the Charlie Einfeld "merchandisers."

From NEW YORK, N.Y.

Would there be a possible chance of my obtaining one of your 1959 BOOKING CALENDARS? Thanks for your help.

ERNEST EMERLING, Vice-President
in Charge of Advertising and Publicity
Loew's Theatres

EDITOR'S NOTE: It's our pleasure! And if anyone else can still use the current year's calendar, shout out! We still have a few available.

From COTULLA, TEX.

Referring to the letter from Richard J. Hallwood, manager of the Rialto, Flint, Mich., as published in your Aug. 5 issue, his need for a listing of films that have been shown on TV inspires me to write a letter that I have been intending to write for many months.

In November, 1958, BANTAM BOOKS published a paperback titled "TV MOVIE ALMANAC AND RATINGS, 1958 & 1959." The author was Steven H. Scheuer, who was described on the cover as "editor of TV Key, the popular column syndicated in newspapers from coast to coast." Another claim was that the book "describes and rates over 5000 movies." The cost was 50 cents.

I picked up my copy of this book from the local newsstand because several of my customers had complained that they had seen on TV certain reissues that I had run. At the time I told them that they must be mistaken, since the salesman who sold me had guaranteed that the pictures would not be seen on TV for at least seven years. But when I checked this book I found that in spite of these sales guarantees my patrons were right. The next time the (-----) salesman called I showed him the book listing, but he still claimed that this was an error. Of course, my advice that (----) sue BANTAM BOOKS as publisher of erroneous information was never heeded.

Since then I have checked the Almanac in the presence of any salesman who offered me a reissue, and their reactions to it have been a revelation. It has saved me a great deal of embarrassment by keeping me from purchasing several that I would have been happy to buy if they hadn't played TV. I can only hope that BANTAM BOOKS will issue an up-to-date edition soon.

LA ROCQUE DU BOSE
Majestic-Mimosa Theatres

EDITOR'S NOTE: We are making inquiry at BANTAM BOOKS, and should theatremen be unable to find this 1958 book at their newsdealers we will attempt to have copies shipped to any who make formal request.

From WHEELING, W. VA.

I have read your August 5 SHOWMANALYSIS by Jack Fruchtman, and I think he has started off a series of articles that will prove most interesting to all exhibitors who read MOTION PICTURE EXHIBITOR. Congratulations!

JOHN G. OSBORNE
West Virginia Theatrical Ent.

From SPRINGFIELD, ILL.

We plan on a manager's meeting on August 24 at which time we will discuss the matter of your "HOW I WOULD SELL . . . " SHOWMANALYSIS. We will then forward names to you.

J. DAVID JONES, Advertising Manager
Kerasotes Theatres

From KANSAS CITY, MO.

I think MOTION PICTURE EXHIBITOR is to be congratulated on its wisdom in starting "HOW I WOULD SELL . . . " I am confident it will prove very beneficial to serious minded showmen.

DICK BROUS
National Theatres Amusement Corp.
(Midwest Division)

From DENVER, COL.

I have read with great interest your "HOW I WOULD SELL . . . " piece done by Mr. Jack Fruchtman. It is splendid and, I believe, a stimulating new idea along this line.

JACK McGEE, District Manager
Fox Inter-Mountain Amusement Corp.

EDITOR'S NOTE: Enthusiasm is still running high and a steady source of pictures and authors seems to be assured.

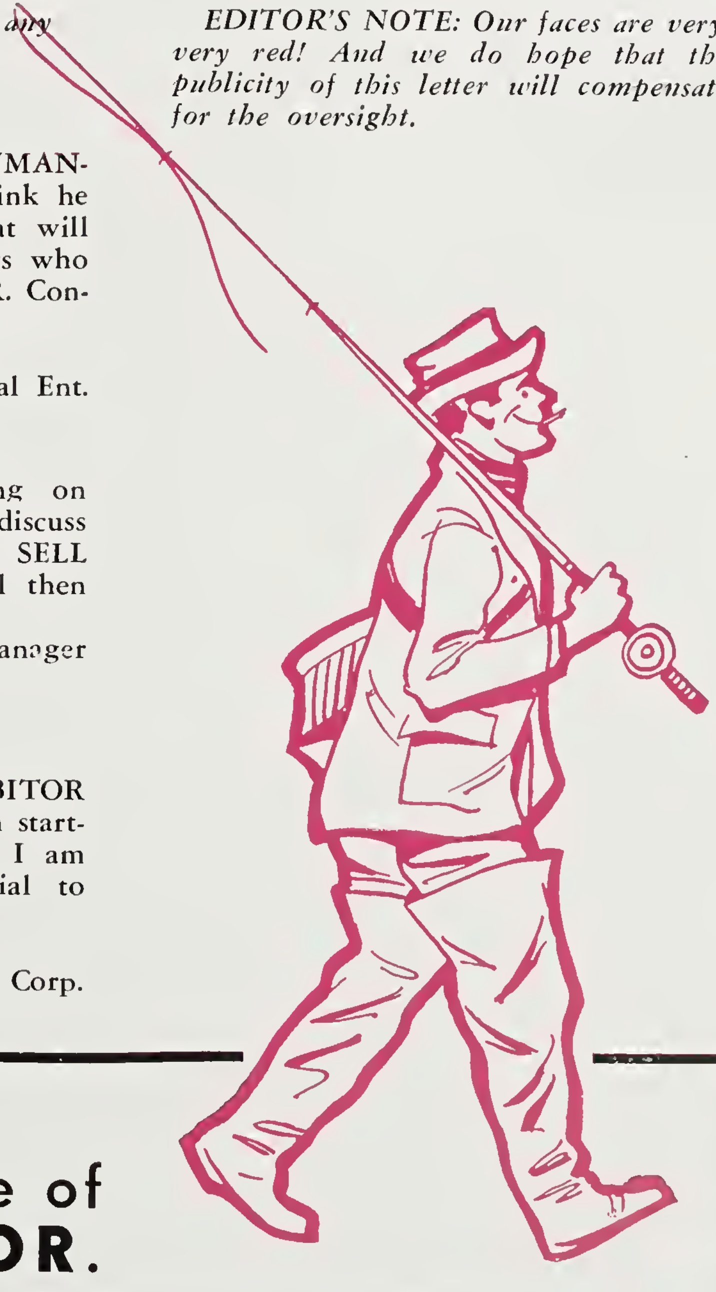
From OMAHA, NEB.

Tsk! Tsk! I just read your Aug. 12 issue of MOTION PICTURE EXHIBITOR and noted that you listed all of the theatre supply dealers of the U.S.A. Although you included two ads of ours in the same issue, you failed to list us also as a theatre supply dealer, serving this area out of Omaha, where we have maintained one of the largest retail stores in the middle west for over 25 years. As a matter of fact, this is the first time our supply store outlet here in Omaha has been left out of a list, memory of man to the contrary.

You will have to pardon this note, for I just can't stand seeing one of my favorite trade papers inaccurate.

J. ROBERT HOFF
The Ballantyne Company

EDITOR'S NOTE: Our faces are very, very red! And we do hope that the publicity of this letter will compensate for the oversight.



In accordance with the practice established last year:

There will be no SEPTEMBER 9 issue of MOTION PICTURE EXHIBITOR.

A hard-working staff will take a well-earned vacation during the week before Labor Day. But we'll be back in time to continue the bright service format and the several exclusive service features with the issue of Sept. 16.

THE FABULOUS
FABIAN

is now at the 20th Century-Fox studios recording the title song of his first motion picture*

THE HOUND DOG MAN

LIFT . . .
for the hottest story in the industry today!

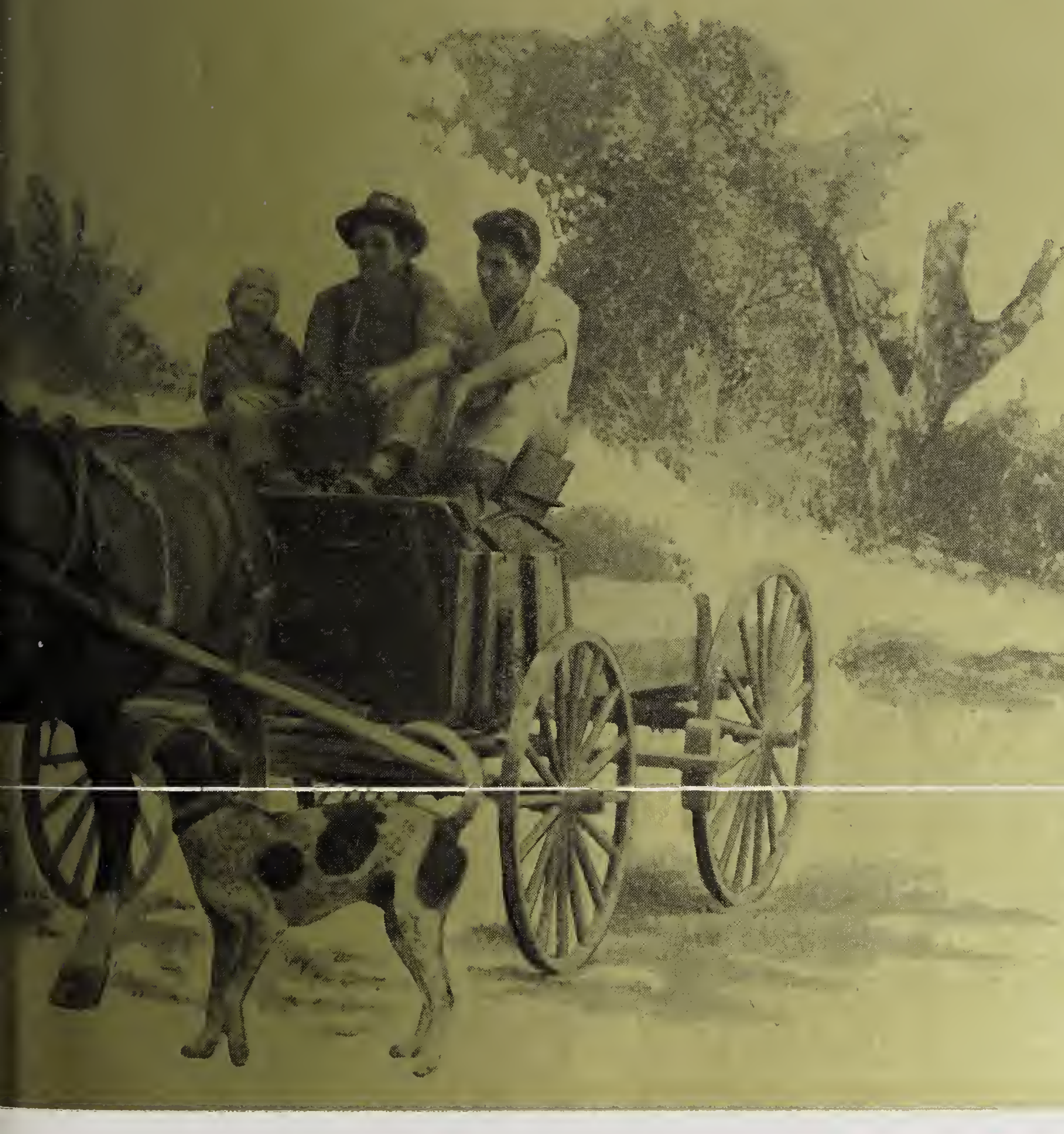
*FABULOUS FABIAN joins the 20th tradition of introducing PAT BOONE and ELVIS PRESLEY in their first motion pictures!

In consultation with the producer, Mr. JERRY WALD, we are selecting the ideal playing time for this attraction, predicated on the availability of the entire family audience to enjoy this rich entertainment together. A limited number of prints will become available October 29, with a full supply ready in time for the November holiday period — Election Day, Veterans' Day, Thanksgiving Day.

THE HOUND DOG MAN will be launched with all the showmanship and excitement that you have come to expect of a top Twentieth attraction. It is my suggestion that you set aside playing time for it now.

Alex Harrison

ALEX HARRISON
GENERAL SALES MANAGER



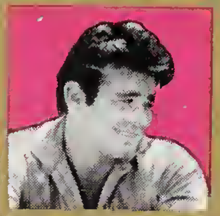
CINEMASCOPE
COLOR by DE LUXE
STEREOPHONIC SOUND

THE 20TH-FOX SUCCESS STORY!

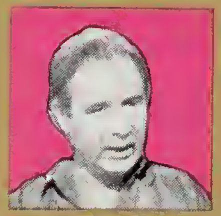
A STATEMENT
BY 20th ABOUT
THE FABULOUS FABIAN
AND
"THE HOUND DOG MAN"

I want to take this opportunity to advise the trade that I believe we will have one of the prime box-office attractions of the season in the first screen appearance of THE FABULOUS FABIAN. This recording and television personality has taken the country by storm, and his film debut should repeat our historic experience with ELVIS PRESLEY in LOVE ME TENDER and PAT BOONE in BERNARDINE.

The motion picture in which he makes his debut is titled THE HOUND DOG MAN. It will be in the tradition of the finest and warmest entertainments of Movieland, and will come to the screen endowed with an unmistakable set of values, including a story of broad appeal, exciting situations and youthful and electric personalities. In addition to **THE FABULOUS FABIAN,** the players include:



STUART WHITMAN
who registered as a fiery
newcomer in THE SOUND
AND THE FURY



ARTHUR O'CONNELL
newly celebrated in
ANATOMY OF
A MURDER

DODIE STEVENS
the red-hot
recording sensation of
"Pink Shoelaces"

CAROL LYNLEY
who made such
a fine impression in
BLUE DENIM

BETTY FIELD
who made a notable
contribution to
PEYTON PLACE

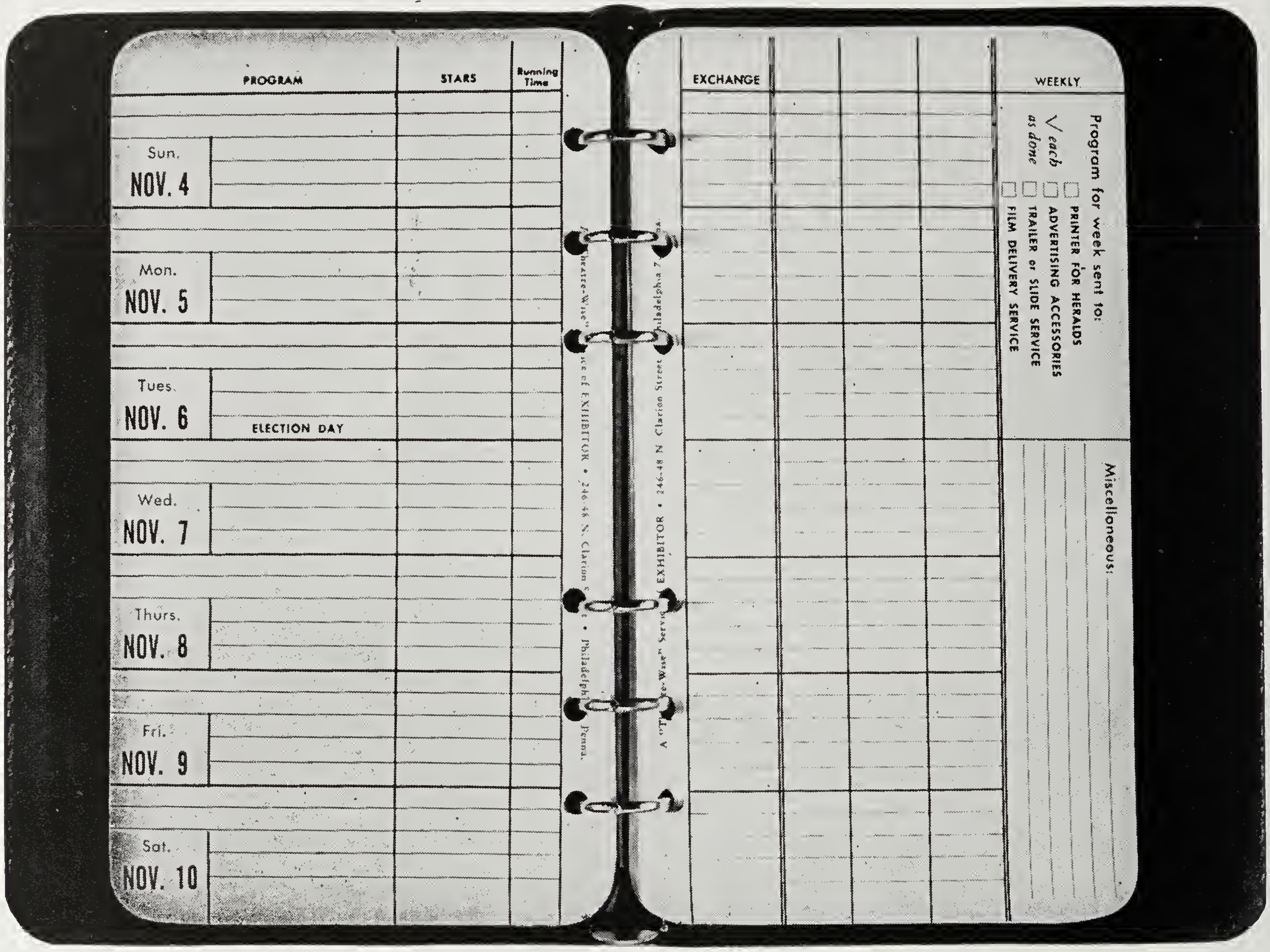
THE HOTTEST STORY IN THE INDUSTRY TODAY IS

ONLY A FEW LEFT!

The *NEW* 12 Month Set of Booking Sheets for the full year starting: *JUNE 28, 1959*

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.


PROGRAM
STARS
Running Time
Sun. NOV. 4
Mon. NOV. 5
Tues. NOV. 6
ELECTION DAY
Wed. NOV. 7
Thurs. NOV. 8
Fri. NOV. 9
Sat. NOV. 10
"Theatre-Wise" Service of EXHIBITOR • 246-48 N. Clarion Street • Philadelphia 7, Penna.
EXCHANGE
WEEKLY
Program for week sent to:
✓ each as done
☐ PRINTER FOR HERALDS
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☐ FILM DELIVERY SERVICE
Miscellaneous:

The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)

"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30 each

← *"Pocket-Size"* ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: $5.00 each **(Tax included)**

UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK

NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Show Strength

NEW YORK—With all hold-over product, the Broadway first runs, led by the Astor and Radio City Music Hall, generally reported satisfactory business over the week-end.

According to usual reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down as follows:

"A PRIVATE'S AFFAIR" (20th-Fox). Paramount ($39,453)*—The third and last week was claimed as $19,000.

"NORTH BY NORTHWEST" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday reported as $108,500, with the fourth week heading toward $185,000. Stage show.

"FOR THE FIRST TIME" (MGM). Roxy ($55,405)—Friday, Saturday and Sunday accounted for $30,139, with the third week sure of $52,000. Stage show.

"IT STARTED WITH A KISS" (MGM). Capitol ($33,350)—Second week was announced as $28,000.

"BLUE DENIM" (20th-Fox). Victoria ($22,900)—The fifth week tallied $19,000.

"THE DEVIL'S DISCIPLE" (UA). Astor ($25,630)—The second session hit $30,000.

"'MIDDLE OF THE NIGHT" (Col.). Forum did $10,500 on the 11th week.

"ANATOMY OF A MURDER" (Col.). Criterion announced that the ninth week would hit $25,000.

"A HOLE IN THE HEAD" (UA). Loew's State claimed $31,000 for the seventh week.

"DIARY OF ANNE FRANK" (20th-Fox). Palace reported $8,000 for the ninth week of continuous showings.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR.*

"DIARY OF ANNE FRANK" FINAL PHILA. BOX SCORE

PHILADELPHIA—A few short weeks ago, this publication took a look at 20th-Fox's local autonomy program via an analysis of the astounding opening business racked up by "Diary of Anne Frank" in 26 sub-run situations in this city.

Local autonomy was credited in that article, which observed that the extensive advertising and promotion campaign which brought "Dairy" home a winner in these 26 houses could never have occurred under tight home office control of branch affairs.

All the figures are in now, and the final tally proves the potent effect exhibitor-distributor cooperation can achieve at the local level.

"Diary" garnered $85,686 in the 26 spots. This compares favorably with "Peyton Place," which tallied a blockbusting $99,616 in its comparable run. "Diary" far outdistanced the very popular Fox winner, "Inn of the Sixth Happiness," which turned in a comparable sub-run gross of $63,134.

As Fox sales executives congregate in New York to study, among other issues, the results of local autonomy, stories such as this one might cause a justifiable glow of pride.

AT 2 P.M. ON MON., AUG. 31 FORMS FOR THIS PAGE CLOSED

Stassen Backs Penna. Censorship Measure

PHILADELPHIA—Harold E. Stassen, Republican candidate for Mayor, last fortnight wrote to all members of the State House of Representatives, urging passage of a bill to create a new board of motion picture censors.

The State of Pennsylvania has been without any censorship since the State Supreme Court and U.S. Supreme Court outlawed the old board because its duties were not listed in the constitution.

In his letters, Stassen said: "In the interest of decency and a better city and state environment for our children, I respectfully urge immediate passage of Senate Bill 373 with a resounding vote of both parties. The mothers and fathers of the state, and most of its thoughtful young people, are very much in favor of creating a new board of movie censors to clean up trash shown since the abolishment of the old board. If every member of the House would support this bill, it would serve as a constructive message to the movie industry that a higher standard of pictures should be produced.

Goodman Leaves Col. Int.

NEW YORK—The resignation for personal reasons of Morris Goodman as sales manager was announced by Lacy W. Kastner, president, Columbia Pictures International Corporation.

LOUIS PHILLIPS

For over 30 years Lou Phillips was actively associated with the film industry, most of the time with Paramount Pictures. His passing leaves a void that will be hard to fill.

His friendliness, kindness, and fairness was known to all with whom he came in contact. A real man who was loved by all who knew him, Lou will be missed.

—JAY EMANUEL

FILM FAMILY ALBUM

Arrivals

Robert M. Sternburg, vice-president and district manager, New England Theatres, Inc., on AB-PT affiliate, and **Mrs. Sternburg** became grandparents for the fourth time with the birth of a boy, **John**, to their son-in-law and daughter, **Mr. and Mrs. George Spoll** of West Hartford.

Gold Bands

Linda Barbara Goodman, daughter of **Mr. and Mrs. Bernard Goodman**, Westwood, Cal., became the bride of **Steven S. Laifman** on Aug. 31 in a ceremony in the Venetian Room of the Ambassador Hotel. Goodman is vice-president of Warner Brothers Pictures, Inc.

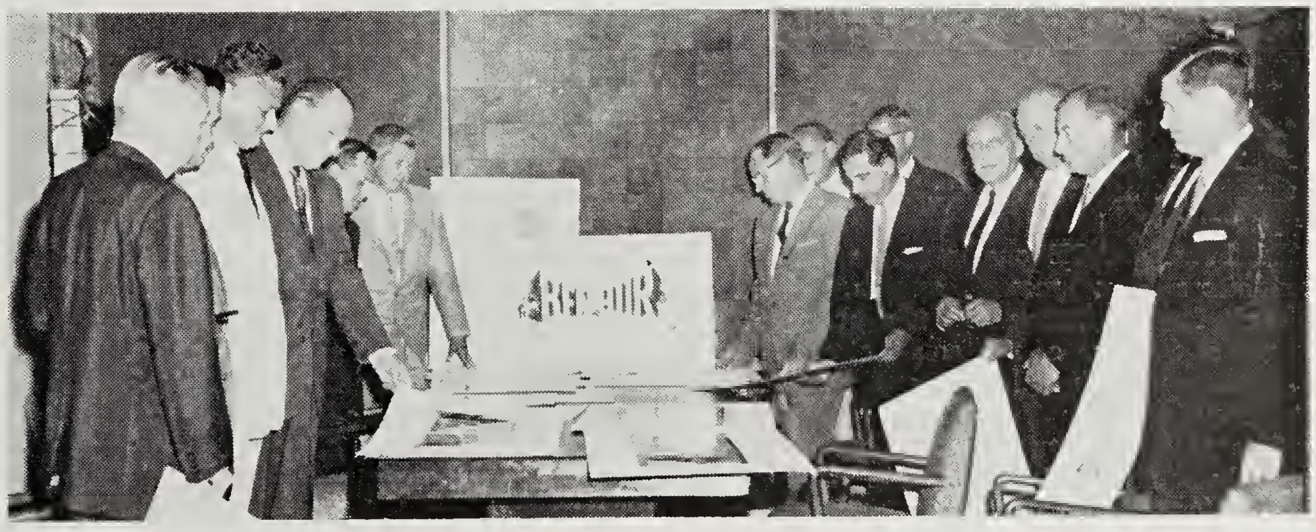
Linda Kay Peyser, daughter of **Mr. and Mrs. Morton Peyser**, Mt. Vernon, N. Y., was married to **Steven John Fellman**, on Aug. 30. Fellman is the son of **Nat D. Fellman**, head, Stanley Warner booking department in New York City.

Obituaries

Theophilos John Basil, 66, secretary-treasurer, Basil Enterprises and the Lafayette Theatre Corporation, Buffalo, died Aug. 27 in Millard Fillmore Hospital after a long illness. An industry veteran, he was a member of the Buffalo Variety Club. He is survived by his wife, five sons, two grandchildren, and two brothers.

Louis Phillips, 66, vice-president and general counsel, Paramount Pictures Corporation, died of a heart attack last week at the North Shore Hospital, Manhasset, L.I. He was senior member of the law firm of Phillips, Nizer, Benjamin, and Krim. He had been with Paramount since 1932. He was a member of Motion Picture Pioneers. Surviving are his widow, two sons, a brother, and a grandchild.

Cliff Reid, 63, died at the Motion Picture County Home, Hollywood, last forthnight. He produced scores of films, many for RKO and John Ford. He is survived by a son and a daughter.



A major step in the launching of MGM's "Ben-Hur" was reached in New York recently when Joseph R. Vogel, president, Loew's, Inc., and his top sales and ad-publicity executives approved the advertising campaign on the film. Howard Strickling, vice-president in charge of advertising and publicity, made the presentation to the group which also included representatives of Loew's International Department, MGM Records, and Loew's Theatres. Present were, left to right, Oscar Doob, Bob Schwartz, Al Cohan, Seymour Mayer, Dan Terrell, Howard Strickling, Emery Austin, Eddie Heller, Charles Pati, Ollie Kingsbury, Vogel, Jack Byrne, Arthur Pincus, Ernie Emerling, and Harry MacWilliams.

Aid To Small Theatres Seen Solved

ACE-MPAA Meet Urges Conciliation Be Used In Honest Effort To Preserve Grass-Roots

NEW YORK—The problem of aid to the small theatres of the nation was said to be resolved last fortnight at the second meeting of the exhibitor relations committee of the MPAA and the executive committee of the American Congress of Exhibitors.

A plan was advanced to capitalize on the opportunities for relief to the small theatre that are offered by the conciliation system adopted by the industry several years ago.

It was said that those representing distribution at the session were of the "unanimous opinion" that "everything possible be done in the shortest time to make conciliation effective in order to help the small theatre in distress."

In substantiation of the distributors belief that "the grass-roots theatres represent the foundation of the industry and must be preserved," they pledged at the meeting that "they will alert all in their organizations from the home office to local salesmen in the field to cooperate and participate to make conciliation effective for this purpose."

It was further said that the meeting was influenced in its action by the opinion that "the small theatre is not only the center of entertainment but is a genuine community asset and the community's life is centered around it;" that "it performs an invaluable service to the public"; and that "it stimulates business in the community and which serves to stimulate theatre attendance."

It was believed that results of the meeting may be a more sympathetic attitude on the part of distribution toward the problems of the small exhibitors and as evidence that the companies will exert greater effort in the future to help solve the difficulties facing theatre men.

Eric Johnston, MPAA president, said that ACE and the association will cooperate to the fullest in encouraging conciliation. He voiced the hope that big theatres with problems will employ conciliation also on any issue, rentals included. Johnston asserted that aid may be sought by small exhibitors through many channels, including reduced rentals, cooperation from other theatres, and runs.

The MPAA head said ACE will set up a committee to work with theatres in the small towns in the campaign to promote the use of conciliation as a means of bringing relief to such houses.

Si Fabian, ACE chairman, conceded that exhibitors have ignored conciliation in their search for a solution to their problems. He urged wider use of the conciliation machinery set up in the plan agreed upon by the industry in 1957.

The meeting went into further discussion on advertising and increase in product. All suggestions bearing on both problems were referred back to the respective sub-committees and will be discussed at a meeting to be held the latter part of this month. The subject of research was not taken up.

Distribution was represented by Abe Schneider, Abe Montague, Jack Byrne, Barney Balaban, Spyros P. Skouras, Robert S. Benjamin, Ben Kalmenson, Ed Morey, Irving Ludwig, Adolph Schimel, and Max Greenberg.

ACE was represented by Max A. Cohen, Irving Dollinger, George G. Kerasotes, Albert Pickus, Emanuel Frisch, and Sol A. Schwartz, in addition to Fabian. Besides Johnston, the MPAA was represented by Ralph Hetzel, Kenneth Clark and Sidney Schreiber.

A prominent exhibitor and a vociferous member of one of the theatre organizations was impressed with the results of the meeting, but he had some reservations in that the salesmen somehow or other are never moved by memos from the home office, or else such memos are conveniently lost. The exhibitor, too, was blamed for not following through, often because he fears future reprisals should he press the issue and go over the local branch managr's head.

He believed the meeting was a constructive step, but now it has to be complemented with statments of clarification from distributors to thir staffs and from exhibitor organizations to their members.

Skouras Sees Soviet Best Frontier For U.S. Films

NEW YORK—Spyros Skouras, president, 20th-Fox, reported on his recent visit to the U.S.S.R. to a group of invited guests at a dinner at "21" last fortnight.

He called Russia the greatest frontier open to American film business, which needs broader markets, saying, "The American film industry has a mission to play off Russian films here so that U.S. features can be played off in the Soviet Union."

Skouras reported that Russia has 200,000 theatres with 20,000 of them comparable to ours. Most are pre-revolutionary, he said, and have female managers. The 20th-Fox head stated that Russian theatres use a tremendous number of prints, with 800 being the average for a film.

As to studios, Skouras said, the largest is in Moscow and is equal to the best in Hollywood.

He noted that American films are the most popular among foreign product. A number of American films were obtained when they were seized from the Germans during World War II. The Russians dub foreign films, he said, with the dubbing "out of this world" and the photography "wonderful."

"Blue Denim" Shows Legs

NEW YORK—It was reported by 20th-Fox that "Blue Denim" did top opening business in all situations. In Los Angeles at the Beverly, it was said the film scored $11,881 to go ahead of the previous company topper, "Peyton Place," while the Memorial, Boston, showed a $15,500 gross for five days; and the Circle, Indianapolis, reported $7,950 for the four opening days. Later returns indicated strong holding power as well.

Yates Joins MGM-TV

NEW YORK—Richard G. Yates has joined MGM-TV's syndicated and feature sales department as a sales executive. The announcement was made by Richard T. Harper, who recently was named director of syndicated and feature sales for MGM-TV.

Protestant Leaders Hit Film Sex, Violence

NEW YORK—George A. Heimrich, Los Angeles, director of the National Council of the Churches of Christ's West Coast Broadcasting and Film Commission, stated last week that "the time has come for Protestant groups to speak out against Hollywood movies that overemphasize sex and violence."

He said his group had in the last two years examined about 30 movie scripts and had found at least 10 of them offensive.

Heimrich is here to confer with Protestant leaders about a possible program against offensive films.

The Rev. Dr. S. Franklin Mack, executive director of the council's national commission on broadcasting and films, said his organization was opposed to using censorship. "We try to avoid outright condemnation," he said, "because it increases box office appeal." He suggested that the best approach to the problem might be to "encourage Protestants to speak their mind" when their sensibilities were offended by specific movies.

In reply to Heimrich's accusation, Samuel J. Briskin, Columbia vice-president in charge of production, said, in Hollywood, that no individual or group had the right to censor the industry. "The public," Briskin said, "will soon enough tell us what they want and what they don't want, and bad taste will kick back quickly. The motion picture industry does not have to be ashamed of itself. For every mistake we may have made, we have done a hundred good things."

Briskin added that if the Protestant group had any complaints it should confer with the industry's Production Code, administered as a sort of self-censorship. Other movie officials suggested that the Code Administration should answer Heimrich's charges.

It was said that the National Council of the Churches of Christ represents about 30,000,000 Protestants.

NAC-Allied Set '60 Plans

CHICAGO—Jack Kirsch, preisdent of Allied Theatres of Illinois, and 1960 general convention chairman, Allied States Association of Motion Picture Exhibitors, announced that contractual arrangements for the joint NAC-Allied convention and trade show in 1960 have been completed.

Active preparations for this joint convention and trade show scheduled to be held at the Conrad Hilton Hotel here, Nov. 6-10, 1960, will begin following the 1959 conventions.

NSS Decision Affirmed

PHILADELPHIA—In an opinion signed by Judge Austin L. Staley the U.S. Court of Appeals last week affirmed the judgement of U.S. District Court Judge C. William Kraft in favor of National Screen Service in the long pending Independent Poster Exchange suit.

It is expected that counsel for Independent will fill an appeal.

Uris Signs Col. Pact

NEW YORK—In an unprecedented multiple motion picture deal, Leon Uris, author of the best-selling novel, "Exodus," has committed his next four novels for Columbia Pictures release.

Fox Schedules Nine In C'Scope To Jan. 1

NEW YORK—Twentieth Century-Fox will release nine major CinemaScope productions between Sept. 1 and Jan. 1, it was announced last week.

The first of this array will be "The Blue Angel," starring Curt Jurgens, May Britt, and Theodore Bikel. The film will bow at the Paramount here on Sept. 4. Following this will be "The Oregon Trail," Fred MacMurray, Nina Shipman, Gloria Talbott, and Henry Hull starring.

Opening the October lineup will be "The Best of Everything," adapted from Rona Jaffe's best-selling novel. The film stars Joan Crawford, Hope Lange, Stephen Boyd, Suzy Parker, Martha Hyer, Brian Aherne, Robert Evans, and Louis Jourdan. Also due for October release is "Five Gates to Hell" starring Patricia Owens, Dolores Michaels, and Neville Brand.

"Hound Dog Man" will be the first November entry, starring Carol Lynley, Fabian, Betty Field, and Stuart Whitman. An adaptation of the Jules Verne classic, "Journey to the Center of the Earth" is also due in the same month. Pat Boone, James Mason, Arlene Dahl, and Diane Baker have the starring roles.

"Dog of Flanders," starring David Ladd and Theodore Bikel, will be ready for December release. Also "Beloved Infidel," Sheilah Graham's autobiographical story of the last days of F. Scott Fitzgerald. It will star Deborah Kerr, Gregory Peck, and Eddie Albert. "Condemned Patrol" in Regalscope will be the last release of the year.

Perry Exits Rugoff-Becker

NEW YORK — Clem Perry, vice-president and general manager of Rugoff and Becker, announced his resignation from the theatre company effective Sept. 18 after a 15 year association.

COMPO Approves Merchandising Plan For Specific Films At Local Level

NEW YORK — After giving enthusiastic approval of a merchandising program which has been successfully conducted by Wisconsin exhibitors, the COMPO merchandising committee started last week to arrange meetings with the general sales managers and advertising executives of the major film companies with a view to putting the program into effect.

The plan, explained in detail to the committee by Ben Marcus, one of the COMPO triumvirate, provides for special exploitation of specific pictures on the local level, with radio and television used where possible in addition to newspaper advertising. In its Wisconsin operation, the plan made use of the institutional radio record of jingles distributed by COMPO, tying the institutional message directly up to radio plugs for specific pictures at individual theatres.

Marcus cited boxoffice figures on several pictures to which the plan had been applied in the Milwaukee exchange area. The figures revealed that this individual type of exploitation brought about a phenomenal increase in boxoffice receipts for both small pictures and pictures that had already established their drawing power.

"By widespread use of this plan," Marcus asserted, "I firmly believe we could increase the national attendance at theaters by 15 to 20 million people a week."

Marcus also stressed that in putting the plan into effect care must be taken to keep the operation on an exchange area level.

"Enthusiastic as I am about this program," he said, "I think it would be most unwise to try to put it into effect on a national scale at once. On the contrary, I think we should take it up, step by step, in exchange territories, so that in each area the program would be adapted to local requirements. This, I believe, is most important, and I am prepared to make great personal sacrifice of time and effort to get it put into operation in this manner."

The response to Marcus' outline, on the part of the COMPO merchandising committee members, was most enthusiastic. Various angles of the plan were thoroughly explored in a long discussion and suggestions put forth for procedure in getting the plan before all sections of the industry.

Fox Meeting Postponed; Adler Will Be Present

NEW YORK—In order to insure the presence of executive production head Buddy Adler at the national 20th-Fox sales meeting previously scheduled to get under way last week in New York, the company announced the postponement of the two-day convention until Sept. 1 and 2. This will give Adler an opportunity to complete important details of the major lineup of pictures scheduled for release until the end of this year and the beginning of 1960 before leaving for New York.

This will be the first national sales meeting of the company since the system of local autonomy was inaugurated, and will cover complete sales and merchandising plans for the upcoming product as well as the progress of the highly successful local autonomy set-up.

NT&T Name Approved

LOS ANGELES — Stockholders of National Theatres, Inc., voted at a special meeting last week to change the name of the corporation to National Theatres & Television, Inc.

President John B. Bertero stated that the new name appropriately reflects the additional activites in which NT&T is now engaged. In addition to a continuation of its theatre exhibition activities, he said, NT&T through subsidiaries is now engaged in the production of programs for television, the distribution to others of motion pictures and filmed series and tape shows for telecasting, and in the operation of TV and radio stations.

AB-PT Promotion Conference Slates "FBI Story," "Not For Me" For Push

NEW YORK—American Broadcasting-Paramount Theatres yesterday (Sept. 1) was to open in Winter Haven, Fla., its fourth semi-annual promotion conference based on the Markley Plan for the promotion and exploitation of selected new films by specially trained theatre exploitation teams.

Fifty exploitation-advertising-publicity experts together with the executives of five southern affiliated circuits and distribution executives will attend the conference, which will last for three days.

Two films, both selected for their exceptional entertainment value, have been designated as "project pictures" for the discussion at the conference. These are Paramount's "But Not for Me," starring Clark Gable and Carroll Baker, and Warner's "The F.B.I. Story," starring James Stewart and Vera Miles.

At the Winter Haven meeting, the producers and distributor representatives of "But Not for Me" will be AB-PT's guests.

Sidney M. Markley, AB-PT vice-president, author of the Plan, reported that 35 of the group of 50 exploitation-advertising-publicity experts who will attend the sessions will go on the road to visit every city and theatre which will play the two "project" pictures, and will work with the individual theatre managers in preparing and executing the promotion campaigns. Each campaign will be specially tailored for the project pictures and the individual theatres.

The five southern AB-PT circuits involved in the conferences are Interstate of Texas, Paramount Gulf, Florida State Theatres, Wilby-Kincy, and Penn Paramount. Representatives of these circuits who will attend are H. F. Kincy, Charlotte; James H. Harrison, Atlanta; Lou Finske, Jacksonville; Kermit Carr, New Orleans; Robert J. O'Donnell, Dallas; Ben Rosenberg, Wilkes-Barre, Pa.

Under the Plan, out of which the first of the semi-annual AB-PT promotional conferences arose in 1958, each of the circuits special team of promotional specialists sets up complete campaigns on each of the project pictures. The five campaigns will be presented to the AB-PT conference, at which Markley will preside, and during the three days of discussions campaigns comprised of the best features of each one presented will be selected by each circuit for its own special needs.

The prime feature of the Plan and the one that makes it distinctive in the motion picture industry is its use of teams of specialists to cover every theatre with the campaign of each circuit's choice.

Movietonews' Reek Honored

NEW YORK—Spyros P. Skouras, 20th-Fox president, paid tribute last week along with more than 125 industryites to Edmund Reek, who celebrated 40 years in the motion picture industry at a dinner in his honor at New York's Waldorf-Astoria.

Skouras led a number of speakers in praise of the Movietonews vice-president and producer. Toastmaster for the evening was Joe Wills, Movietone commentator and script writer. Jack Gordon of Movietone was chairman of the dinner committee.

Fox Earnings Down From '58

NEW YORK—Twentieth Century-Fox Film Corporation last week reported consolidated earnings of $1,770,870 for the 26 weeks ended June 27, 1959. This amounted to 76 cents per share of the 2,338,536 shares of common stock in the hands of the public, as compared with earnings for the 26 weeks of 1958 of $5,233,009 or $2.29 per share on 2,280,386 shares.

"PILLOW TALK"

IS NOW THE BIG TALK OF THE ENTIRE INDUSTRY!

"Preview patrons literally rocked with laughter for 105 minutes!... Indications couldn't be stronger that exhibitors themselves will be laughing ALL THE WAY TO THE BANK!...* Doris Day delivers a sparkling performance in one of the best romantic comedy roles tackled by a female!"

–MOTION PICTURE DAILY

"'Pillow Talk' is U-I's hilarious moonshot for top boxoffice grosses... it is sure to hit the target! Rock Hudson becomes one of the best light comedians in the business. He has acquired a playfulness reminiscent of Cary Grant, with ability to handle droll double entendre gags equal to Gable's!"

–HOLLYWOOD REPORTER

**For once, two reviewers agree—to the very word!*

"A comedy
to be laughed at...
by the adults,
the juniors
and the exhibitor
ON HIS WAY
TO THE BANK!...
a money attraction
in every sense
of the term!"

–FILM DAILY

"Universal has a
sock boxoffice
comedy in
'Pillow Talk'!"

–DAILY VARIETY

ROCK HUDSON
DORIS DAY

...THE PERFECT PAIR FOR...

"PILLOW TALK"

...IT'S WHAT GOES ON...WHEN THE LIGHTS GO OFF!

CO-STARRING
TONY RANDALL · THELMA RITTER

WITH **NICK ADAMS · MARCEL DALIO · JULIA MEADE** Directed by MICHAEL GORDON
Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN · Produced by ROSS HUNTER and MARTIN MELCHER
AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE IN EASTMAN COLOR · CINEMASCOPE

Catholic Church Buys Loew's State; Uptown Boston Without First-Run

BOSTON—Loew's State, second largest motion picture theatre in New England has been bought by the Archdiocese of Boston for an undisclosed amount of money. The new owners will use the property as a meeting hall, for religious films, and for offices formerly used by the northeast division office of Loew's Theatres, Inc. The purchase was disclosed by Richard Cardinal Cushing. The theatre seats 3,385 and is assessed for $1,140,000, including the offices, stores, and the Fine Arts Theatre on Norway Street.

In the transaction, Loew's Theatres was represented by Charles E. Kurtzman, former northeast division manager who has been transferred to New York for a national post with the theatre chain. The Archdiocese was represented by Attorney Harry Leen of Boston. The first film, to be shown about Oct. 1, is "The Fifteen Mysteries of the Rosary," the first formal screening of this film in the country.

With this sale, the uptown area around Massachusetts Avenue will be denied a first run house. A few months ago the Fenway closed its doors. Negotiations are now under way for this property to be converted into another interest. A second run house, the Uptown, operated by the Smith Management Company, which plays 28 days after downtown Boston, is still in existence, and a little further out on Beacon Street is the first-run Kenmore, an "art" house which has been singularly successful with foreign and offbeat films. This 700-seater is owned and operated by Louis Richmond.

The sale of the State in no way affects the position of the Orpheum, also under the Loew's banner, located in downtown Boston. The two sister theatres played day and date until a year ago, but the Orpheum was always the stronger of the two due to its location in the shopping area.

TOA Speakers Set

NEW YORK—Two assistant presidents of Theatre Owners of America will address the fall meetings of two of TOA's regional units, TOA's headquarters announced.

Roy Cooper, West Side Theatres, San Francisco, will address the Mountain States Theatres Association on Sept. 22 in Salt Lake City. He will be introduced by president John Krier.

J. J. Rosenfield, Favorite Theatres, Spokane, Wash., will be the main speaker at the fall convention of the Montana Theatre Association at the Placer Hotel in Helena, Mont., on Sept. 29 and 30.

George Roscoe, director of exhibitor relations for TOA, will attend both conventions.

Parent Responsibility Cited

HARRISBURG, PA.—Theatremen long plagued by juvenile destruction problems were interested in two identical bills to make parents responsible for deliberate damage done by their children which were in the House last week awaiting final legislative approval.

A measure making parents responsible up tc $250 for malicious damage of their childern was passed by the Senate. The measure pertains to children under 18 years of age who are living with their parents at the time the destruction occurs.

Vague Tornado Alerts Hurt Drive-In Attendance

DALLAS—The Texas Drive-In Theatre Owners Association recently complained to the Federal Communication Commission of the vagueness of the description of the area concerned in announcements of tornado alerts by radio and television broadcasting stations in Texas.

It is said that such announcements caused a drastic effect on drive-in theatre attendance.

W. Va. Senator Set As Allied Speaker

CINCINNATI — It has been confirmed that the Honorable Jennings Randolph, U. S. Senator from West Virginia, will speak at the Allied Ohio Valley indoor and outdoor theatre convention here on Sept. 16. Senator Randolph is a member of the Senate small business committee, and has been advised of Allied's views charging distributor-producer disregard for the motion picture decree which has been submitted to the Department of Justice.

In addition to previously announced speakers, the program will include a talk by Hugh McLachlan, National Allied's equipment study committee chairman, and member of SMPE, on new equipment and problems of old equipment. McLachlan will be available at a special booth to answer questions on equipment and maintenance for all attending exhibitors. Interested exhibitors will have the opportunity to inspect the first midwestern installation of 70 mm projection equipment in a drive-in.

A. F. Myers, National Allied's general counsel, will report on the progress of the white paper campaign and the American Congress of Exhibitors, what it is doing, and what it will mean for the independent theatre owners in the future. Allied leaders Al Myrick, Jack Whittle, and Charles Niles will discuss problems and accomplishments going on in their territories. Time will also be given to full forum discussions of terms and film problems.

Marc Wolf will M.C. the convention banquet on Sept. 16 at the Sheraton-Gibson Hotel.

Court Studies Blue Laws

SPARTANBURG, S.C.—Chief Judge Simon Sobeloff, of the Fourth Circuit U.S. Court of Appeals, last week appointed a three-judge tribunal to hold hearings and rule on the constitutionality of South Carolina's ancient blue laws. Meanwhile, a temporary Federal Court order enjoining enforcement of the Sunday statutes has been extended by Judge Cecil C. Wyche.

Serving on the tribunal are Judges Wyche, George Bell Timmermann, and Clement F. Haynesworth. The time and place of the initial hearing has not been set.

South Carolina counties affected by the order are all areas in which Sunday motion picture theatre cases have been brought in recent months. They include Darlington, Cherokee, Spartanburg, Greenville, Greenwood and Anderson.

"Solomon" Scheduled For 70mm Playoff

NEW YORK—United Artists announced last week that Edward Small's "Solomon and Sheba" will open around Christmas in 30 domestic and 13 foreign theatres equipped for Super Technirama 70 on both road show and continuous showing policies.

William J. Heineman, UA distribution vice president, asserted that the film "won't go 35 mm until after UA has exhausted all possibilities in 70mm."

The London bow of the 142-minute feature at the Astoria will be two-a-day, while the New York opening possibly at the Capitol, with which negotiations are still on, will "most likely" be grind.

All prints—40 for domestic and 23 for foreign, initially—will be made in London with a co-operative deal with Technicolor "in the works."

UA's promotion campaign will be two pronged, it was said, with a tiein on the process and film and with the main sell on the picture.

With more than 100 theatres equipped to screen the picture, Heinemann said, the 30 initial domestic playdates planned will be selected from among 36 major key cities in the U.S. and Canada.

Super Technirama 70 was described as combining special systems of photography and projection to obtain, on a curved screen, an image unequalled in depth of focus and clarity, by any other process now in use. The lens system for Super Technirama 70 was designed by Professor Dr. A. Bouwers of N. V. Optische Industrie de "Oude Delft." It was developed by the Technicolor Corporation, under the supervision of Dr. Herbert T. Kalmus, president. The camera uses a new type of anamorphic lens and utilizes a double frame negative which passes horizontally through the camera. The resulting image on the screen when printed on 70mm film has no "lines" and is equally brilliant and undistorted when viewed from any part of the theatre.

Pa. Senate Okays Obscenity

HARRISBURG—Legislation which would increase penalties for showing or distributing obscene matter and define present laws to overcome legal objections, has been passed by the State Senate.

The two measures were approved unanimously tby the Senate and sent back to the House for concurrence in Senate amendments which reduce the proposed penalties.

The Supreme Court some time ago ruled that the state's obscenity laws were unconstitutional because there was no definition of the term "obscene."

One of the bills would prohibit the showing of an obscene movie or play. The House had voted to increase the present penalty of $500 and one year in jail to $3,000 and three years in prison, but the Senate reduced the proposed maximums to $1,500 and two years in prison.

In other legislation of interest to the industry, a $1 an hour minimum wage would be established in Pennsylvania under a measure approved by the House of Representatives.

Smell-O-Vision In Boston

BOSTON—Michael Todd, Jr.'s "Scent of Mystery," in Smell-O-Vision was set for Benjamin Sack's Gary here for a one year minimum run following premiers in Chicago and New York City. Installation of equipment will be started this month.

Once in a great while a work so catches the temper of its time that it gives a name and a voice to a whole generation. Such a work defined the raging spirit of those who are now called The Angry Young Men. That work, a prize play in New York and London, is now a motion picture to shock the whole conventional world. It is called...

LOOK BACK IN ANGER

This is
RICHARD
BURTON
in the most
dynamic
performance
seen in
years!

PRESENTED BY **WARNER BROS.** STARRING

RICHARD BURTON

The husband – an angry young man

CLAIRE BLOOM

is the actress without a home

MARY URE

is the young wife who invited her to stay

ALSO STARRING
DAME EDITH EVANS · GARY RAYMOND · Screenplay by NIGEL KNEALE · Based on the play by JOHN OSBORNE
Produced by HARRY SALTZMAN · Directed by TONY RICHARDSON

A BOLD ONE! A BIG ONE!

DUAL NEW YORK PREMIERE! FORUM AND BARONET STARTING SEPT. 15

The NEW YORK Scene

By Mel Konecoff

"SOLOMON AND SHEBA," the multi-million dollar Biblical spectacle, will be distributed initially in the new Super Technirama 70 in 43 premiere engagements here and abroad, according to United Artists vice-president Bill Heineman.

Super Technirama 70 was described by Heineman as a new experience in clarity and depth on the large screen. He compared the process' introduction via "Sheba" to the unveiling of other processes such as Cinerama, CinemaScope, and Todd A-O, and he was confident that the success that followed each film doing the introducing would be duplicated here.

The system is supposed to combine special systems of photography and projection to obtain on a curved screen an image unequalled in depth of focus and clarity by any other process now in use. The lens system for Super Technirama was designed by Professor Dr. A. Bouwers and developed by the Technicolor Corporation under the supervision of its president, Dr. Herbert T. Kalmus. The camera uses a new type of anamorphic lens and utilizes a double frame negative which passes horizontally through the camera. The resulting image on the screen when printed on 70mm film has no "lines" and is equally brilliant and undistorted when viewed from any part of the theatre.

The film may be road shown in some situations, while others will have a grind policy. Some theatres will have an intermission, others won't. In other words, UA will feel its way at the start, which will be around Christmas time. Prints are a limiting factor as are the number of theatres equipped with 70mm projectors. The film runs two hours and 22 minutes.

Thirty-five millimeter versions of "Sheba" will not be made available until all 70mm possibilities are exhausted, with UA preferring not to go into competition with itself. There will be 35mm versions, but Heineman refused to name a date.

The 70mm film has four magnetic tracks with six channels, and he would like it shown on a seamless screen. Heineman estimated that upwards of 100 theatres are 70mm equipped, and he's reported that exhibitors in many situations are offering to re-equip if they are promised the film. The first prints will leave London on Oct. 1 and the number will increase after the first of the year. Incidentally, three other UA features are being considered for the process.

Fred Goldberg, national director of advertising, publicity, and exploitation, reported that a two stage campaign will get underway, first to introduce the public to the process and then to sell the picture to the trade and the public. The process and the picture will be linked in ads in newspapers, magazines, photographic magazines, etc.

PRODUCTION AND RELEASE NOTE: Harry Belafonte has completed the first of six films he will make for United Artists through his Harbel Productions. It's called "Odds Against Tomorrow," which we discussed some weeks ago when we paid a visit to the Gold Medal Studios in the Bronx when shooting was in progress. Since then, it has been decided to premiere the film in mid-October in Chicago and to release it nationally in November.

The film will launch what may be possibly a new releasing concept on a world-wide basis in that it will be released abroad almost the same time it opens in Chicago, and there won't be the customary lag usually found between release of a film here and in other parts of the world. Of course, release abroad will be assisted by Belafonte's trip there and his touring in London, Paris, and Rome during the next month.

Belafonte is expected to make the Chicago premiere as well as six other key cities. He doesn't know whether the film, which has cost $1,300,000 to date, will make any money or whether it will return UA's investment, but he felt it was stimulating experience and an unusual one for a Negro to participate in. He paid tribute to UA's promotion and advertising, thinking it the best in the business.

His next project will be "The Life of Alexander Pushkin," who was part Negro, and whom he labeled the "Russian Shakespeare." It will probably be made in Russia.

Detroit Dept. Store Gives Away Movies

DETROIT — Last week there was an occurrence, which, in this market where there is complaint of lack of sufficient high quality product, was scarcely viewed with favor by exhibitors.

The J. L. Hudson Co., which in addition to its main department store doing the second largest business in the country, operates two 50 million dollar suburban plants, proceeded from Monday through Saturday during business hours to show its patrons free motion pictures.

At 9:15 on Monday morning there were already more than 150 patrons awaiting the beginning of a continuous showing which went on until 8:30 p.m. of "The Violent Men," starring Glenn Ford, Barbara Stanwyck, Edward G. Robinson, and released by Columbia in late 1955. For the balance of the week, there were these Columbia releases: "Pathfinder," with George Montgomery and Helen Carter, 1952; "Gun Fury," with Rock Hudson, Phil Carey, and Donna Reed, 1953; "Jubal," with Glenn Ford, Ernest Borgnine, and Rod Steiger, 1956; "Man from Laramie," with James Stewart, Arthur Kennedy, and Donald Crisp, 1955; and "Masterson of Kansas," with George Montgomery, Nancy Gates, and J. Griffith, 1954.

Recently, Allied Theatres of Michigan complained to distributors concerning showings of current or recent pictures in clubs, business institutions, schools, and so forth. Cooperation in the state was good, and it was then revealed some prints were being shipped in from outstate, some on 16mm film.

It is not as yet known from what source the Hudson "Wild West Theatre," as the assortment is called, comes.

Technicolor Shows Loss

NEW YORK—Dr. Herbert T. Kalmus, president and general manager, Technicolor, Inc., reported last fortnight that the company had consolidated net loss, after taxes, of $73,599, or four cents a share on 2,031,014 shares outstanding for the first six four-week periods ended June 13, 1959. This compares with earnings, after taxes, for the same period in 1958 of $267,492 or 13 cents a share on 2,014,348 shares outstanding.

Consolidated net sales for the 1959 period were $12,213,000, compared with $12,456,000 in 1958 period.

Women's Clubs Praise Rise In Family Pix

NEW YORK—Since the first of the year, the Hollywood film industry has turned out a greater proportion of family film entertainment and pictures suitable for young people than at any time in the past decade.

This is the report of the Film Estimate Board of National Organizations which prepares and circulates reviews of practically all films released theatrically in the United States.

40 million women throughout the country are represented through the 11 national organizations participating in FEBNO. In their reviews, published monthly, they recommend a classification for each film, denoting its suitability for children, family, young people, mature young people, and adults.

Of some 99 films reviewed in the first six months of 1959, 49 were classified as suitable for children, family, and young people.

Several chairmen of the film committees of participating organizations have cited films in which their groups expressed particular interest.

Mrs. Dean Gray Edwards, national motion picture chairman, General Federation of Women's Clubs, said:

"Our members look for and enjoy good family entertainment in their local theatres, and we would encourage the Hollywood producers to give us more of them. People of all ages can enjoy and appreciate pictures like 'It Happened to Jane,' 'tom thumb,' 'The Big Circus,' and 'The Shaggy Dog.' Such movies mean fun for everyone!"

Mrs. Alfonso Gaimari, state preview chairman, American Association of University Women, remarked:

"In my opinion, we are most fortunate to have a movie industry which is responding to the expressed need for more mature film entertainment. We believe that movies, like books and music, must be selected with care and discrimination. The recent unfortunate emphasis on some weaker pictures fails to give due praise to the remarkably well-presented theatre exemplified by such pictures as 'This Earth Is Mine,' 'A Hole in the Head,' 'North by Northwest,' and 'Porgy and Bess.' These are superior, intelligently-treated films. We hope the producers will never become discouraged by the careless criticisms expressed by a few citizens who can always find fault."

Mrs. Jesse Bader, national motion picture chairman, Protestant Motion Picture Council, commented:

"We admire the sincere and talented Hollywood producers who provide us with entertainment which also enables the mind and spirit. We believe there will always be a need for recreation in our lives, but we also know that entertainment can be enlightening and uplifting. Such courage and beauty of the human spirit as one can behold in pictures like 'The Big Fisherman,' 'The Five Pennies,' 'The Nun's Story,' and 'The Diary of Anne Frank' represent an earnest effort on the part of Hollywood to satisfy the most morally discriminating audiences. We must encourage these producers."

"How I would sell...

MGM's New Comedy in Color and CinemaScope

IT STARTED WITH A KISS

An Exclusive **SHOWMANALYSIS** *Prepared by—*

RUSS GRANT, in charge of Advertising and Publicity for the Out-of-Town LOEW'S THEATRES

Russ Grant

ABOUT THE AUTHOR • Russ Grant has been in the exhibition end of the motion picture industry for nearly 25 years, having started as an usher back in 1934 at the Loew's Poli Theatre in Hartford, Conn., his birthplace, under the aegis of Harry F. Shaw. He worked up the ladder to assistant manager, serving in both the Poli houses in Hartford and in Norwich before Loew's relinquished the theatre there. Grant was promoted to the State, in Norfolk, Va., and entered the Armed Services at Fort Lee in Richmond—a form of poetic justice. He served as a combat photographer with General George Patton's divisions in the European Theatre of Operations and returned to join the publicity staff at Loew's Theatres home office in New York, in 1946. He is currently in charge of advertising and publicity for Loew's out-of-town theatres, under Ernest Emerling. Grant is married, has two children, and lives in a heavily mortgaged home in White Plains, N. Y.

In "IT STARTED WITH A KISS," M-G-M has given us a pair of popular performers—Debbie Reynolds and Glenn Ford—in a really top-drawer comedy. We're going to go after all the publicity we can get, with the minimum cash outlay: Anyone can spend money—but here at Loew's we have always contended that a check-book is no substitute for imagination.

Ad-wise, I like Nos. 406, 306, and L-203. They are direct, point up the comedy that seems to be the commodity in demand among our youngish audiences this year, and they give good display to the principals. A head of Fred Clark might have been used in 406, where there's room, and I would have liked COLOR a little more prominent. These were probably billing problems, and we'll adjust when we get them out of town.

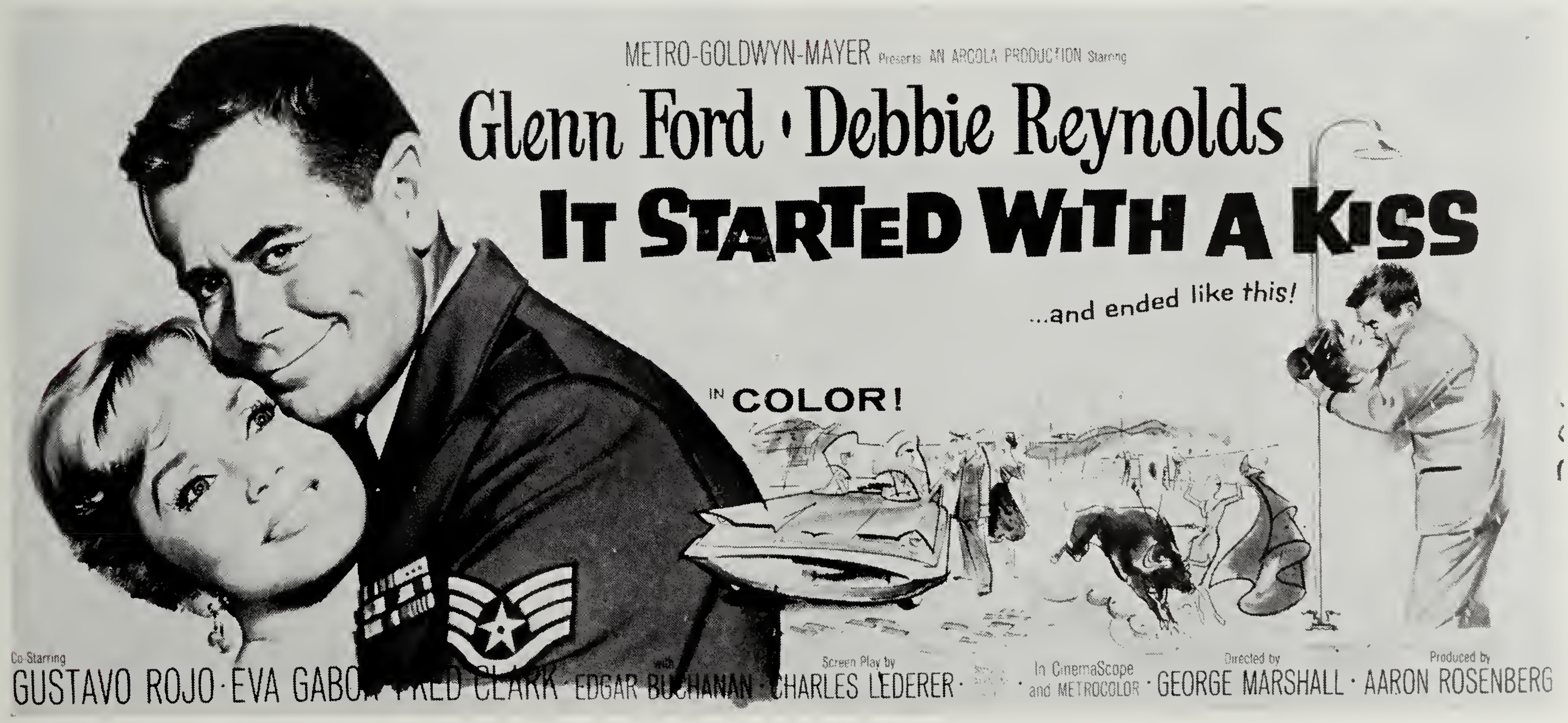
Distributor money being available, I would like to augment the newspaper campaign with radio time buys in all situations. Summer's still with us, and those portables and car radios reach a passel of teen-agers. Don't care for the too-talky live spots in the pressbook; would prefer to use a sound-effects kiss chased by some funny/sexy femme narration: "That's the trouble with service men . . . always *impatient!* If I'd known the honeymoon was going to turn out like *this,* etc., etc." Or a disc jockey might segue into a straight commercial (40-word announcement No. 1) after playing a few bars of Debbie's recording of the title tune. Local, selective placement of the radio time on popular teen shows will double the effectiveness of our money; it'll also open the mikes for a free contest or two and we'll get to that in a minute.

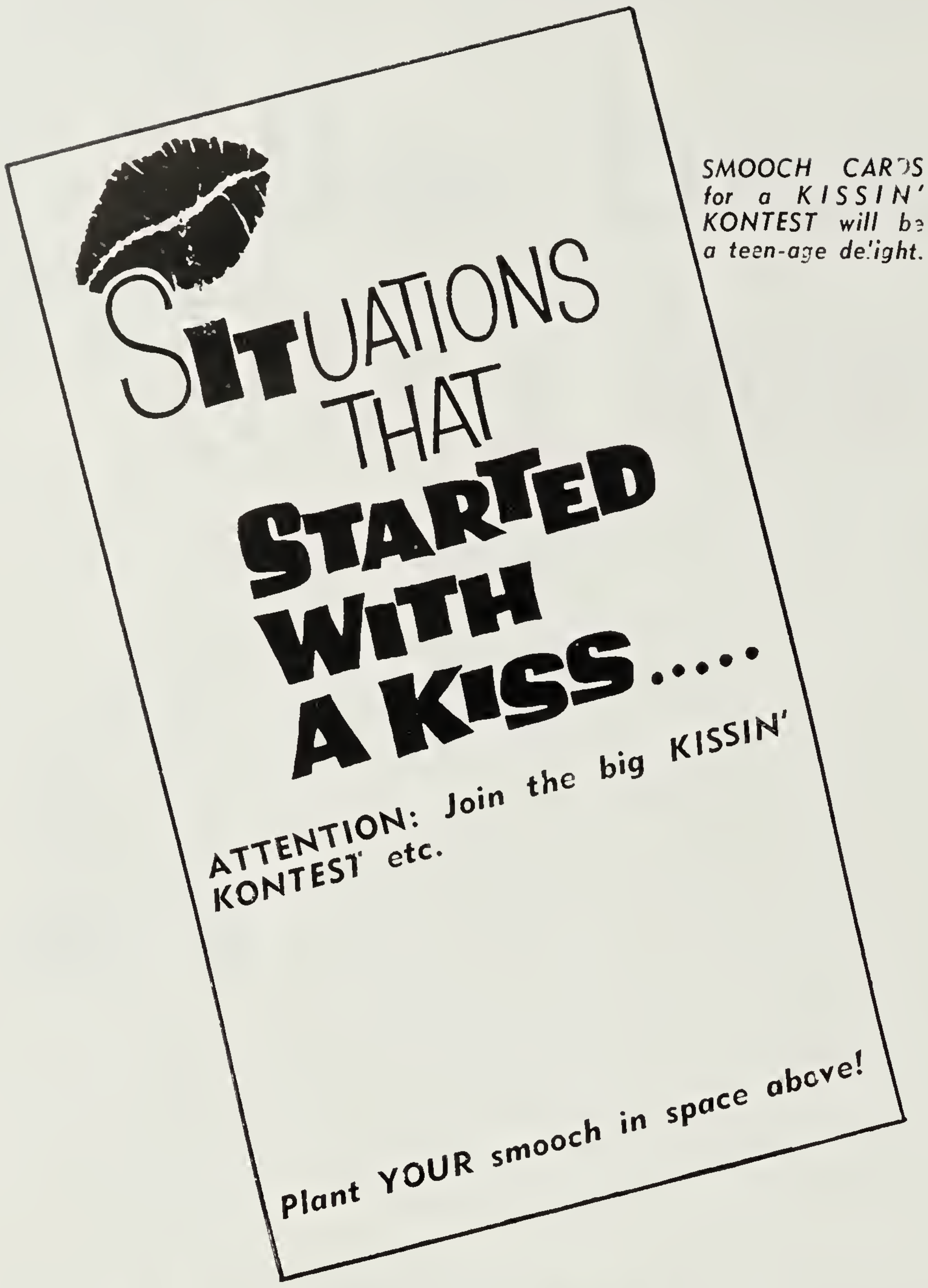
40-Word Live Announcement No. 1

ANNOUNCER: You've never seen a love story as hilarious as MGM's "IT STARTED WITH A KISS" starring handsome Glenn Ford, and delightful Debbie Reynolds. It's the wackiest, most wonderful romantic-comedy in years. In Metrocolor.

We'll probably pass up the throway illustrated on the inside of the back cover; it's a little too sophisticated for the crowd we're after. Instead, we might print up inexpensive blanks

THE PAPER is uniformly exciting and portrays the broad comedy theme. The boldly spotted "IN COLOR" is a happy addition to this effective 24-sheet.


METRO-GOLDWYN-MAYER Presents AN ARCOLA PRODUCTION Starring
Glenn Ford · Debbie Reynolds
IT STARTED WITH A KISS
...and ended like this!
IN COLOR!
Co-Starring
GUSTAVO ROJO · EVA GABO
FRED CLARK
with EDGAR BUCHANAN
Screen Play by CHARLES LEDERER
In CinemaScope and METROCOLOR
Directed by GEORGE MARSHALL
Produced by AARON ROSENBERG


SITUATIONS THAT STARTED WITH A KISS.....

ATTENTION: Join the big KISSIN' KONTEST etc.

Plant YOUR smooch in space above!

SMOOCH CARDS for a KISSIN' KONTEST will be a teen-age delight.

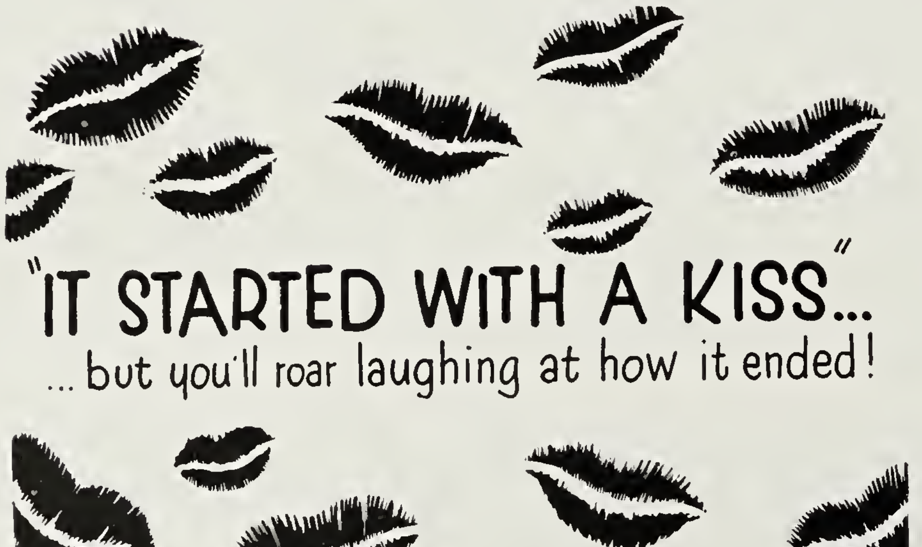
bearing a red lip imprint, with instructions to girls to plant their own smooches underneath. The nearest matches to Debbie's lips will be entitled to guest tickets to see some real kissin' . . . at Loew's. These will go into soda shops and other spots where the young crowds congregate.

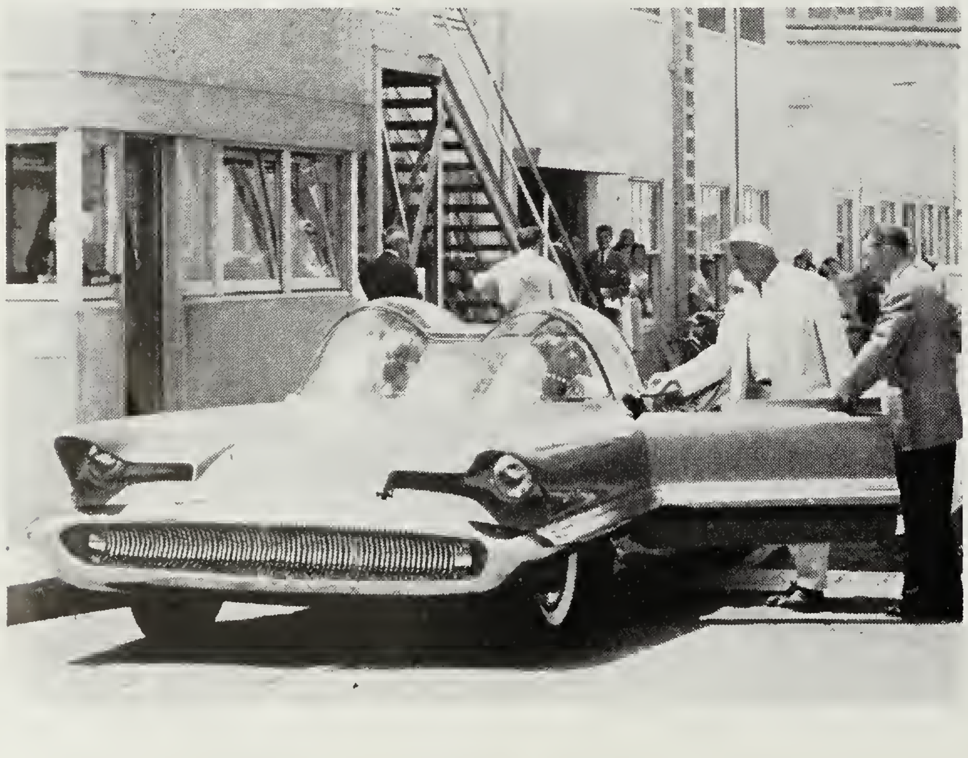
Loew spots don't usually go wild with gimmicks for lobbies and fronts. We like to *see the stuff away from the theatre.* But the paper clinches of Ford and Reynolds, mounted, cut out, and weather-proofed will make nice marquee toppers. And we might rig up a real shower with a circulating pump and use it in a special frame, squirting water on a varnished cutout from the one or three-sheet.

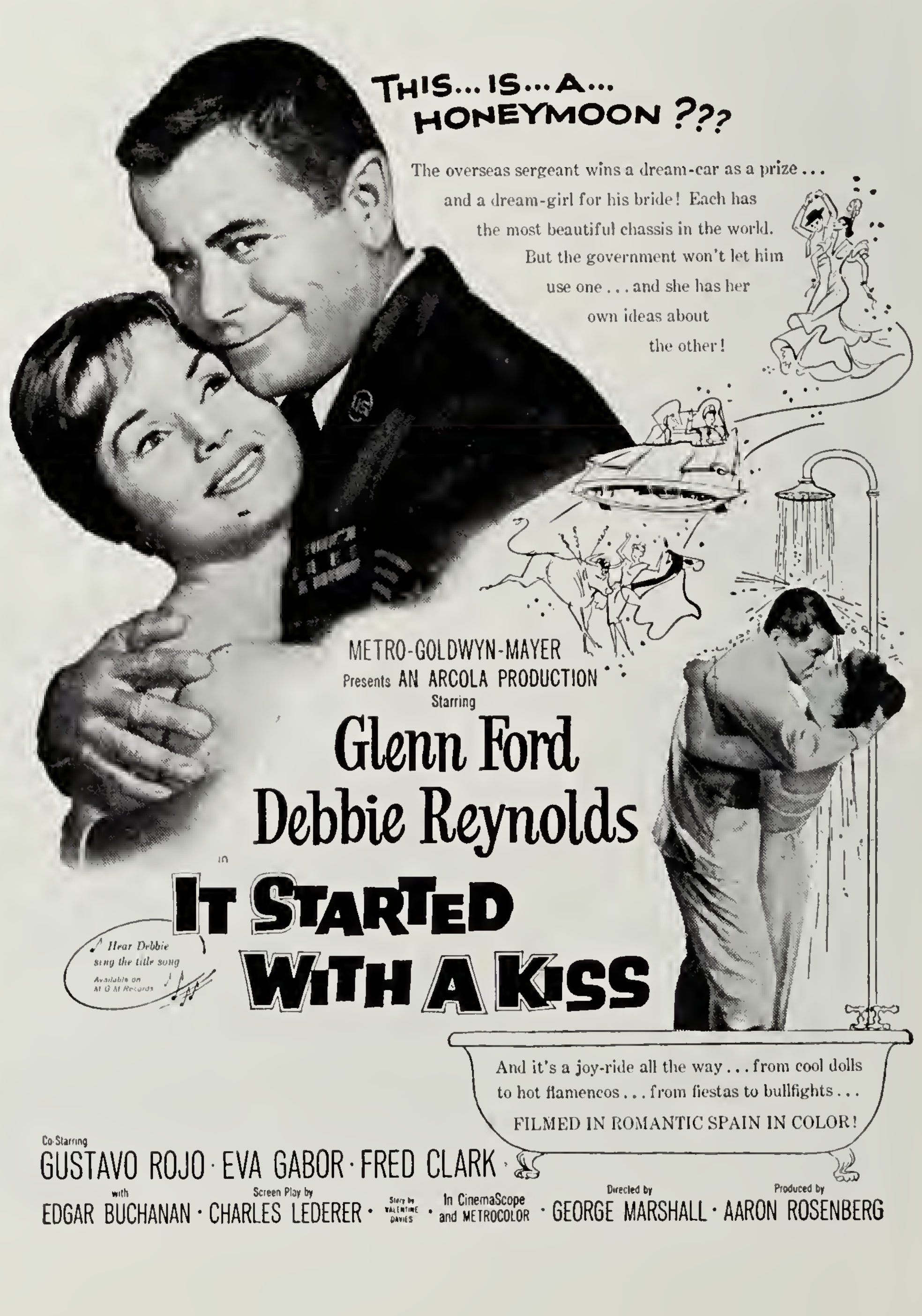
You'll see a flock of Loew's co-op ads on "It Started With A Kiss." This item doesn't cost a dime, usually, and can bring in a wealth of newspaper space. In addition to the art shown in M-G-M's pressbook, we're supplying our situations with fur, milk, stocking, jewelry, hairdo, cosmetic, and what-have-you pix of Debbie from our carefully hoarded files. If they don't blossom into co-ops, they'll turn up as window displays. Newspaper contests won't be overlooked, either. One we favor is a reader appeal for letters relating some humorous or embarrassing situation that "STARTED WITH A KISS." Small cash prizes, plus guest tickets to runners-up. Or we'll promote matched rings, trousseau, luggage, or perhaps a free trip to the local engaged couple who tells us how their courtship started with a kiss. Having the winning couple on local TV to receive their prize is another angle to be explored.

With schools opening, I'd like to see an ad in each school paper, supported editorially by a poll to find the MOST KISSABLE undergrad. Winner to get a record player, fall

AN INEXPENSIVE TEASER (left) would be rubber stamps with red inkpads and lip art in the hands of the staff for weeks in advance. FORD-EDSEL-MERCURY-LINCOLN dealers should welcome tieups, because a new "car-of-tomorrow" LINCOLN FUTURA is a prominent member of the cast. AD No. 406 (below) is a good theme setter and packs a lot of salesmanship.


"IT STARTED WITH A KISS"...
... but you'll roar laughing at how it ended!




THIS... IS... A... HONEYMOON ???

The overseas sergeant wins a dream-car as a prize ... and a dream-girl for his bride! Each has the most beautiful chassis in the world. But the government won't let him use one ... and she has her own ideas about the other!

METRO-GOLDWYN-MAYER
Presents AN ARCOLA PRODUCTION
Starring
Glenn Ford
Debbie Reynolds
in
IT STARTED WITH A KISS

Hear Debbie sing the title song
Available on M-G-M Records

And it's a joy-ride all the way ... from cool dolls to hot flamencos ... from fiestas to bullfights ...
FILMED IN ROMANTIC SPAIN IN COLOR!

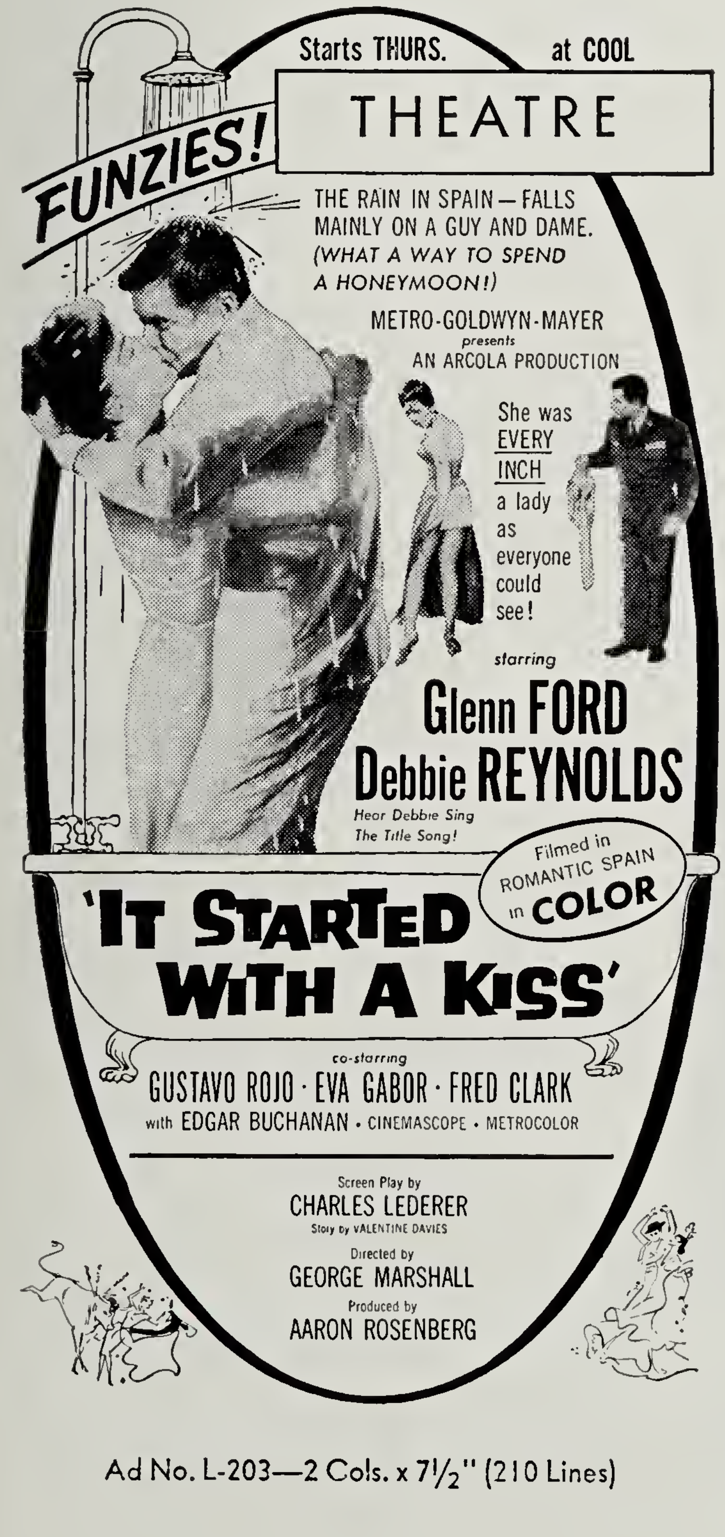
Co-Starring
GUSTAVO ROJO · EVA GABOR · FRED CLARK
with EDGAR BUCHANAN · Screen Play by CHARLES LEDERER · Story by VALENTINE DAVIES · In CinemaScope and METROCOLOR · Directed by GEORGE MARSHALL · Produced by AARON ROSENBERG

outfit, or other suitable prize from a teen-conscious merchant. Or run a classified ad in the paper to locate the student with the keenest car—describing the picture's Lincoln Futura as a come-on; student selected would get an after-school job as picture publicist, have his jalopy bannered, and be a guest of honor opening night with his date.

An inexpensive teaser campaign several weeks in advance would be to make up a couple of rubber stamps with lip art and title and have staff members slap the imprint on every legitimate object they encounter after work—all around town.

For that radio free time, I'd pick a popular disc jockey contact and let him invite to the opening, as his guests, 20 teen-age listeners "who haven't been kissed" during school vacation.

In addition to all those candy kiss stunts mentioned in the press book, we'll employ a lot of ballyhoos: pretty girl pushing a twin baby-carriage bannered "IT STARTED WITH A KISS"; painting title on girders after knock-off of construction crews, so they'll show up when the steel skeleton is erected; signs for all excavations: "We dig 'IT STARTED WITH A KISS'"; Polaroid candids taken free of all boys who'll pose embracing a cutout of Debbie (photo shop donates film for store credit in sign); arrange to have the cutout stolen on opening day for a newspaper box citing small reward for its return; Air Force Recruiting Office tieup for A-Boards—"Travel And Have Fun!"; and our kicker: a Kissologist (prettiest model you can find) who'll visit radio personalities and offer to give audience tips on expert osculation, removing lipstick smears, etc.


Starts THURS. at COOL

THEATRE

FUNZIES!

THE RAIN IN SPAIN—FALLS MAINLY ON A GUY AND DAME. (*WHAT A WAY TO SPEND A HONEYMOON!*)

METRO-GOLDWYN-MAYER
presents
AN ARCOLA PRODUCTION

She was EVERY INCH a lady as everyone could see!

starring
Glenn FORD
Debbie REYNOLDS

Hear Debbie Sing The Title Song!

Filmed in ROMANTIC SPAIN in COLOR

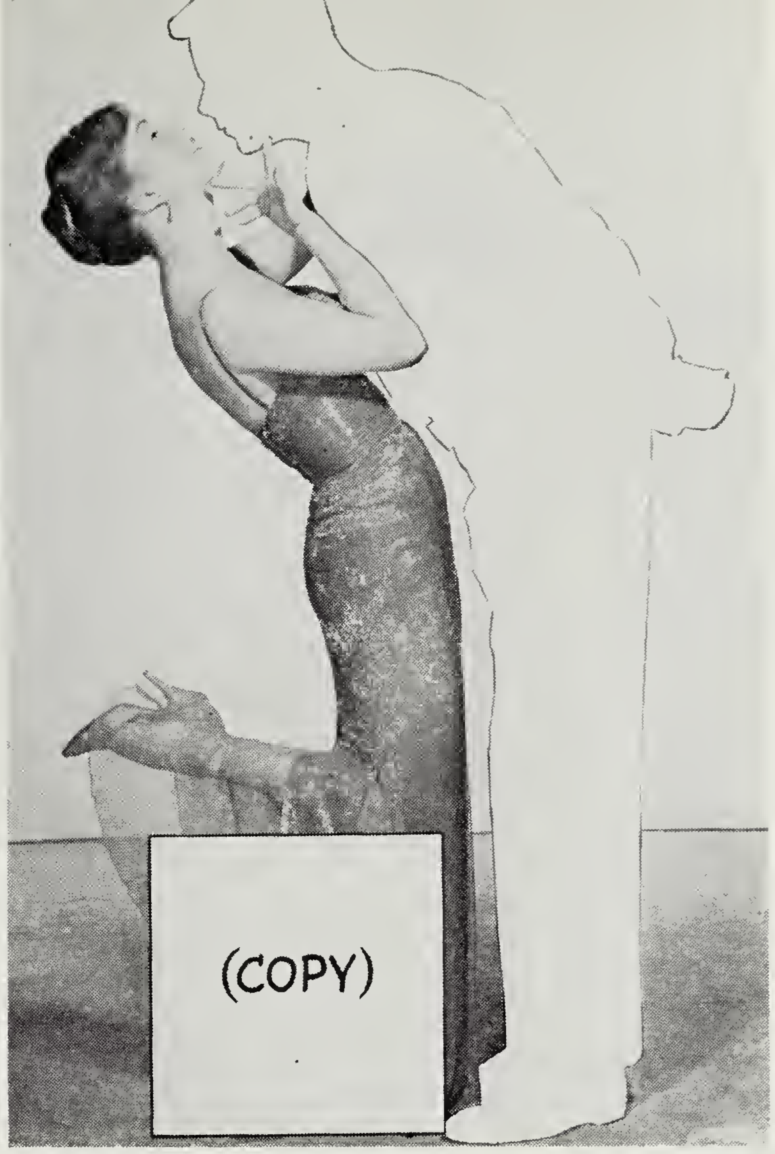
'IT STARTED WITH A KISS'

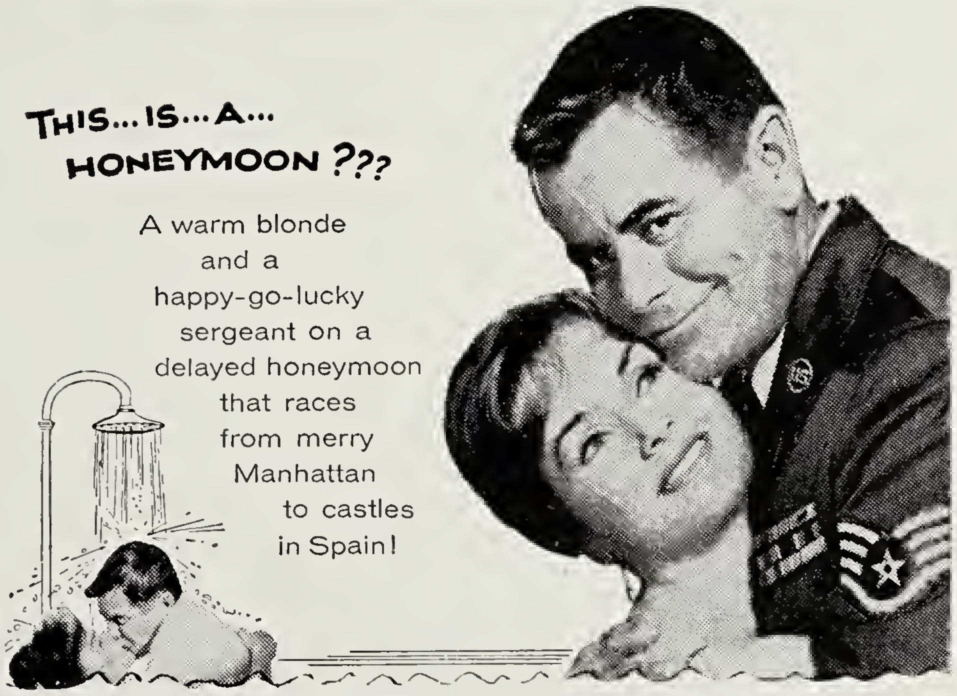
co-starring
GUSTAVO ROJO · EVA GABOR · FRED CLARK
with EDGAR BUCHANAN • CINEMASCOPE • METROCOLOR

Screen Play by
CHARLES LEDERER
Story by VALENTINE DAVIES
Directed by
GEORGE MARSHALL
Produced by
AARON ROSENBERG

Ad No. L-203—2 Cols. x 7½" (210 Lines)

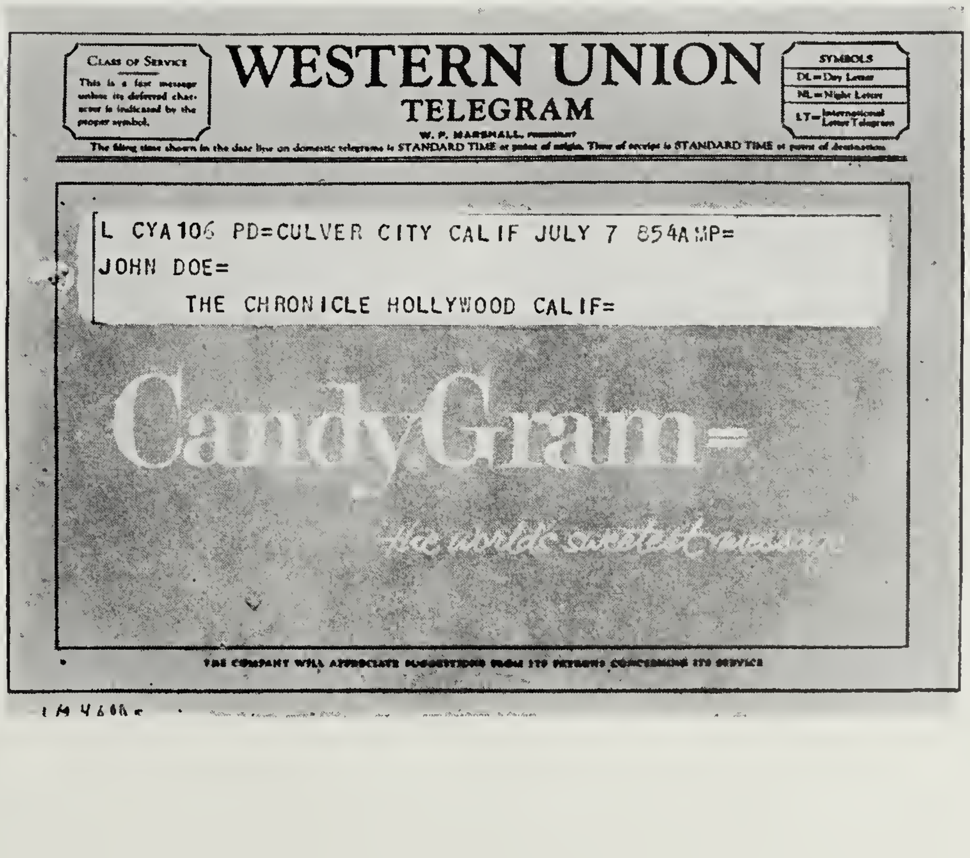
AD NO. L 203 is directed straight for comedy and laughs. It is designed for 210 lines.




THIS...IS...A... HONEYMOON ???

A warm blonde and a happy-go-lucky sergeant on a delayed honeymoon that races from merry Manhattan to castles in Spain!

BLACK AND WHITE BLOWUPS (above), life size, are available through New York's IDEAL PHOTO CO. for candid camera street photo stunt. Copy card invites boys to be photographed kissing Debby. AD NO. 306 has the same basic art as No. 406, but is less busy. Only a portion is shown, but complete ad is 336 lines. The CANDYGRAM (below) is a new box-of-chocolates gimmick available from Western Union, to impress critics, disc jockeys, etc.


CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

L CYA106 PD=CULVER CITY CALIF JULY 7 854AMP=
JOHN DOE=
THE CHRONICLE HOLLYWOOD CALIF=

CandyGram=
the world's sweetest message

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CANADIAN Highlights

By Harry Allen, Jr.

CURLEY POSEN is a theatre-owner whose patrons run his booking policy. Owner of the Kent, Toronto, a 520-seat house across the street from two first-run houses, Curley consults his patrons when he is stuck on what to play on his screen. As a result, his business has increased 30 per cent in the last six months.

A letter from one of his patrons offering to guarantee him an audience if he would play certain pictures initiated Curley's policy. The writer, a woman, told him she had a lot of friends who liked attending the Kent. They liked the theatre's atmosphere—he has few children attending and bars rowdies—but also enjoyed the films he played, either because they missed them on their earlier runs or wanted to see repeats. Now Curley has a thermometer to test the temperature of his patrons' interest in any program.

The cream of his business were the overflows from the first-run houses, the Hollywood and the Hyland, but Curley wanted to have a steady audience as well. His policy means steering clear of action pictures and tawdry spectacle films, sticking close to an art theatre policy.

The result was the formation of the Kent Theatre Club. The members suggest to Curley titles of films they would like to see, meeting after the show to discuss the films they have seen, and occasionally are entertained at parties given by Curley. They do all the work of mailing out circulars themselves, with Curley supplying the materials. They tell the club members what is coming up and tell Curley's reactions to various pictures suggested.

"So what if the group is artistic in its taste—they bring in business. I don't operate the theatre for my enjoyment, but to make a profit and cater to the public. I play what they want, not what I want," says Curley.

To assist the business, the Movie Club sent out circulars to the 900 members of the Toronto Film Society, a group of film enthusiasts. People ask for pictures already seen on TV, and these showings help Curley rather than hinder his business.

Admission prices are 65 cents through the week, and $1 Saturday nights after 7:30. The theatre offers books of tickets at the reduced price of $2.75 (5 tickets—55 cents each) good for any show during the week, no time limit. These are good for club members only, with accompanying friends paying regular admission.

"It's nice when you are stuck about a picture to play, to ask a patron, obtain an honest answer, and receive an indication ensuring your boxoffice," says Curley.

REELTALK: Telemeter is becoming a reality in Toronto. Bell Telephone has signed an agreement to install 84 miles of wiring throughout Etobicoke, a Toronto suburb. It will devote the whole of a printed message it distributes with the monthly bill to a discussion of Telemeter. Meanwhile, Telemeter is distributing a four-page brochure in Etobicoke offering information and inviting queries. Joseph Strauss, Montreal independent exhibitor, who heads Theatre Owners of Quebec, is challenging Telemeter in Canada at every drop of a press release. Latest on his target list was Nat Taylor, whom he called a "Paramount spokesman," because of his affiliations with Famous Players in some theatres. Taylor wrote a column in the Canadian Film Weekly, which he publishes, defending Telemeter. . . . Luncheon hosted by Warner Bros. made Clint Walker, of "Yellowstone Kelly," available for interviews by the radio and press in Toronto. Walker then went on to Montreal for p.a.'s there. . . . Frank Morriss, former film critic on the Winnipeg Free Press, has joined the Globe and Mail, Toronto. He succeeds Stan Hellour who has joined the Diners' Club.

Variety Club of Great Britain recently "adopted" the St. Agnes Orphanage, and Jack Goodlatte, chairman of the committee which looks after the home's interest, arranged for members to visit. Shown are the Mother Superior and Sister Katherine with the children and a nurse, and seated, left to right, International European Representative C. J. Latta, Past Chief Barker Goodlatte, and Chief Barker Bill Butlin. Back row are Teddy Langton, Monty Berman, Nick Shipman, Mike Frankovich, Irving Allen, David Rogers, Harry Woolf, and Bill Levy, all Variety members.

Part-Time Employee Faces Obscenity Trial

COLUMBUS, O. — A part-time assistant manager can be held legally responsible under the anti-obscenity laws if he is the "responsible person" in charge at the theatre, said Bernard Chupka, city police prosecutor, in the case involving the showing of "Ten Days in a Nudist Camp" at the Fox art house here.

Joel Secoy, 21-year-old former assistant manager at the Fox, was arrested on an affidavit filed last July 16 by Patrick Berry, local business man, and charged with showing an obscene film. Secoy has since resigned and is now a clerk at Western Electric Co. He also is a part-time Ohio State University student majoring in social sciences. He is married and had worked at the Fox four months.

"I hadn't enough responsibility there to warrant my arrest," he said. He said he worked three nights a week.

Chupka said the original warrant carried the name of Jerry Knight, operator of the Fox and other local theatres. Knight was not at the Fox when police vice squad men arrived. The officers then returned to the police station and got a warrant for Secoy's arrest.

At a hearing, Judge Horace Troop of Municipal Court said a decision would be made in the case by Aug. 31. If Secoy is found guilty, he could receive a $300 fine and 90 days in jail. He said that Knight assured him he wouldn't go to jail.

At the hearing, Berry and Mrs. Ora Anderson, substitute teacher of art in Columbus schools, testified that the film was "obscene" and "suggestive." Troy Feibel, attorney for Secoy, moved to dismiss the charge on the grounds the movie was not obscene as defined by state law and the U. S. Supreme Court.

IFIDA Names Exec Unit

NEW YORK — In elections held last week by the board of directors of Independent Film Importers and Distributors of America, Inc., the following members were elected to the executive committee, which will be the steering group: Richard Brandt, Trans-Lux Distributing Corporation; Daniel Frankel, Zenith International Film Corporation; and Jack Ellis, Ellis Films, Inc.

The executive committee has announced that the first action of I.F.I.D.A. will be to appoint a paid executive director and then appoint committees for the pressing work that faces the organization in the near future.

Conn. Drive-In Unit Formed

HARTFORD, CONN.—A Connecticut organization of drive-in operators is being formed here. An organizational meeting has been scheduled for Sept. 22 in the Colonial House, Hamden.

Heading a temporary slate of officers for the Connecticut Drive-In Theatres Association is Sperie Perakos, general manager, Perakos Theatre Associates, president; Franklin E. Ferguson, vice president; William Daugherty, secretary; and Samuel Rosen, treasurer.

Det. Radio Covers Films

DETROIT—Radio Station WXYZ last fortnight added three Hollywood correspondents, Bill Steward, Al Gregory, and Will Scott, to give listeners the inside of the motion picture industry on its Dick Osgood "Show World" program. They will cover Hollywood events, providing daily contact with top actors and entertainers for the daily show that goes on at 6.50 p.m. Friday night programs will continue to review local film offerings.

ALBANY

Donald Hallenbeck marked the 11th anniversary of Indian Ladder Drive-In on Route 85 near Thacher State Park, with a reduction of admission to 50 cents, free popcorn, candy, and gifts, and a cut in concession prices. . . . Fabian's Mohawk Drive-In, midway between Albany and Schenectady, called parents' attention to the fact they could see their children in the movies. Pictures were taken on the playgrounds and later shown at the drive-in. . . . The SW Strand held a special teen-ager show with combs, photographs, and albums as prizes, for Warners' "Yellowstone Kelly," featuring Edd "Kookie" Byrnes. . . . Western star Gene Autry appeared in an outdoor show at Hawkins Stadium, Menands.

ATLANTA

Barney Ross, who resigned sometime ago as booker with Kay Films, has returned there as head booker and office manager. . . . The Capital, Homerville, Ga., has been purchased by Mr. and Mrs. Benny Gene Leviton, of Fargo, Ga., from Mr. and Mrs. S. F. Summerlin, who had operated it since 1955. . . . Frank Willard Productions, makers of business, industrial and television motion pictures, is building a modern studio in northeast Atlanta.

BOSTON

A freak tornado hit the screen of the Ole Rock Drive-In in Salem, N. H., and blew it to shreds, forcing the closing for two weeks for a new one. The theatre is owned and operated by James Sayre. . . . Harry Fisher's Fairlawn, Pawtucket, R.I., is to reopen Sept. 9 for the winter months. . . . The Strand, Canton, Mass., reopened Sept. 2 after alterations and redecorating by the new lessees, Eli Corman and Robert Aaron, who did much of the renovating themselves. Joe Cohen is handling the buying and booking. . . . Louis Josephs, independent film salesman is a patient at Beth Israel Hospital. . . . Robert Waldman, theatre owner, went under the knife at Beth Israel Hospital for an ulcerous condition. . . . Bill Canning, an official with the Yamins Theatres of Fall River who has retired due to ill health, took a short vacation with his family into Bridgewater, Nova Scotia, for relaxation and rest. . . . Ruth Kickham, secretary to Joseph E. Levine of Embassy Pictures, made the recording used for the publicity on "Room 43" playing the Paramount. By calling a certain phone number, the listener hears her voice telling of the substance of the film. Curiously enough, when Ruth first called the number (advertised in the newspapers) she didn't recognize her own voice and was certain someone else has substituted the recording.

BUFFALO

The Three Stooges were on-stage in person, at the Century and manager Charles Funk did a good job of putting them over promotionally. The fun trio's new feature-length film, "Have Rocket, Will Travel," was on the screen. Through an arrangement wth Sattler's the Stooges got some space in that store's big ads by appearing in the parking lot and signing autographs. The Courier-Express also used a photo of Funk and two of the Stooges-one was late in arriving in town. Both newspapers had long interviews with the comedy trio. . . . Bob Zanger, U-I exploiteer, has been in assisting general manager George H. Mackenna with an advance promotion barrage for "The Mummy." One stunt, already set for newspaper cooperation, is to have a boy and girl sit through a midnight showing all alone in Basil's Lafayette, of "The Mummy." They will be greeted at the door by The Mummy, who will escort the couple to seats. The newspaper will take note of reaction, with photos. . . . Charles Funk, manager, Century, announced that the Three Stooges have been signed to appear in the theatre starting Friday, Aug. 21, in connection with their new feature film, "Have Rocket, Will Travel". . . . Robert Barron, prime mover in the establishment here of Saber Productions, has started shooting of the company's first feature film, "Draw To An Inside Straight," for which Detective Chief John J. Whalen is technical adviser. . . . Carl Dortic, new National Screen salesman, covering the Buffalo territory out of the local office. . . . In connection with the showing of "A Private's Affair," Manager Ben Dargush, Center, arranged with the local army recruiting office to post A-Board signs in tying in recruiting copy with the showing of the picture. . . . In connection with the showing of '"The Five Pennies," in the Center, Arthur Krolick and Charles B. Taylor have lined up a Danny Kaye Search for Talent through which the best amateur trumpet player in Western New York is being sought.

Edward "Kookie" Byrnes, touring key cities in connection with Warners' "Yellowstone Kelly," was recently greeted by thousands of autograph seekers in Hartford, Conn.

CHICAGO

The H. and E. Balaban Circuit is trying out first-runs at their Robin Drive-In, Rockford, Ill. . . . Mike Todd, Jr., was to come in to inspect the new Smell-O-Vision installation at the local Cinestage. . . . Larry Leshansky, Warners salesman coordinator, and Edward Williamson, central division manager, were in for conferences. . . . David B. Wallerstein, president, B and K, again accepted chairmanship of the amusement division section for the 1959 Community Fund-Red Cross Mercy Drive. . . . James Silvers was named to the publicity and advertising staff of B and K. . . . Four Latin American beauties, who are contestants for the queen honor in the Miss Pan-American Games Beauty Pageant, visited the children at Variety Club Tent 26's principal charity, the La Rabida Santarium. . . . Stan Kohlberg, owner, Starlite Drive-In, added a quarter-mile midget race track to his outdoor spot. . . . Mickey Gold, of the Oriental staff, was married to Edith Kew. . . . Vernon Holtz reopened the Roxy, Coulterville, Ill. . . . Raymond H. Williams is the new operator of the Roxy, Ramsey, Ill. . . . With the opening of the Dunes Drive-In, East Gary, Ind., recently, S. B. Greiver is now booking 50 per cent of the drive-ins in the Chicago metropolitan area.

Modern Film Distributors was given the National distribution of Monica films. . . . The Room of Hope, named in honor of comedian Bob Hope, was dedicated at La Rabida Jackson Park sanitarium, recently. Hope has been a large benefactor of the institution which is the only one in this area devoted to children afflicted with rheumatic fever. Major Daley proclaimed Aug. 14 Fight Rheumatic Fever Week. Audience collections were held in all the theatres. Chairman for the week was Albert Pick, Jr., president of La Rabida, which is Variety's main charity. . . . The Loop celebrated the first anniversary of "Gigi." General manager Sylvester Goldfinger and manager James Gorman uncorked several cases of champagne. . . . The new Dunes Drive-In was opened at East Gary, Ind. The Schoenstadt circuit is rushing completion of the Rand Drive-In for a Labor Day opening.

CLEVELAND

Under the auspices of Jack Silverthorne, Hippodrome manager; Adrian Awan, 20th-Fox publicity director and his assistant, Miss Ida Robbin, some 500 invited guests saw a screening of "Blue Denim" in the Hippodrome and participated in an open discussion of the picture from its educational, entertainment, and emotional angles. The invited guests included representatives of all local civil and service groups including the Cleveland Federation of Women's Clubs, the Catholic Women's Federation, the Council of Jewish Women, business and public relations specialists, city administration officials, Health and Welfare, Juvenile Court, Salvation Army, the Juvenile Judges, the Motion Picture Council of Greater Cleveland, which embraces the PTAs and others concerned with the problem of parent-teen relations. The post screening discussion was frank and uninhibited. Those who seek escapism in motion pictures did not think it was theatre entertainment but should be shown in schools or in sponsored groups. Others were lavish in praise for bringing the problem out into the open where it can be seen and digested by the general public. The teenagers present did not want to be identified with the characters in the picture and claimed the situation is too rare to give it such emphasis.

CINCINNATI

With the mercury at a scorching 94 degrees, a crowd estimated at 20,000 welcomed Roy Rogers, popular movie star, at the Scioto County Fair, Portsmouth, O., on Aug. 19, as part of the "Roy Rogers Day" home coming celebration. Preceeding his appearance at the fair, Rogers participated in a number of festivities celebrating his return to the town of his boyhood. . . . Despite a heavy rain, approximately 300 members and guests attended the 26th annual golf party, sponsored by Tent Three, Variety, at Summit Hills Country Club in nearby Kentucky. Jack Alexander, Buena Vista branch manager, was general chairman, assisted by Bill Onie, Mariemont owner, and Jim McDonald, TOC Booking Agency, in charge of special events. . . . Donald Hicks, Paramount branch manager recently flew to Palm Desert, Calif. to see his new grandson and to attend the wedding of his daughter Sue and Bill Cotten. . . . Robin Thorton is new manager for Chakeres Circuit's Sky-View Drive-in, Winchester, Ky. . . . Eastland Bowling Alley, Lexington, Ky., Chakeres Circuit, owner, will open informally Sept. 1 with formal opening later in the month. . . . Max Goldberg plans to reopen the Washington, Maysfield, Ky., by mid-September. . . . National Theatre Supply recently completed installation of a new screen, projector, and lights in the campus theatre, Purdue University, Lafayette, Ind. Other installations by NTS include stereophonic equipment in the Lyric, Lancaster, O., operated by T. M. Alfred, and a generator for the Newbold Circuit in its Skyline Drive-in, Wainsboro, Va. . . . Carl Rogers, manager, Loew's Dayton, Ohio, celebrated his 30th anniversary in the industry. His 30 years took him from Pittsburgh to Cleveland, Toledo and Columbus, before he took over in Dayton eight years ago. To mark the occasion he received a nice writeup by G. E. Mitchell, Dayton Daily News amusements editor.

COLUMBUS, O. NEWS — Mike Kaplan, Columbia Pictures' unit publicist, was here in advance of "Once More, With Feeling," and Don McDonald, Universal-International Studios' publicity contact, was here to tell movie editors about upcoming films. . . . Ben Geary, manager for Schine's theatres in Athens, Ohio, will head Athens' United Appeals fund drive in October. . . . Abe Zaidan, of the Columbus Citizen editorial staff, returned from vacation to take over the theatre desk during the five weeks' absence of Norman Nadel, who is vacationing. . . . R. L. Raab, formerly an account executive with a local television station, has joined the John L. Bancroft publicity office here. . . . Mrs. Irene Wallace Moore, wife of Byron F. "Dinty" Moore, manager of RKO Palace during the early Thirties, died at 58 at her home in Dormont, Penna. Burial was in Homer, Ill. . . . Charles Sugarman, operator of two Parkersburg, W. Va., drive-ins and former operator of the art World in Columbus, reports his new-born daughter, Toby Anne, doing well. She was born July 4. . . . Ed McGlone, RKO city manager, was host at a press party held at Port Columbus for cowboy star Clint Walker, as a plug for Warners' "Yellowstone Kelly" at RKO Palace. . . . Robert Sokol, manager, Loew's Broad, and J. Everett Watson, Twentieth Century-Fox exploitation representative, arranged for a screening of "Blue Denim," followed by an hour's discussion of the film. . . . Feature length color film titled "This Is Lancaster" is being filmed in Lancaster, Ohio, by Reelife Productions of Hollywood for a September showing in a Lancaster theatre. . . . The Majestic, Ohio River showboat which has been a familiar sight during summer seasons in towns along the river, has been sold for $30,000 to the University of Indiana for use by drama classes. Built in 1923, the Majestic for the past 10 years has been operated by Hiram College, offering mostly old-time "meller drammers."

DALLAS

The week of Aug. 23 to 29 was John Rowley Week. Oak Cliff Rowley houses honored their president with special matinee programs in four theatres. Rowley Week was climaxed with a stage show at the Texas. . . . Ralph Fry, west Texas salesman for Paramount, was presented with a lapel pin by Tome Bridge, division manager, at a recent sales meeting held here. The pin marked Fry's admission to the exclusive Paramount 100 per cent club, one of 12 Paramount employees nationally to receive the honor. . . . Kevin Ginther, publicist for Warner Bros. here, arranged to meet with Clint Walker, Louis Quinn, and Jack Cassidy, studio publicity man in Salt Lake City. The men are making a tour in the private plane of M. Patterson, president of United Airlines, in conjunction with the opening of "Yellowstone Kelly." . . . Virginia Gurley was elected president of the Warner Club. Other officers include Louise Houston, vice-president in charge of entertainment; Mary Deed, vice-president in charge of welfare; Ruby Harris, vice-president in charge of membership; Mary Jo Bennet, secretary; Carl Simms, treasurer; and Bill Crump, contributions and loans chairman. . . . Lelia C. Kelley, employed for more than 20 years by various local motion picture companies, died in a local hospital of cancer. She retired from Warner Bros. in 1957.

HOUSTON

Al Zarzana and Ray Boriski have taken over the operation of the Galena and Venus. Zarzana is with KTRK-TV and Boriski is with Raydell Productions. . . . Heavy promotional campaign for "North by Northwest" included a mystery tune contest on KXYZ, heavy newspaper ads, truck posters and a tie-in on banana splits at Madings Drug Stores. . . . "Five Bold Women," the first from the Jim Ross Production Company, will make its world premiere showing here September 15, according to Jim Ross, president

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Chicago Territory

Issue of September 16

Save Them!

of the firm and a star in the film, which was produced entirely in Texas. Ross has concluded an agreement with Citation Films, headed by A. W. Schwalberg, for national distribution of the picture. Ross said Schwalberg would spend at least $300,000 in promoting "Five Bold Women" in the United States and Canada. Since it is a local picture, it will, through an agreement with the Interstate Theatre Circuit, make its debut at either the downtown Majestic or Metropolitan. . . . Bill Gault, of the Red Bluff Drive-In, near Houston at Pasadena, reported that the drive-in suffered minor damage in a recent storm. Damage was suffered by the tower, a sign was blown off the top and a hole was punched in the side. The marquee was also damaged but the drive-in did not close down for repairs. There was also some flooding in the projection booth. The Capitan Drive-In, across the street from the Red Bluff received major damage to neon lights which cover the front of the ozoner.

JACKSONVILLE

Tom Lewis closed the Oceanway Drive-In after operating it for the past several months and returned to his former post as a projectionist at the Roosevelt. Capt. and Mrs. Hans Vige, owners, Pinecrest Drive-In, have purchased the acreage on which the Oceanway was located. . . . Jim Carey, manager, Loew's Normandy Twin Outdoorer, was enjoying capacity business with "Hercules" heading the program on his north screen and "Sleeping Beauty" on the south. . . . Many outdoor theatre owners have reported that weather conditions are much better than last year, with less rainfall than usual during the summer resulting in better patronage. . . Bill Duggan, manager, Florida, West Palm Beach, has fully recovered from a recent operation. . . . Gordon Peck, manager, Pinecrest, Edgewater, enlivened his theatre during a run of "The Big Circus" by employing clowns to hand out free balloons and pink lemonade. . . . Carl Carter, who recently stepped out of the management of the local Air Base and Ribault Drive-Ins, is now devoting full time to the operation of his Service Concessions Company, a theatre supply firm. . . . H. R. Prudden, owner of a lower east coast circuit, has announced plans to build a new drive-in near the northern city limit of Cocoa Beach. . . . Bob Kilgore, owner, Beach, Daytona Beach, has leased the city's 600-seat Little Theatre auditorium for use as a motion picture theatre. . . . Here for conferences at the Florida State Theatres home office were FST exploiteers Howard Pettengill, Miami and Jonne Starr, Tampa.

MIAMI, FLA., NEWS—It was circus time for youngsters attending the Miami Herald's Lend-A-Hand Camp when they were treated to a showing of "The Big Circus" by Florida State Theatres. Technicians from the chain took the film, and a huge supply of popcorn, to the camp for the special weekend treat. . . . A miniature "American Bandstand" called Tune Hop Jam Session was inaugurated at the Center. Opening one hour earlier, kids dance to the top hit records in front of the stage before show time at noon. A record player and records are donated each week by a record shop in the area. Recorder is hooked into P.A. system with amplifiers. Manager Krag Collins acts as M.C. and disc jockey. Free records and free passes are given out. . . . Gordon Spradley launched the first of a Friday series of Sunset Dances (6 p.m. to showtime) at the Boulevard Drive-In, with Arthur Murray instructors demonstrating. . . . Jim Maury was assigned to the Tower as temporary manager, and Harry Shaeffer was assigned as temporary relief manager at the Coral Way Drive-In.

A run of over two years was predicted recently by George Skouras, president, United Artists Theatre Circuit, Inc., as he signed the contract and exchanged gold pens with Robert Mochrie, MGM's "Ben-Hur" sales specialist, for the showing of the film in Detroit. Also present was S. M. Hassanein, film buyer for the circuit.

MEMPHIS

Malco Circuit's Crosstown, large midtown house, will introduce 70 mm. projection and full stereophonic sound with Buena Vista's "The Big Fisherman" beginning Oct. 7 on a reserved seat basis. . . . The Mavon, Pickens, Miss., is now open for week-end operation. . . . The Haven Drive-In, Wynee, Ark., is on a Saturday-Sunday operation. . . . Fulton Drive-In, Fulton, Ky., is also on a week-end operation only. . . . Earl Trafford advised that Motorvue Drive-In, Piggott, Ark., is now owned by United Enterprises, Paragould, Ark. . . . The Bristol, Memphis, is now under the management of Bailey Pritchard. . . . Henry H. Kelly and Carl G. Ingle have reopened the Riverside, Clifton, Tenn. . . . The Linden Circle was held up and robbed of approximately $50. . . . Stafford M. Bailey, salesman for Motion Picture Advertising Service, New Orleans, and his wife, Jewell, a circulation promotion artist for Memphis Publishing Company, won a trip to Disneyland vacation sponsored by the Plaza Merchants Association.

It was a tip from E. O. Cullins, co-owner of the Idlewild, which caused the capture of a 26-year old man who robbed a liquor store near Cullins' theatre. . . . While patrons watched "Last Train From Gun Hill" at Malco a gunman robbed the cashier at the Negro entrance on Beale of the afternoon receipts. . . . Haven Drive-In, Wynne, Ark., is closed, and Palace, Tunica, Miss., has reopened after a remodeling. L. P. Foley is owner of Palace. . . . New, Bearden, Ark.; Uptown, Dresden, Tenn.; and Nevada, Prescott, Ark., have closed. Princess, Lexington, Tenn., and Ellis, Philadelphia, Miss., were closed for brief periods this summer.

NEW HAVEN

Thomas C. Grace, resident manager, Eastwood, East Hartford, for Perakos Theatre Associates, has been named chairman of the East Hartford Chamber of Commerce's Civic Affairs Committee. . . . William Nutile, on staff of the local paramount exchange for the past 30 years, has taken over ownership of the Anchor Restaurant, not far from Loew's College and Stanley-Warner's Roger Sherman. . . . The sale of the Pickwick, Greenwich, Conn., to Pickwick Bowling Lanes, Inc., has been completed for $101,000. The seller was Prefect Theatres Inc. The sale included the condition that Greenwich Bowling Lanes assume a mortgage in the amount of $199,298 held by the Guardian Life Insurance Company, from which Prefect Theatres recently acquired the property. . . . Preliminary plans to convert the 3800-seat State, Connecticut's largest theatre and sole remaining combination motion picture-vaudeville situation, into a 5,000-seat auditorium, with possibilities for still further expansion, have been presented to city officials. The plans, submitted by theatre owners and operators Ted, Sam and Martin Harris, have been referred to the Metropolitan Hartford Chamber of Commerce's urban development committee, headed by Bladden W. Baker. The Harris Brothers estimate conversion costs would run upwards of $500,000. If approved, the project would replace the long-discussed Coliseum construction plan for downtown Hartford. . . . Daniel W. Debonee, business agent, Local 84, IATSE of Hartford, and on the Allyn stage staff, has resumed his duties, following surgery at St. Francis Hospital. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres Inc., arranged special screening and teacher-court official seminar for 20th-Fox's "Blue Denim."

NEW ORLEANS

Rodney Toups, manager, Loew's State, and wife joined the 41 person air-bound trade mission junket to South and Central America to promote International Week here next month and a week long agricultural seminar and international livestock show in Baton Rouge in November. . . . M. C. Burnett, Loew's Theatres southern division manager, was in. . . . Bill Parker has taken over operation of the Hawkins, Newellton, La., from W. E. Hawkins. . . . Mories Daigle purchased the Cankton, Cankton, La., at auction and plans to reopen it. . . . E. W. Clinton shuttered the Ecco, Summerall, Miss. . . . Don Kay, Don Kay Enterprises, returned from a visit to manager Bob Wilkes of the Dallas branch. He was accompanied by Ed Barison, president, Barjul International Pictures, Hollywood, whose product Kay will handle. . . . B. V. Sheffield has expanded concessions at the Sheff, Poplarville, Miss. . . . Mrs. Henry Lazarus, head, Lazarus' local Center, Circle, Coliseum, and Carver, is due back this month from a summer spent in California. . . . Maurice Joseph was married to Barbara Ann Koch on Aug. 23. The groom's father is Maurice Joseph, Sr., general manager, Lazarus Theatres. . . . Joyce Nabos, United Theatres' home office staffer, and Gerald Kieffer were married on Aug. 29.

PHILADELPHIA

Harry Freeman, former Fox publicist, is now handling publicity for Samuel Goldwyn's "Porgy and Bess," set for a hard-ticket policy at the Goldman. . . . Charlie Poorman has joined the Claude Schlanger Circuit and is

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managing the newly acquired Starlite Drive-In, Quakertown, Pa. . . . Condolences are extended to Rocco W. Palese, general manager, Savar Theatres Corporation, Camden, N.J., on the death of his mother. . . . Dave Rosen is handling the opera film "Tosca" in the area. . . . Rock 'n' roll stage shows again hit the Uptown and several other neighborhood houses. . . . Gene Tunick, United Artists' district manager, was in Hahnemann Hospital. . . . Condolences to Abe E. Altman upon the death of his daughter, Bernice. . . . Harry J. Abbott, president, Local 307, projectionists, IATSE, is recovering from an operation. . . . The SW Camden, N.J., labor difficulties were settled with union projectionists back on the job after 14 weeks. . . . Irving Lumis, booker, resigned from Buena Vista to go with Stanley-Warner. . . . Bill Jurasko is out as a Stanley-Warner booker after 30 years. He recently recuperated from surgery. . . . Dick Doherty, 20th Fox office manager, resigned after 18 years and is going to Buena Vista in a similar post.

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Theatre Installations and Maintenance

PITTSBURGH

Variety Club and Camp O'Connell received a feature illustrated article including the front page in color in the Pictorial Living Sunday supplement of the Sunday Telegraph.

Sam Gould, longtime manager with Stanley Warner and other circuits, is slated to be manager, Regent, when it reopens under the banner of Ernie Stern's Associated Theatres. House has been closed for four years, prior to which it had been operated by Stanley Warner. . . . Usherette Judy Sheaffer at the Stanley is now Mrs. Michael Pinto. . . . Ed Westwood, Stanley night superintendent, became a father for the second time with the birth of a daughter. . . . Pittsburgh Playhouse's annual Summer Film Festival has been highly successful this year. Policy is to play film classics—both foreign and Hollywood—for one night only. This year films have been grouped into "French Week," "Alec Guinness Week," etc. The Guinness week proved most popular.

ST LOUIS

The Capitol, Waterloo, Ill., dark since Aug. 9 so that Varnal Elliott, operating-lessee and his staff could enjoy a vacation, reopened on Sept. 7. . . . The Richmond, Richmond Heights, Mo., reopened. . . . The Christopher, Ill., Area Betterment Association has been discussing with Robert Good, who has been operating the Capitol, Pickneyville, Ill., for the past three years, the possibility of reopening the old Globe there. The house has been closed since last December. It was formerly operated by Fox-Capitol Company, a subsidiary of Fox Midwest Theatres. . . . Herb Washburn, manager, National Screen Service, was treated to an ice cream and cake party on his birthday. Local exhibitor and MITO officer Jimmy James played host. . . . Highland, Ill., experienced a big blackout in a power failure for a 42 hour stretch that suspended all business, including operation of the Lory, and almost all normal activities. . . . Sam Soderberg, 20th-Fox salesman, has been transferred to the Des Moines territory. . . . Clint Walker, star, Warners' "Yellowstone Kelly," made personal appearances at the Fox. . . . An addition to the concessions center at the Olney, Ill., Drive-In, has been completed. . . . The local delegation that went to Springfield, Ill., for the recent 86th birthday celebration of Gus Kerasotes and the 50th anniversary of Kerasotes Theatres included Joseph H. Safarty, Herman Gorelick, Al Coco, Mr. and Mrs. Ray Colvin, Harry Haas, Tom Williamson, Hall Walsh, Lester Bona, Maurice Schweitzer, Mr. and Mrs. Meyer Kahn, George Cohn, Harry Hoff, Tommy James, Christ Zotos, Mr. and Mrs. Herb Washburn, Joseph Benedict, Mr. and Mrs. Ray McCafferty, and Mr. and Mrs. W. C. Gehring.

SAN ANTONIO

Piggly Wiggly, local chain of grocery stores, will sponsor a theatre party for the kids here at the Majestic on Sept. 5, starting at 10 a.m. Free tickets were obtained from any of the grocery store outlets with each purchase of $1 or more of school supplies. There will be prizes galore, a feature movie and cartoons, and a stage appearance of "Captain Gus," master of ceremonies of "Popeye, the Sailor" cartoons seen daily on KENS-TV. . . . Bill Rau, Alamo Booking Center, has added 30 more theatres in the state to his booking accounts. . . . Lester J. Ketner has been named local agent for Astor Pictures of Dallas. . . . Clint Walker made a personal appearence at the opening of "Yellowstone Kelly" on the stage of the Aztec. He gave three shows with Louis Quinn, who plays the part of "Roscoe" in "77 Sunset Strip," as the master of ceremonies. . . . Charlie Albert and Bill Rau have organized Al-Ra Theatres, Inc., and have purchased three drive-ins at Corpus Christi, Tex. They are already partners in the operation of the Circle 81 Drive-In here. Albert and another partner have the San Pedro Outdoor, and Rau and another partner are operators of the Bandera Road Drive-In here. The three new ozoners are the 62nd and Lexington, the Twin Palms, and the Surf.

SEATTLE

Governor and Mrs. Albert Rosellini gave a reception at the Governor's mansion in Olympia for Washington survivors of the Arizona, which was sunk at Pearl Harbor. The party preceded the governor's premiere of "John Paul Jones," which opened at the State, Olympia. . . . Mark Sheridan, 20th-Fox branch manager, was in Portland for the opening of "Oregon Trail" at the Orpheum. It is scheduled for a Seattle showing in mid-September.

WASHINGTON

A new operating company, L. and R. Theatres Corporation, headed by Ronnie Carpenter, has assumed management of the Pearis, Pearisburg, Va., and the Narrows, Narrows, Va. Frank Russell is resident manager of both houses. He had been managing the Blue Ridge Drive-In, Charlotesville, for the past two years. Plans call for the modernization of the front of the Pearis, and the reopening of the Narrows.

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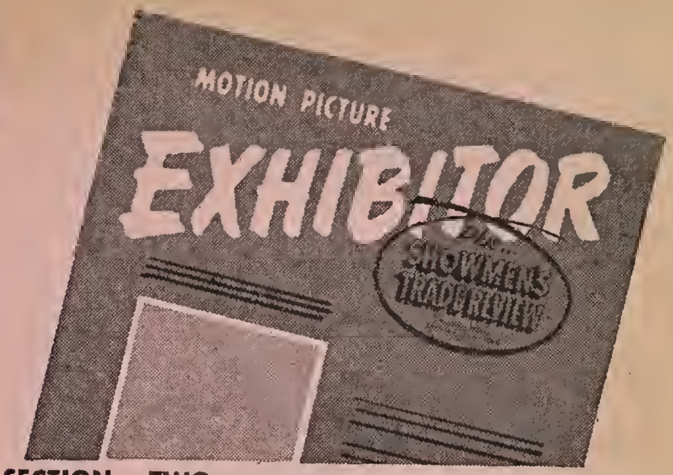
Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 62 No. 17 SEPTEMBER 2, 1959

"23"

This issue of the Pink REVIEWS Section of THE SERVISECTION marks the start of the new 1959-60 season (always the first issue of September). For 23 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features and short subjects in this separate, consecutively numbered, and easy-to-save section, as a handy reference for its theatre subscribers.

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ALLIED ARTISTS

The Rebel Set

Melodrama 72m.

Allied Artists

Estimate: For the lower half.

Cast: Gregg Palmer, Kathleen Crowley, Edward Platt, John Lupton, Ned Glass, Don Sullivan, Vikki Dougan, I. Stanford Jolley, Robert Shayne, Gloria Moreland, Colette Lyons, Joe Marsh. Produced by J. William Hayes, Earle Lyon, and Phil Giriodi; directed by Gene Fowler, Jr.

Story: Edward Platt operates a Hollywood beatnik coffee house as a cover-up for his robbery activities. His associate, Ned Glass, recruits some beatniks to assist in a holdup of an armored bank car in Chicago between trains. The beatniks are Gregg Palmer, unsuccessful actor; John Lupton, unsuccessful writer; and Don Sullivan, ne'er-do-well son of a film star. The robbery is successful, but Platt plans a double cross. Lupton and Sullivan are killed, and when Palmer learns Platt is responsible, he helps the police in a chase which ends in Platt being electrocuted by a live wire. Palmer knows he will receive leniency when he stands trial for his part in the robbery.

X-Ray: This is good old cops and robbers meller with "beat generation" overtones. It has plenty of action and capable performances and should shape up as suitable lower half program fare. It has exploitation possibilities. This was written by Lou Vittes and Bernard Girard.

Ad Lines: "Beatniks In Action"; "They Rebelled Against Society—But There Was A Limit."

AMERICAN-INT.

Diary of A High School Bride

Melodrama 72m.

American-Int.

Estimate: Has 'teen exploitation possibilities.

Cast: Anita Sands, Ronald Foster, Chris Robinson, Wendy Wilde, Louise Arthur, Barney Biro, others. Produced and directed by Burt Topper.

Story: High school senior Anita Sands, 17, and law student Ronald Foster, 24, elope. When they return home her mother, Louise Arthur, wants to break up the marriage, but her father, Barney Biro, wants to help make a go of it. The young couple set up housekeeping in his apartment with Sands continuing with school and Foster working part-time in a coffee house. Chris Robinson, a former boyfriend of Sands, tries to break up the marriage and is bested in several fights with Foster. Arthur furnishes Sands' apartment lavishly and opens a bank account for her, which Foster resents. On another visit to their apartment, Robinson makes it appear that Sands is encouraging his advances just as Foster returns home. This causes a quarrel, with Sands going home to her parents. She is miserable and asks Robinson to arrange a meeting for the three of them and tell Foster the truth about the matter. He tricks her into a meeting at his father's movie studio, where he tries to attack her. Foster is told of Robinson's treachery by his girl friend, Wendy Wilde, and he races to the studio. He engages Robinson in a fight high on a catwalk. Robinson accidentally hits a high voltage wire and is electrocuted.

X-Ray: This meller aimed at the youthful trade has a saleable title, and despite its cast of unknowns will prove satisfactory as a program dualler. It is not rock 'n' roll stuff, but rather a film dealing with the social problem of teenage marriages. There are several song numbers, including a title song, rendered by Tony Casanova. The original story is by Mark and Jan Lowell, with producer-director Topper lending an assist on the screenplay.

Ad Lines: "The Bold Motion Picture That Dares To Speak For Teenage Lovers"; "It's Not True What They Say—We Married For Love!"

Ghost of Dragstrip Hollow

Comedy 65m.

American-Int.

Estimate: Teenage dualler.

Cast: Jody Fair, Nancy Anderson, Kirby Smith, Jean Tatum, Dorothy Newman, Henry McCann, Martin Braddock, Russ Bender, "The Hot Rod Gang," others. Produced by Lou Rusoff; directed by William Hale, Jr.

Story: "The Hot Rod Gang" faces loss of their club rooms. Jody Fair and Nancy Anderson, rivals for top girl honors in the club, engage in a drag race on a dry river bottom, during which Anderson's car cracks up and Fair saves her life. Police trace her to her home, inform her parents of the accident, and they take her license away, "grounding" her for two weeks as punishment. Her aunt, Dorothy Newman, learns of the club's predicament and offers her reputedly haunted house for their headquarters. After cleaning the place up, "the gang" throws a masquerade ball as a housewarming. Many strange occurrences transpire to indicate that the house is really haunted. At midnight, when they remove their masks, one among the group refuses. When it is ripped off, he is revealed as a frustrated actor who has been playing monster roles in movies until they recently became out of fashion.

X-Ray: This is a combination of 'teen age hot rod meller and haunted house comedy with a half a dozen songs thrown in. There is plenty of action in the first half of the film, while the haunted house business at the end affords a few laughs, song and dance numbers, and, possibly, a couple of spooky thrills. It is pretty much of a hodge podge, but the teenagers at whom it is directed will most likely go for it. This was written by the producer.

Ad Lines: "Hot Rods; Hot Songs; Hot Ghosts"; "The Hot Rod Gang Meets The Ghost Of Dragstrip Hollow."

COLUMBIA

Anatomy Of A Murder (401)

Drama 160m.

Columbia

Estimate: Superior entertainment.

Cast: James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, Kathryn Grant, Joseph N. Welch, George C. Scott, Orson Bean, Russ Brown, Murray Hamilton, Brooks West, Ken Lynch, John Qualen, Howard McNear, Ned Wever, Jimmy Conlin, Royal Beal, Joseph Kearns, Don Ross, Lloyd LeVasseur, James Waters, Duke Ellington. Produced and directed by Otto Preminger. A Carlyle Production.

For complete review please refer to page 4601, July 1, 1959.

Have Rocket, Will Travel (404)

Comedy 76m.

Columbia

Estimate: Good bet for kiddies.

Cast: The Three Stooges (Moe Howard, Larry Fine, Joe De Rita). Jerome Cowan, Anna Lisa, Bob Colbert. Produced by Harry Romm, directed by David Lowell Rich.

For complete review please refer to page 4609, July 29, 1959.

Legend Of Tom Dooley (403)

Melodrama 79m.

Columbia

Estimate: Program meller based on popular folk song.

Cast: Michael Landon, Jo Morrow, Jack Hogan, Richard Rust, Dee Pollack, Ken

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Lynch, Howard Wright, Ralph Moody, John Cliff. Written and produced by Stan Shpetner; directed by Ted Post.

For complete review please refer to page 4601, July 1, 1959.

Middle Of The Night (402)

Drama
116m.

Columbia

Estimate: Absorbing drama has top names.

Cast: Kim Novak, Fredric March, Glenda Farrell, Albert Dekker, Martin Balsam, Lee Grant, Lee Philips, Edith Meiser, Joan Copeland. Betty Walker. Rudy Bond, Effie Afton, Jan Norris, Anna Berger, David Ford, Audrey Peters. Produced by George Justin; directed by Delbert Mann. A Sudan Production.

For complete review please refer to page 4585, May 20, 1959.

The 30 Foot Bride of Candy Rock (405)

Comedy
73m.

Columbia

Estimate: Okay entry for the kiddies.

Cast: Lou Costello, Dorothy Provine, Gale Gordon, Jimmy Conlin, Charles Lane, Robert Burton, Will Wright, Lenny Kent, Ruth Perrott. Produced by Lewis J. Rachmil. Directed by Sidney Miller. Executive producer, Edward Sherman.

For complete review please refer to page 4613, Aug. 12, 1959.

MGM

For the First Time (2)

Musical
92m.

MGM
(Technirama)
(Technicolor)
(Filmed abroad)

Estimate: Entertaining Mario Lanza entry.

Cast: Mario Lanza, Zsa Zsa Gabor, Kurt Kasznar, Johanna Von Koszian, Hans Sohnker, Peter Capell, Renzo Cesana, Sandro Giglio. Produced by Alexander Gruter; directed by Rudy Mate.

For complete review, please refer to page 4617, Aug. 26, 1959.

It Started With A Kiss (1)

Comedy
104m.

MGM
(CinemaScope)
(MetroColor)

Estimate: Cute comedy has names, mass appeal.

Cast: Glenn Ford, Debbie Reynolds, Eva Gabor, Gustavo Rojo, Fred Clark, Edgar Buchanan, Henry (Harry) Morgan, Robert Warwick, Frances Bavier. Produced by Aaron Rosenberg; directed by George Marshall.

For complete review, please refer to page 4617, Aug. 26, 1959.

PARAMOUNT

But Not For Me (5903)

Comedy
105m.

Paramount
(VistaVision)

Estimate: Highly amusing.

Cast: Clark Gable, Carroll Baker, Lilli Palmer, Lee J. Cobb, Barry Coe, Thomas Gomez, Tom Duggan. Produced by William Perlberg and George Seaton; directed by Walter Lang.

For complete review, please refer to page 4618, Aug. 26, 1959.

King Creole (R5825)

Musical Melodrama
116m.

Paramount
(Reissue)

Estimate: Exploitable musical meller.

Cast: Elvis Presley, Carolyn Jones, Walter Matthau, Dolores Hart, Dean Jagger, Lilliane Montevecchi, Jan Shepard, Vic Morrow, Brian Hutton, Paul Stewart. Produced by Hal B. Wallis; directed by Michael Curtiz.

X-Ray: When first reviewed in June, 1958, it was said: "There's enough rock and rumble plus Presley here to appeal to those who like this type of entertainment . . . The New Orleans scenes are authentic and well photographed. Presley is convincing in the lead . . ."

Tip On Bidding: Better reissue rates.

Ad Lines: "Elvis Presley Back On The Screen In The Dramatic Smash-Hit That Proved He's An Actor As Well As The Greatest Singing Performer Of Them All"; "Elvis Presley's Explosive Dramatic Smash."

Loving You (R5824)

Drama
101m.

Paramount
(VistaVision)
(Technicolor)
(Reissue)

Estimate: Elvis Presley rides high.

Cast: Elvis Presley, Lizabeth Scott, Wendell Corey, Dolores Hart, James Gleason, Ralph Dumke, Paul Smith, Ken Becker, Jana Lund. Produced by Hal B. Wallis; directed by Hal Kanter.

X-Ray: When first reviewed in July, 1957, it was said: "Youngsters and oldsters who go for Presley will be well satisfied with this entry which has him performing a number of tunes and acting as well . . . Teenagers should get a particular boot out of the screen proceedings . . ."

Tip On Bidding: Better reissue rates.

Ad Lines: "Elvis Presley Sings and Romances"; "An Entertainment Treat For Youngsters and Oldsters Alike."

Samson and Delilah (R5902)

Drama
128m.

Paramount
(Technicolor)

Estimate: Excellent entertainment.

Cast: Hedy Lamarr, Victor Mature, George Sanders, Angela Lansbury, Henry Wilcoxon, Olive Deering, Fay Holden, Julia Faye, Rusty Tamblyn, Lane Chandler, Moroni Olsen, Francis J. McDonald, William Davis, John Miljan, Arthur Q. Bryan, Laura Elliot, Victor Varconi, John Parrish, Frank Wilcox, Russell Hicks, Boyd Davis, Fritz Lieber, Mike Mazurki, Davison Clark, George Reeves, Pedro de Cordoba, Frank Reicher, Colin Tapley. Produced and directed by Cecil B. DeMille . . ."

X-Ray: When first reviewed in October, 1949, it was said: "This will be classed with the big films of all time with regard to spectacle, subject matter, performances, treatment, direction, and production, etc. It should also prove to be one of the best all-time grossers boxofficewise for it has the necessary ingredients in more than ample supply. The cast is superb and the film is a fitting tribute to the energies and abilities of Cecil B. DeMille.

Tip On Bidding: Top reissue rates.

Ad Lines: "An Unforgettable Screen Masterpiece"; "One Of Cecil B. DeMille's Greatest Spectacles."

That Kind of Woman (5901)

Drama
92m.

Paramount

Estimate: Moderately interesting entry.

Cast: Sophia Loren, Tab Hunter, George Sanders, Jack Warden, Barbara Nichols, Keenan Wynn. Produced by Carlo Ponti and Marcello Girosi; directed by Sidney Lumet.

For complete review, please refer to page 4614, Aug. 12, 1959.

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

20th-FOX

The Blue Angel (929)

Drama
107m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Highly entertaining re-make with exciting new star.

Cast: Curt Jurgens, May Britt, Theodore Bickel, John Banner, Fabrizio Mioni, Ludwig Stossel, Wolfe Barzell, Ina Anders, Richard Tyler. Produced by Jack Cummings; directed by Edward Dmytryk.

Story: Curt Jurgens is a professor of biology in a boy's school in West Germany, who operates on a set routine that doesn't vary from day to day. When some of his boys turn up with picture cards of night club entertainer May Britt in scanty costume, he is incensed. He goes to the club to check on which of his boys go there and gets to meet Britt, who is attracted by this different bachelor, who treats her with respect and admiration. He falls in love with her and proposes marriage even though he knows he will have to give up his job. She agrees and they are wed, after which he finds it virtually impossible to get a teaching job. Eventually, he is reduced to carrying her luggage and their marriage deteriorates. When they are scheduled for a return engagement in his home town, he is given the job of a stage stooge. A former teaching associate offers him help to rehabilitate himself, and Britt's taking up with a young admirer convinces him he should leave her and start life anew.

X-Ray: This entry is not only interesting, but also offers a new and exciting screen personality in the person of May Britt, a young actress from Sweden, who plays the part of a showgirl entertainer who seduces a staid and proper school master. The story and its presentation are compelling, and the theme is quite different in these modern times. The backgrounds, color and CinemaScope, as well as the musical production numbers, are all plus factors, making the entry all the more attractive. There is also at hand a varied and comprehensive merchandising campaign to be instituted by the distributor, which should exert much influence on patrons to want-to-see. This then offers a young temptress to the younger viewers, an unusual love story for the gals, and a curiosity factor for attracting the more mature viewers who may wish to compare this re-make with the original version of many years ago. The screenplay is by Nigel Balchin. Two songs, "Lola Lola" and "Falling In Love Again," are heard.

Tips On Bidding: Higher rates in many situations.

Ad Lines: "She Turned The Heads And Hearts Of Men Everywhere"; "He Was Willing To Give Up Everything For The Girl With The Golden Hair."

UNITED ARTISTS

Subway In The Sky

Melodrama
86m.

United Artists
(English-made)

Estimate: For the duallers.

Cast: Van Johnson, Hildegarde Neff, Albert Lieven, Cec Linder, Katharine Kath, Edward Judd, Vivian Matelon, Chuck Keyser, Carl Jaffe, Gaylord Cavallaro, Brian Wilde, Bill Edwards, Michael Bell, Kerrigan Prescott, James Maxwell, Gerda Larsen, Tom Watson. Produced by John Nasht, John Temple-Smith, and Patrick Filmer-Sankey; directed by Muriel Box.

Story: German cabaret star Hildegarde Neff sub-leases a penthouse apartment in Berlin from Katharine Kath. Her lawyer, Albert Lieven, who is in love with her, helps her move in. On her first night alone in the new apartment, she discovers trespasser Van Johnson, who tells her he is A.W.O.L. from the NATO forces on charges he has had black market dealings in drugs with the Germans, and that he came to the apartment looking for his wife, Kath, in whose bank account military police have discovered a large sum of money that they believe to have come from the sale of the drugs. Neff believes him and hides him when German police come to search the place and again when Cec Linder, an M.P. detective, comes to investigate. When Neff turns to Lieven for help for Johnson, Lieven advises her that Johnson is also charged with murder. She packs up and leaves while Johnson is sleeping. Kath returns to look for a safe deposit box key and is surprised by Johnson. He demands a written confession, but when the doorbell rings he is forced to hide. The visitor is Vivian Matelon, adopted son of Johnson and Kath. They quarrel and Metelon pushes Kath out the window. Linder arrives and Johnson can not clear himself. Lieven finds the incomplete confession of Kath which will clear Johnson and goes to Linder's headquarters. Neff is surprised by Matelon, who tries to kill her. She is rescued by the return of Linder and Johnson.

X-Ray: The action of this complicated hide-and-seek meller all transpires in a penthouse apartment suite, thereby limiting its scope as a motion picture. The leads and the supporting cast are better than average, with some turning in standout performances. The intimacy of the surroundings of necessity place this in the adult classification. Production and direction are satisfactory, with some moments of suspense and some torrid love scenes handled well. This has a screenplay by Jack Andrews and is from a play by Ian Main. To get the title, they had to go way out in left field.

Tip On Bidding: Program rates.

Ad Lines: "What A Situation—A Lush Hideout In A Beautiful Cabaret Star's Apartment!" "Suspense And Love In Occupied Germany."

WARNERS

The FBI Story (903)

Drama
149m.

Warners
(Technicolor)

Estimate: Fascinating dramatization should have wide appeal.

Cast: James Stewart, Vera Miles, Murray Hamilton, Larry Penell, Nick Adams, Diane Jergens, Jean Willes, Joyce Taylor, Victor Millan, Parley Baer, Fay Roope, Ed Prentiss, Robert Gist, Buzz Martin, Kenneth Mayer, Paul Genge. Produced and directed by Mervyn LeRoy; Screenplay by Richard L. Breen and John Twist.

For complete review, please refer to page 4618, Aug. 26, 1959.

Look Back In Anger (902)

Drama
99m.

Warners
(Filmed in England)

Estimate: Off-beat dramatic offering.

Cast: Richard Burton, Claire Bloom, Mary Ure, Edith Evans, Gary Raymond, Glen Byam Shaw, Phyllis Neilson-Terry, Donald Pleasence. Produced by Harry Saltzman; directed by Tony Richardson.

Story: A small apartment in a dismal northern town in England houses Richard Burton, a restless, unpredictable, angry young man; his wife, Mary Ure, who is being driven to distraction by his varying moods and who has found that she has become pregnant; and Burton's friend, Gary Raymond, who also assists Burton in the sweet stall in the outdoor market. Raymond is aware that Burton is wrecking his marriage, which took place despite opposition from Ure's parents. The atmosphere is made more uncomfortable when Ure invites a friend, young actress Claire Bloom, to stay with them while she appears in a local play. Burton hates Bloom and makes his feelings known continually. Ure finally realizes that she can no longer remain with Burton, and at Bloom's urging, she goes home to her folks. Alone with Bloom, Burton's hatred bursts into passion and their relationship takes on a different meaning. Meanwhile, Ure's baby is born dead. Raymond, fed up with the situation, decides to leave, and when they see him off at the station, they are startled to see a haggard and pale Ure on the platform. When Bloom sees that Ure still loves Burton, she decides to leave, while Burton realizes that he must have Ure back and that their lives are tragically bound together. They are reunited at the station.

X-Ray: This filmization of a play is unpleasant and irritating much of the time, and the viewer has little sympathy for the people on screen or their problems. The best outlets for this, perhaps, are the art and specialty spots where this type of entry is best appreciated, or in regulation houses where tense, off-beat drama is acceptable. The cast is fine, and direction and production are good. The screenplay is by Nigel Kneale based on the play by John Osborne, who has written some additional dialogue. There are a few scenes featuring some hot and moody jazz selections.

Tip On Bidding: Depends on individual situation.

Ad Lines: "A Hit Drama Makes An Unusual Film"; "A Play About Today's Angry Young Generation."

Yellowstone Kelly (901)

Western
91m.

Warners
(Technicolor)

Estimate: Good outdoor action programmer.

Cast: Clint Walker, Edward Byrnes, John Russell, Ray Danton, Claude Akins, Rhodes Reason, Andra Martin, Gary Vinson, Warren Oates. Directed by Gordon Douglas.

For complete review, please refer to page 4618, Aug. 26, 1959.

FOREIGN

Back To The Wall

Drama
94m.

Ellis
(French-made)
(English titles)

Estimate: Well-made, suspenseful import.

Cast: Gerard Oury, Jeanne Moreau, Philippe Nicaud, Claire Maurier, Jean Lefebvre, Colette Renard. Directed by Edouard Milinaro; produced by Francois Chavane and the Societe Nouvelle Des Etablissements Gaumont.

Story: Gerard Oury arrives at an apartment building, enters an apartment stealthily, and removes a corpse and a suitcase. He deposits his burden in a wall of concrete under construction on grounds on which his company makes its headquarters. As he drives off, he recalls the events that led up to the event. He discovers that his wife, Jeanne Moreau, has a lover, Philippe Nicaud, an actor. Oury threatens Moreau, blackmailing her ostensibly to keep the secret from her husband. He assumes the identity of a dead employee to pick up the mail. Oury also calls in a private detective, Jean Lefebvre, to take photos of the erring couple. These convince the couple that the blackmailer is serious, and Moreau gets money from Oury to pay off the non-existent blackmailer. The demands continue. Tavern operator Claire Maurier offers to help by getting goons to take care of the blackmailer, but they wind up working for Oury. He also ties in Maurier to his plot, she once having been the mistress of Nicaud. She plants with Moreau the thought that Nicaud might be behind the blackmail, after which Oury plants money she sends him on Nicaud. Moreau recognizes the bills and picks up a gun which goes off, killing Nicaud. She confesses to Oury, who disposes of the body determined that he and Moreau continue their life together. One day, he tells her where the body is hidden. When she finds that he was the blackmailer, she kills herself after informing the police of the location of the body. He admits hiding it, but says nothing more, knowing that when he pays the penalty he will rejoin Moreau.

X-Ray: This import opens on a note of high suspense, after which the story holds interest well until the climactic ending. The story is different and absorbing; the acting is very good; and the direction and production are superior. Given a proper build-up and campaign, this film could engender word-of-mouth and want-to-see reaction. It should do well in the art and specialty spots. The screenplay is by Frederic Dard, Francois Chavane, Jean Redon, and J. I. Roncoroni, based on the novel "Le Dos Au Mur" by Frederic Dard.

Ad Lines: "A Suspense-Laden Tale of Blackmail And Murder"; "The Tale Of An Unfaithful Wife And A Vengeful Husband."

The Square Peg

Comedy
87m.

Rank
(English-made)

Estimate: Ordinary British Army slapstick.

Cast: Norman Wisdom, Honor Blackman, Edward Chapman, Campbell Singer, Hattie Jacques, Brian Worth, Terrence Alexander, John Warwick, Arnold Bell, Andre Maranne, Victor Beaumont, Frank Williams, Eddie Leslie. Produced by Hugh Stewart; directed by John Paddy Carstairs.

(*Continued on Page* 4636)

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ALPHABETICAL GUIDE TO 24 Features Reviewed

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THE SQUARE PEG

(Continued from Page 4635)

STORY: The Army gets tired of the civilian war effort of road-mender Norman Wisdom and his borough beaucrat boss, Edward Chapman, and inducts them into the service. Army life, of course, is one long series of mishaps, until they become attached to an airborne regiment by mistake and are dropped behind enemy lines in France. Here, they meet up with the underground activities of some fellow Englishmen, and women, and the Nazis. Wisdom impersonates the Nazi leader and succeeds in rescuing his countrymen. Back in England, Wisdom is now back on the road-mending effort with Chapman, only he has been elected mayor for his war heroics.

X-RAY: This old fashioned English-made war comedy features all of the tried and true and, we had hoped forgotten, gags about the armed services of World War Two, plus mugger Norman Wisdom in sort of a dual role. For the U.S., there isn't a known name in the cast, and some of the alleged comedy dialogue is terribly British, don't you know. However, the film has been given a top production, even though it is apparent most of it was shot on a studio lot. The screenplay is credited to Jack Davies, Henry Blyth, Eddie Leslie, and Wisdom. This might be hilariously funny to some, but it was a slapstick bore to us. What's funny about war, anyway?

AD LINES: "The News The Enemy Dreaded — Wisdom's Joined The Army"; "From Private Soldier To General Uproar!"

The Tailor's Maid

COMEDY
86M.

Trans-Lux
(Italian-made)
(English titles)
(CinemaScope)

ESTIMATE: Amusing import.

CAST: Vittorio De Sica, Marcello Mastroianni, Marisa Merlini, Florella Mari, Memmo Carotenuto, Ruggero Marchi, Riccardo Garrone, Franco Interlenghi, Lorella De Luca. Produced by Guido Giambartolomei; directed by Mario Monicelli.

STORY: Vittorio De Sica is a master tailor by occupation and a ladies man by inclination. His son, Riccardo Garrone, minds the business while De Sica plays and gambles. His teen-age daughter, Lorella De Luca, falls in love with a school mate, whose father is Ruggero Marchi, an old-fashioned doctor, plagued by the illegal and irresponsible actions of an older son. Another family, Marcello Mastroianni and his wife, are childless, and relations are strained between them. A nephew is sent to board with them, and Mastroianni and the boy become very attached to each other. When it comes time for the lad to leave, Mastroianni and his wife decide to adopt a child from an orphanage. De Sica symphathizes with his daughter and her romances and brings Marchi to the idea of letting the young couple think they are engaged while he finishes his schooling. Marchi's older boy is persuaded to join the Army and things are more or less resolved satisfactorily.

X-RAY: Cute in plot and execution is this import that has its moments of humor and drama, and it should get a fairly good reception in the art and specialty spots. The De Sica name should be of help in those situations as well. Interest is well maintained in the screenplay. The acting is competent, as are the direction and production.

AD LINES: "He Had A Way With A Tape Measure And Women"; "A Cute Comedy With Vittorio De Sica."

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Young Girls Beware

MELODRAMA
80M.

United Motion Pictures Organization
(French-made)
(English titles)

ESTIMATE: Fair import on French underworld.

CAST: Antonella Lualdi, Robert Hossein, Michele Cordoue, Jacqueline Porel, Gerard Oury, Jean Gaven, Andre Luguet, Pierre Mondy, Georges Flamant. Directed by Yves Allegret. Produced by Robert Dorfmann.

STORY: When Robert Hossein gets out of jail after spending five years on a frame-up by underworld head Georges Flamant, he kills Flamant, deciding to take over in his place. He is seen leaving the apartment by Antonella Lualdi, wife of a neighbor. When two of the dead man's henchmen learn she was a witness, they abduct her, hoping to blackmail Hossein when the opportunity presents itself. She is boarded in a house of prostitution. Hossein, with the help of Jean Gaven, takes over many of the operations. He has seen Lualdi once and was attracted by her beauty, and when he learns of her captivity, he frees her so she can become his girl friend. He is opposed by Andre Luguet and there are several showdowns. The police catch up with them and Lualdi gets away to rejoin her husband. Hossein commits suicide.

X-RAY: The French underworld gets the camera treatment again in this import, which is fair for the art and specialty house programs. The story see-saws back and forth; the performances are passable; and direction and production are adequate. The screenplay is by Rene Wheeler based on the novel "Miss Callaghan Comes to Grief" by James Hadley Chase.

AD LINES: "The French Underworld Exposed"; "She Saw The Wrong Thing At The Wrong Time"; "She Was A Marked Girl."

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MOTION PICTURE EXHIBITOR

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

SEPTEMBER 2, 1959 SECTION THREE Vol. 62 No. 17

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A CIVIC-CLUBS

NUMBER 30

Local Figure Helps Sports Short

THEATRE: **Ritz,**
ADDRESS: **Hanworth, Middlesex, England,**
MANAGER: **P. J. Cordier**

When I discovered that Molly Hisox, the world quarter mile record holder and a member of the local Feltham Athletic Club, appears in an MGM British short, "Be A Sport," I contacted the ABC film booking department with the request that I might play the subject.

The head office co-operated nicely and within days I was notified of the play-date. The next step was to get Miss Hisox to make a personal appearance on a Satuday. With this organized, I decided to go the whole hog and contacted the Feltham Athletic Club with a proposal that they should display their cups and medals in the foyer. They readily agreed to this.

Five thousand leaflets advertising the film, the theatre and the Athletic Club were distributed at the theatre, at football matches and sports meetings over a large area.

The personal appearance went extremely well. Miss Hisox was greeted with thunderous applause. One of the ABC Minors Club members presented her with a bouquet and on behalf of the Feltham Round Table I presented her with a silver tray in recognition of her achievements in the field of sport. Shields, medals and other trophies won by the club in its brief but outstanding history adorned the stage.

After the introduction I interviewed her about her training, etc. Following the short subject there was further prolonged applause leaving no doubt about the popularity of this young sports heroine.

No less happy that I with the result was the secretary of the Athletic Club, who reported that 30 new members joined as a result of the tie-up.

B KIDS' MATINEES

NUMBER 43

TV Personality at Children's Shows

THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

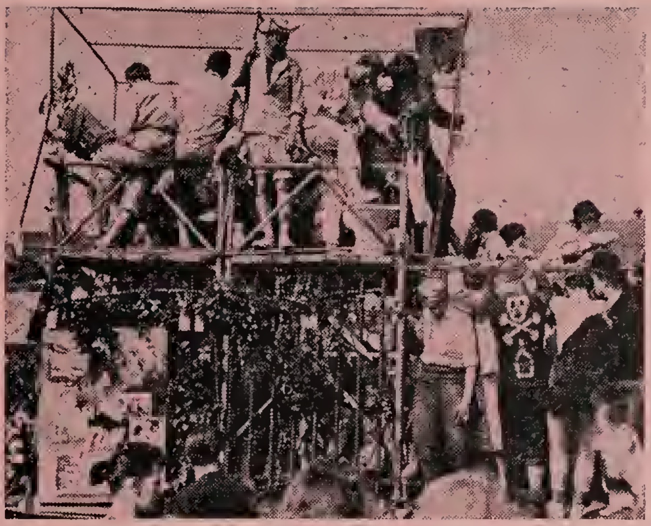
Recently we have been using a television personality, "Captain Orbit", to act as master of ceremonies for our weekly "Mickey Mouse Club" parties; and this has met with appreciable success.

We made the local newspaper with photo and story showing his arrival at the airport and being greeted by Scranton's "Miss and Master Chief Mouseketeer."

One effective stunt pulled during his weekly personal appearances was his taking the kids for a ride on a local dairy company's miniature fire engine. These lucky children were selected on stage and the ride followed the kiddie show.

For our recent showing of Allied Artists' "The Big Circus", we had a float out for street bally; and had the lobby and candy stand appropriately decorated for two weeks in advance of showing.

Balloons and photos of stars were distributed both at our candy stand and by costumed clowns as part of the street ballyhoo.



There was literally room "At The Top" on this float which recently plugged the film of that title which A. W. Seddon, manager, Ritz, Belfast, Northern Ireland, managed to spot in Queen's University students "Rag Day" parade.

E SCHOOL TIE-UPS

NUMBER 17

Verily, There Was Room at the Top

THEATRE: **Ritz,**
ADDRESS: **Belfast, Northern Ireland**
MANAGER: **A. W. Seddon**

The Queen's University students "rag day" provided a wonderful tieup when I played "Room At The Top." The engineering students took the film as their theme and their gaily decorated float with its ample plugs for the film truly had "room at the top" and was one of the most eye-catching as the annual procession snaked its way through the city centre at mid-week.

It is estimated that 100,000 people gathered to watch the parade and the effectiveness of the "Room At The Top" float can best be judged by the fact that of the many involved it was the one pictured in the widely read Belfast News Letter.

CIRCUS
Starts FRIDAY AUG. 14
MICKEY MOUSE CLUB
TOAST of the TOWN!

The above float was used as street bally recently by John G. Corbett, Strand, Scranton, Pa., in advance of Allied Artists' "The Big Circus." On the right is seen how the Strand decorated its concession stand to plug the coming of the "circus" film. Below, television personality Captain Orbit takes the kids for a ride on a local dairy's fire engine following a kiddie show at the theatre.

In connection with the recent showing of Warners' released "Hercules," Jack McDougall, Fox Oakland, Oakland, Cal., arranged a contest to find a local "Mr. Hercules," and, as an added attraction, a "Miss Feminine Pulchritude." The male entries are shown on the left, the winners in the center, and the gals on the right. The stunt was worked in a tie-up with a local gym.

This year the rag started at dawn and an all time record number of spectators was claimed. The route was extended to cover many miles and at key points people were standing 10 to 12 deep.

Window displays were also effected in three city centre stores, special 'recommended' posters were displayed in the foyer for two weeks prior to playdate and the town and front of house were liberally splashed with posters of varying size.

G | STUNTS-BALLY

NUMBER 64

Drive-In Stunts for the Family Trade

THEATRE: **Skyview Drive-In,**
ADDRESS: **Brockton, Mass.**
MANAGER: **Harold H. Gleken**

This drive-in which has been constantly educating our patrons to the fact that we cater to the family trade has conceived a promotion event that has become a regular part of our "anniversary night" every season.

We have created considerable good will with the families through the children, who, naturally, are idolized by the parents.

Our "Baby Contest" has been a great event. Cards are printed with entry blanks and distributed to our patrons, while entry blanks are also published in the local papers. The response has been most gratifying. The mothers with their infants in their arms parade in front of the judges, who, by the way, are picked from the audience. The judges decide which, in their estimation, is the most "perfect baby" and prizes which are contributed by local merchants are given to the first three winners selected. The rest of the entrants are not forgotten, however, for each one receives a gift wrapped package; photographs are taken; and enthusiasm runs high.

Another family good will stimulant has been the staging of pie eating contests for the youngsters up to 10 years old. The small fry not only enjoy the pie, but the hilarity that exists among the families is a pleasure to behold. Again, the prizes are awarded by local merchants. Each child receives a package containing a ball point pen, a giant balloon, and a combination comb and brush set.

I feel that there is no finer promotion to reach the family trade than through the kids; and I hope these stunts will prove helpful to others.

NUMBER 65

Muscle Men Contest for "Hercules"

THEATRE: **Fox Oakland,**
ADDRESS: **Oakland, Cal.**
MANAGER: **Jack McDougall**

In connection with our recent showing of the Warners release of "Hercules" we held a stage contest to find a local "Mr. Hercules"; and, for the boys, an added attraction, a "Miss Feminine Pulchritude" contest. One package was made for both contests.

A tie-up with the local Vic Tanny Gymn resulted in our acquiring Jimmy Payne, former "Mr. America", who acted as master of ceremonies and performed feats of strength.

There were 11 female and six male entrants. A trophy was given to the winner in each category. In addition, the other participants received merchandise orders promoted by Payne.

Free guest tickets to the Vic Tanny Gym good for one visit, figure analysis, and demonstration of the Tanny system of body improvement, were given to all adults the night of the contest.

The town of Hercules, Cal., has about 350 population. It is about 25 miles away from Oakland in Contra Costa County. The Mayor acted as host and invited the entire town to attend opening night of the film as guests of the theatre. About 50 showed up but the stunt attracted a lot of newspaper and radio publicity.

A special interview and reams of publicity was secured by featuring Steve Reeves as Oakland's own star.

Special three-dimensional lobby cut-outs were used with fluroscent paint and proved very effective. They were used three weeks in advance.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD!

NUMBER 66

Here Comes the Big Top

THEATRE: **Ellis Drive-In,**
ADDRESS: **New Castle, Del.**
MANAGER: **Jack Schillinger**

For Allied Artists' "The Big Circus" we tried to bally in true circus style.

First we placed an Emmett Kelly clown doll, with flashing red nose, in a prominent store window in the center of New Castle, along with a play-date card. Our drive-in truck, always rigged to display one sheets of our current attraction, was pressed into service and driven around all nearby communities bannered with "Big Circus" paper. Heralds were distributed door to door, plus at our drive-in and our sister drive-in two miles north.

A tie-in was made with 'Kiddie Town', an amusement park next to the drive-in. An employee donned clown makeup and an authentic clown suit and welcomed the kiddies to 'Kiddie Town', carrying signs plugging the attraction at the drive-in. He also paraded around in center city at peak rush hours.

We contacted the Happy House for retarded children in Bear, Delaware, and issued an invitation for the group to be the guests of both the amusement park and the drive-in. The operator of the home appeared on the local radio station for an interview on her activities at the home, and she gave us a plug on the program. Free popcorn and soft drinks were served to the children from the home.

A teaser trailer was used three weeks in advance of playdate with spots from the free

(*Continued on Page* EX155)

Off-Hour Crowds Seen Building Theatre Patronage

COLUMBUS, OHIO—The Independent Theatre Owners of Ohio, an Allied unit, passes on two ideas for use of the theatre during its off-hours.

One is the use of space in the theatre lobby as a trading stamp redemption center. The theatre making this tieup received an excellent rental from the trading stamp company and found that off-hours traffic was very good. Naturally, traffic to the theatre during off-hours made the path familiar to people during theatre hours.

Another off-hour use of the theatre lobby is the reported rental for a sales tax stamp agency. This is said to also bring in good revenue and encourages traffic.

Hot Dog! Novel Tieup Offers Drive-In Tickets

ST. LOUIS—The 66 Park-In, Ronnie's Drive-In, and South-Twin Drive-In, operated by the Fred Wehrenberg Theatres, and also the North Drive-In, operated jointly by the circuit with Clarence Kaimann, recently worked out a deal with the St. Louis Independent Packing Company, a division of Swift and Company, producers of Mayrose Franks, for eight big Mayrose Nights at the open-airers.

In every package of Mayrose Franks sold in the area there is an extra bonus—a ticket stating that for 60 cents the whole family can catch a show at any one of the drive-ins on designated nights.

The tie-in was heralded by attractive multi-colored, full page ads in local newspapers.

BACK TO SCHOOL DAYS

By SEYMOUR L. MORRIS

Director of Advertising and Publicity
Schine Circuit, Inc.,
Gloversville, N. Y.

The summer vacation period is rapidly nearing its end and soon the kids will be flocking back to school, so now is the time to sell your "Back-To-School" shows to merchants.

There is still time for you, if you haven't already done so, to consumate a "Back To School" rental in your situation. This is the kind of activity that serves a multi-fold purpose. It creates good will. It helps continue the movie going habit of the kids; and, naturally, it is an additional source of income to your theatre.

For a Back To School rental your efforts should be directed towards those merchants to whom this type of rental would be beneficial. Children's clothing stores, diary companies, stationery stores, toy stores, hobby shops and any other merchandising establishment that caters to the younger element are possibilities.

Even if you are not successful in obtaining a rental in your situation, this should not preclude the fact that there should be some sort of activity at your theatre, such as a Back-To-School party. In setting this up be sure, of course, that your show is suitable.

It is important that this show be the "'talk of the town." That means that you should have stage activity and some giveaways. You should be able to promote some pencils, rulers, notebooks, etc. to be given away on the day of your Back-To-School show. The recipients can be the winners of a lucky number drawing or the winners of games you have on the stage. You might use a herald with numbers printed on them and use them for your drawings. These heralds can be distributed at the summer playgrounds, recreation centers, etc. Perhaps you can get enough promoted merchandise so that every kid attending will receive some favor.

Be sure to make up a special lobby display or a 40x60 at least a week or 10 days in advance of your party. Give credit to any merchant or merchants contributing to your activity. By the same token, he can cross-plug your show in his own establishment by means of window or counter displays.

Also be sure to contact your local newspaper, who will be sure to come through with added reader space for this theatre-merchant activity.

It is important to have some unusual and interesting stage activities and contests in connection with your screen show. There is nothing more exciting to a youngster than to take part in audience participation activities. A few suggestions along these lines follow:

SHOE CONTEST:

At a given signal, the contestants are to take off their shoes and then put them back on. The one finishing first is the winner.

BABY MILK BOTTLE CONTEST:

Get baby bottles and nipples. Fill them with milk. The one finishing the milk first is the winner.

THREADING CONTEST:

Give each participant a needle and thread. The one threading the needle first is the winner. For added fun have the contestants wear gloves.

One of the clowns used by Jack Schillinger, Ellis Drive-In, New Castle, Del., to bally Allied Artists' "The Big Circus" is seen greeting a youthful patron, who is quite evidently having the thrill of her young life.

KIDDIE FASHION SHOW:

Tie up with your largest children's store in town. Also tie up with your local dancing school. The pupils of the school are to be the models and also to put on a few dances. This is good due to its being cute, and it also gets the relatives of all participants.

AMATEUR SHOW:

There is no need to go into detail on this one. Run it the same as any Amateur Show with the exception that only kiddies are eligible.

CIRCUS SHOW:

Have an adult dressed as a clown be the M.C., and also pull off a few comic gags. Also have kiddies put on actrobatic dances, clown acts, rope twirling, cowboys, etc.

You can also have a 'wild' group of animals in cages. . . . These to be 'ferocious' looking cats and dogs. If there are any animals around your town, arrange with the owner to have them in front of your theatre as an attraction.

HARMONICA CONTEST:

Get as many harmonica players as you can to play on the stage. The winner is to be picked by audience applause.

STUNTS

PET SHOW:

Have your newspaper cooperate with you to have a pet show on your stage. Every child who wants to participate can send in his or her name to the theatre, designating the kind of pet he or she desires to enter. The day of the show have some well known city officials act as the judges. The winner is to be picked because of its looks, tricks, and the way it behaves for its owner.

SMALL CONTESTS:

The following contests are of the small variety that can be used when you need extras to fill in.

CRACKER & PIE EATING CONTEST:

Crackers are to be given to the contestants. The ones finishing the crackers and whistling first are the winners.

Pieces of pie are to be placed in front of each one. The ones finishing first not using hands, are the winners.

COSTUME CONTEST:

The participants of this stunt are to appear on the stage dressed in any outfit they desire. The winners are to be picked by originality, cuteness and novelty.

LOOK-ALIKE CONTEST:

Get the kids to either imitate certain screen stars, or run a resemblance contest whereby they can recite, dance, do dramatics, and also appear like any of the juvenile stars or adult stars, if you prefer.

You can really do a job on the Back-To-School show and its activities. It should be planned so that when the day of activity arrives you will have a well formulated campaign in action. It should be an affair that has the kids straining at their leashes to attend.

"Candy Gram" Tieup Spurs MGM's "Started With Kiss"

NEW YORK—The first major consumer product to be launched via a motion picture merchandising tieup has been set by MGM and Western Union.

"Candy Gram," Western Union's new method of sending boxed candy by messenger, will be utilized by the film company in the first phase of trade media and press penetration of "It Started With A Kiss."

Campaign details are in work and publicity-ad activity will start in time for the release of the film.

HERE (*Continued from Page* EX154)
transcription interspaced on our tape recorder.

We had a puppy giveaway two nights before opening day and the winner was photographed against a six sheet of "The Big Circus." The picture appeared in the Wilmington News Journal; but we were outsmarted. The photo was cropped so close that my intended free advertising of "The Big Circus" was lost. It was a try anyway.

All employees of the drive-in and snack bar wore "Big Circus" hats before and during the engagement.

THE NEW 1959

"Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

COMPANY ASSISTS

COLUMBIA and Revell, Inc., world's largest manufacturer of scale model plastic hobby kits with over 100,000 retail outlets in the U.S., have arranged national co-promotion for "The Battle Of The Coral Sea." Revell will base the tie-in around the naval theme of the film, utilizing scale model ships. A tie-in has also been arranged with Coppertone Sun Tan Lotion on this film, featuring Gia Scala. This campaign will feature 20-inch ads in 45 major newspapers in 39 cities, in addition to 1,500 radio spots in 103 cities.

MGM had its new co-star with Glenn Ford and Debbie Reynolds in "It Started With A Kiss"—the Lincoln Futura—out on the road to plug the picture and it attracted large crowds and garnered extensive newspaper space and radio-television coverage at each stop on its 15-city tour for the picture. The sleek, twin bubble topped car-of-the-future, which makes vehicles in Buck Rogers seem almost antique, was mounted on a long flatbed trailer truck which had signs announcing the coming of "It Started With A Kiss." Tieups were effected with exhibitors and Lincoln-Mercury dealers; and the Ford Motor Company also participated in local ballyhoo.

PARAMOUNT's "That Kind Of Woman" has come in for considerably expanded promotion under the already extensive Trans World Airlines newspaper campaign that has been spotlighting star Sophia Loren and the film. TWA announced it will supplement the newspaper display ad campaign with a schedule of car cards ads, with full picture credit, this month. The car ads to be used in New York, Boston and Philadelphia areas, will be jumbo size and will be placed at the ends of the car interiors.

20TH CENTURY-FOX has set a national promotion campaign with the Colt Firearms Company on "The Oregon Trail." The promotion marks the first motion picture tie-up in which the Colt Company has ever participated; and calls for the film to receive special attention in all Colt newspaper and magazine advertising during the next three months. The Colt frontier pistol figures prominently in the picture. The Colt national field force will join local theatres in setting up special displays of firearms in connection with playdates.

UNITED ARTISTS has arranged for Hardy R. Finch, noted American author and educator, to serve as special educational consultant for "Solomon and Sheba." He is preparing special materials and campaigns for grade schools, high schools and colleges throughout the U.S. as part of the company's drive to build important pre-release word-of-mouth interest with opinion-making groups. Key element of the campaign involves study guides for all school levels in the fields of history, art, religion, literature and geography with emphasis on the social aspects of these and their influences on modern living. Production and scene stills from the film are prominently featured in the program which constitutes a semester's work. An important adjunct of the education promotion includes a specially-prepared film strip depicting the period and historical background of the Edward Small production. The visual aid material will be distributed to education centers, social, civic and community organizations. Finch is chairman of the English Department of Greenwich High School, Greenwich, Conn., and has written numerous articles and books on education, travel and the motion picture art for use in high schools and colleges.

UNIVERSAL-INTERNATIONAL will use LP records more extensively than ever before as part of its all-out promotional campaign on "Pillow Talk" thanks to a recent recording session by co-star Doris Day. During that session she recorded comments about the picture to be interspersed between songs from the sound track on 2,000 LP records that will be sent to leading exhibitors throughout the country and some 500 top newspaper and magazine editors and writers; personal individual messages, identified by names and stations, to 225 of the nation's leading disc jockeys, to be used as forwards on LP records containing songs from the "Pillow Talk" sound track; a five-minute open-end interview for use by radio stations, with time at the beginning and end for comments by individual announcers etc.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BEST KIDDIE MATINEE BIZ BOOSTER. Offer Latest Toy Prizes each week the kids love. Deal consists of 15 toy prizes for only $12.50 includes basketball, skates, binoculars, etc. Theatremen using our promotion are wildly enthusiastic. Don't pass this up. Send check for trial order. 5% dis. on order for 6 deals or more. RING BROS., 319 N. 11th St., Phila. 7, Pa.

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

ASSORTED FOREIGN CARS, imprinted Book Covers, Free catalog. HECHT MFG., 184 W. Merrick Road, Merrick, N. Y.

FORMS AND SYSTEMS

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SEPTEMBER 16, 1959 Volume 62 Number 18

IN TWO SECTIONS • THIS IS SECTION ONE

Skouras Details $60 Million Program

(See Page 9)

Physical Theatre— Extra Profits Dept.

Louis Kay, manager, Park, Wilmington, Del., uses his avocation of weight lifting, boxing, and wrestling to interest neighborhood children in fair play and sportsmanship and has solved the problems of matinee behavior, which at one time was riotous. (Story on page 12)

editorial: A Spotlight on Military Prints . . . *(See Page 3)*

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MOTION PICTURE EXHIBITOR

VOLUME 62 • NO. 18

SEPTEMBER 16, 1959

LET'S TURN THE SPOTLIGHT ON MILITARY PRINTS

Not too long ago, theatre executives from many different corners of the nation, articulated by the inimitable Bob O'Donnell of Dallas, lodged a protest on the manner in which military camps and navy yards were serviced with prints of the newest features far ahead of the best theatres. At the time there were many and varied explanations given for this practice, that started with World War II but has persisted through nearly 18 years. It was the patriotic thing to do. It was well to get such government demands off the industry's back, and out of the way, before the larger theatre demands on any given number of prints. There were even promises that the practice would be slowed and eventually stopped, so that these $25 to $50 dates, based on very minor admission prices, would take their proper place in the economic scheme of things.

Well, months and years have passed. A confidant in a position to know tells us that the evil still persists. With all distributors using less prints than ever on each feature, many prints are starting their theatre service life in the "bad shape" from which they returned from the "camp circuit." Military installations are kow-towed-to, and serviced with fresh laboratory prints, while theatremen willing and able to pay thousands of dollars in film rentals must wait for weeks and sometimes months, before getting the same but mutilated prints. And many a feature has received both a bad press and bad patronage because "the word" from a neighboring camp, where military selection concentrated males of only a limited age group, found it uninteresting.

Here is an industry mystery. Here is a subject worthy to add to the agenda of ACE, COMPO, ALLIED, TOA, or any other industry group.

If the income from these military installations is as minor as it is supposed to be, there is no valid reason for their early servicing.

Why has this uneconomic practice persisted?

There's no question that Bob O'Donnell knows what it is all about. Let's pay more attention to what he fingered long ago.

SILLY TALK

If so many people didn't regard THE NEW YORK TIMES as somewhat akin to the Bible and the Koran it might not be so annoying, but when one of that paper's by-lined writers, under a Hollywood dateline, pretends to knowingly spoof production costs, trade relations, and public relations, as their Murray Schumach did on Aug. 14, it makes you want to give somebody a punch in the nose.

Under liberal quotes attributed to some nameless independent producer who *"releases them through major studios,"* Mr. Schumach describes some nameless feature that only cost *"less than $300,000"* but is publicized to the trade as having cost $2,000,000 because anything less would be *"just another picture for bottom of a double feature."*

To further quote Mr. Schumach, *"He agreed that this approach to movies presumed an inability on the part of exhibitors to judge a movie. 'Most theatres don't know anything about movies,' he declared. In fact, many of them don't even bother to look at the movies before they buy. Theatre owners are not in show-business. Most of them are just bookkeepers. And that is why they deserve to be told that a $300,000 picture cost $2,000,000."*

Pending Mr. Schumach's naming the producer in question, we must believe that his quotes are phonies and that, needing a piece for his Aug. 14 column, in a very amateurish way that shows his lack of knowledge, he made one up. Anyone in "picture business" knows that production costs bear no relationship to the price theatres will pay. All important theatres now pay high percentages of the gross income, and features are so scarce that one that has any theoretical or proved grossing potential can command such high percentages that there is little money in theatre operation. We could point to many small and relatively cheap pictures that have commanded high film rentals, while "OLD MAN AND THE SEA" and others, though costing many millions, probably won't even get back their distribution costs.

But Mr. Schumach's nameless informant knows it all.

We can only suggest that Mr. Schumach acquire some more up-to-date facts, or start listening to some less slack-jawed old has-beens. His predecessor, Tom Pryor, managed to write an interesting column dealing with facts, and not with "nameless" figments of a fertile imagination.

There's no great trick in sillyness!

A WELL-DESERVED TRIBUTE

As we go to press, we have witnessed, and have learned about, a great outpouring of theatreman sentiment and goodwill toward 20th-Fox's recently announced 17 week SPYROS SKOURAS DRIVE. This isn't lip service, but is taking the form of volunteer mass dating of features, shorts, and newsreels, from Aug. 31 through Christmas. Sales meetings are being held in some areas, sales calls are being made in others, but we are told that in all cases it is only necessary for the 20th-Fox branch personnel to explain the objectives, and the fruits of the drive, and to leave what is done up to their customers. In all areas, the same enthusiasm results.

While Spyros Skouras is much loved and highly respected in exhibition ranks, we must feel that the warmth of this customer good will stems from a whole-souled admiration, not only for him, but for the other 20th-Fox department and branch heads, who have labored so hard to develop both a supply of well merchandised playable pictures, and the let-live sales policies to go with them. Their's was industry service of a high order. Their's was a dedicated loyalty to show business that provided the white light of courage, and the guiding example, in many a gloomy period of depression.

A grateful theatre industry is responding. And their response is in the commodity that this industry respects . . . dates!

As a theatreman's trade paper, we admit to considerable pride in both this theatreman memory and in this theatreman "heart."

"The allied victory in the South Pacific will stand in world history as a noble monument to the memory of the gallant men and officers who fought and won the battle of the Coral Sea."

John J. Bergen

Rear Admiral John J. Bergen, U.S.N.R.
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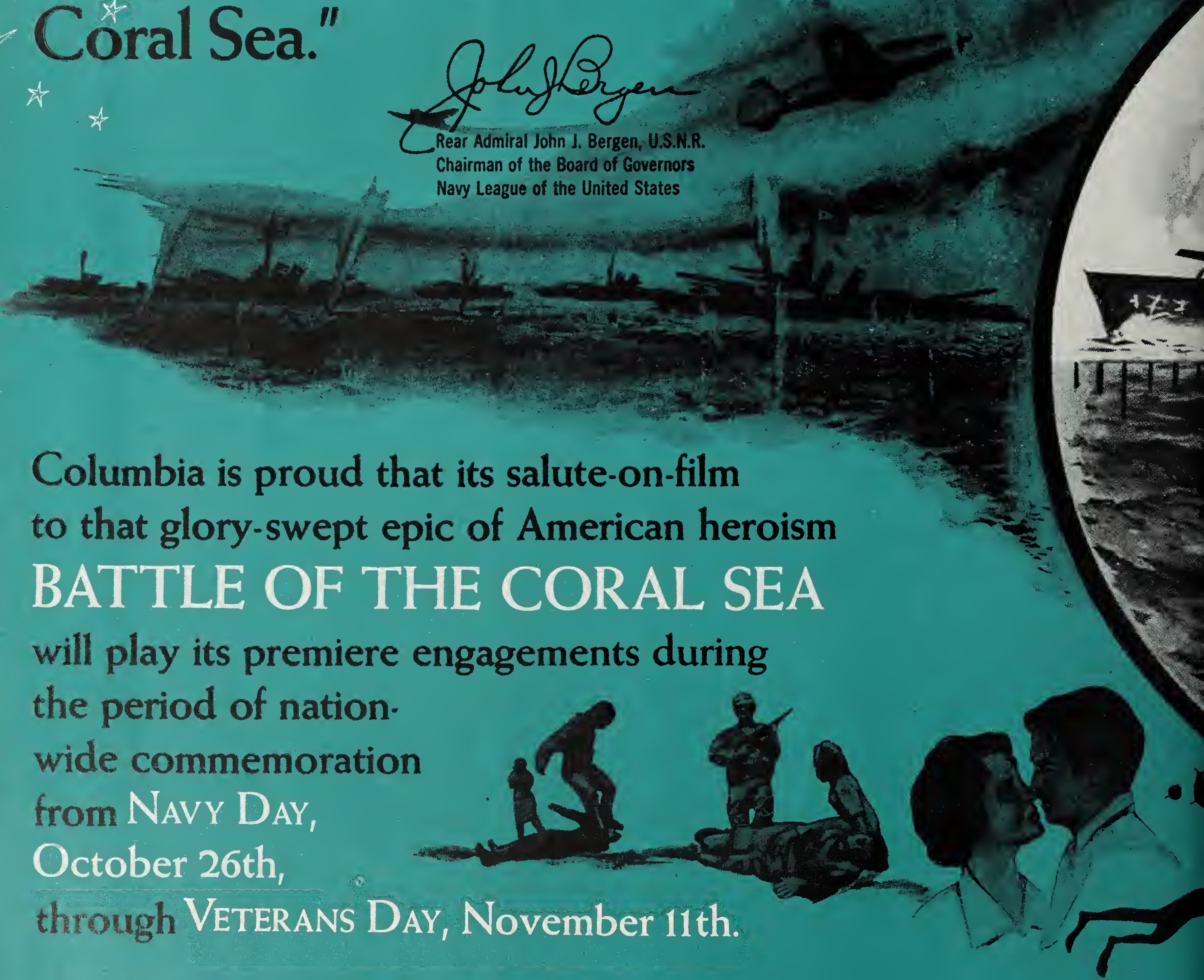

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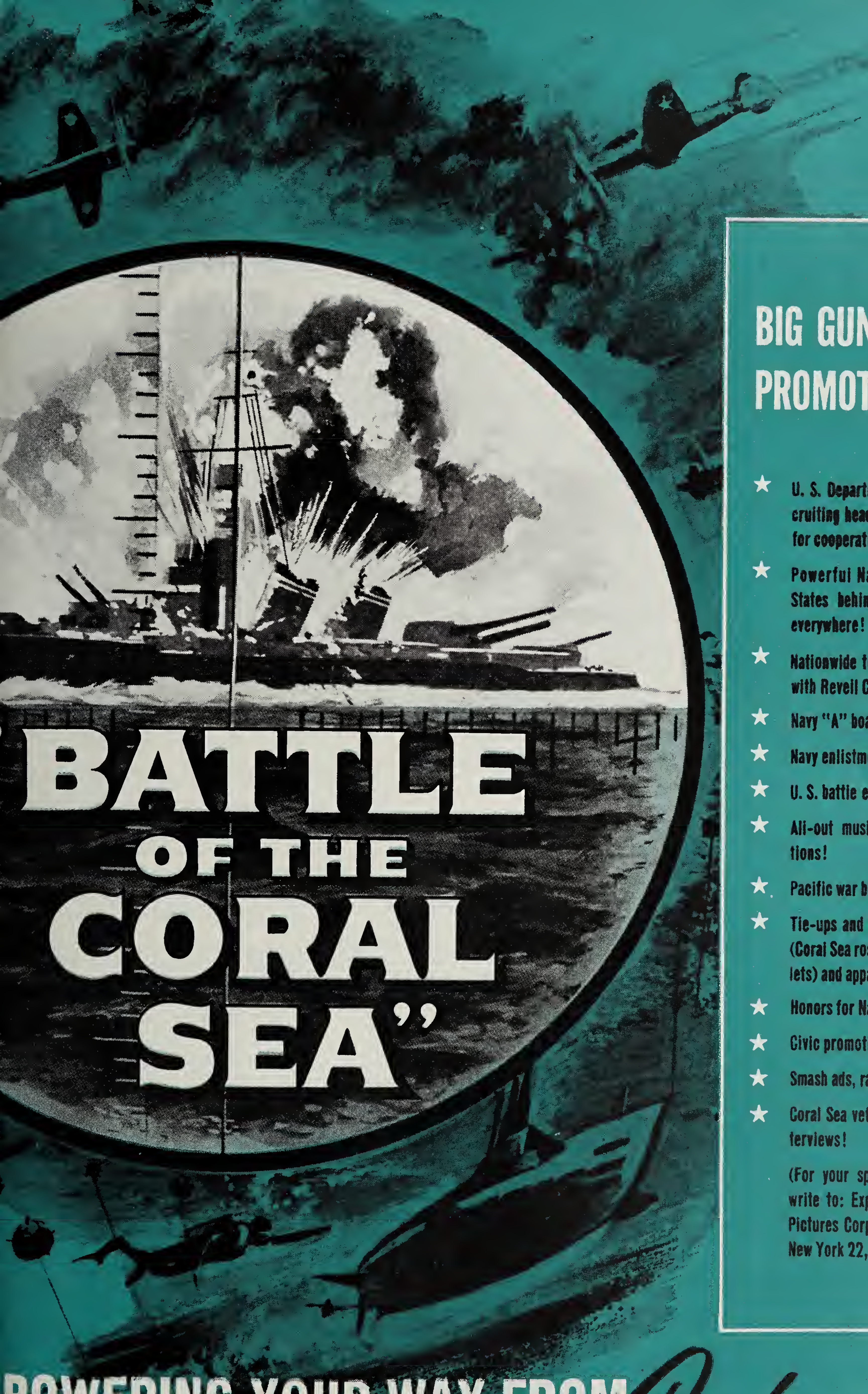

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Caroline, just graduated from Radcliffe, played by **Hope Lange:** "I can't answer that till I've *tried* everything. I may not wind up with the best, but I'll sure as Satan have the most!"

Mike, Executive, played by **Stephen Boyd:** "Escape. In a bottle, or maybe in a girl, provided you don't get too involved. There's always the danger of committing yourself in that weak moment."

Barbara, secretary, played by **Martha Hyer:** "Just one man to whom a divorcee isn't a blank check to quickie Heaven — who won't think that because I once said 'I do' it means that I always will."

Mr. Shalimar, publisher, played by **Brian Aherne:** "To have the office harem I've got, with after-hours dictation privileges. A man in my position isn't easily satisfied with under-the-table-pinching."

April, secretary, played by **Diane Baker:** "A wedding — any kind, any place, just so long as it's quick and legal. If only I'd gotten by that first date without giving myself away."

Gregg, young actress, played by **Suzy Parker:** "Last year I'd have said to be a part of the theatre. But now it's to be part of the producer — that he'd as soon stop breathing as let me go!"

Dexter, man-about town, played by **Robert Evans:** "Girls! Is there anything else?"

David Savage, producer, played by **Louis Jourdan:** "Creating for the theatre. I'd use anything, anybody, to stimulate my creative juices. I'll give them everything in return, short of myself."

Amanda Farrow, editor, played by **Joan Crawford:** "Success in business — the feeling of power that comes with it. It makes up for the bit I have to play at night to keep what I've got in the daytime."

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PORTLAND, ORE.

I read with interest your editorial in the Aug. 12 issue, and was particularly interested in "ABOUT THE GOOSE AND THE GOLDEN EGG".

You specifically mention the false economy of cutting down on the sales force. However, like so many of the "top brass," you forget to mention that the same applies to cutting down on the booking personnel.

I can only speak for my own booking department here in Portland, where the second booker was eliminated over a year ago. The second booker could have earned his entire week's salary in just one phone conversation, by getting repeat runs or additional playdates on features and shorts from just one account. One booker-office manager just doesn't have the time, or the number of hands, to do it. I sometimes wonder if the "top brass" knows what goes on at the exchange level—or cares.

I agree completely with what MOTION PICTURE EXHIBITOR states and recommends in your last paragraph. Executives should give a great deal of study and thought to any cuts that affect their employees who have front-line contact with exhibitors. That goes particularly for the sales and booking forces.

BOOKER-OFFICE MANAGER

EDITOR'S NOTE: The author of this letter has requested that his name be deleted in case of use, but his identity is on file. It was never our intention to slight bookers, for we readily agree that they are a strong right arm of the sales effort.

From LOS ANGELES, CAL.

Your editorial in the Aug. 12 issue—"ABOUT THE GOOSE AND THE GOLDEN EGG"—prompts me to write to MOTION PICTURE EXHIBITOR at this time, something that I have frequently wanted to do.

With regard to economies in distribution, it is my personal opinion that this has been made necessary by exhibitors themselves. Let's consider the growing number of buying and booking agencies and their expansion covering more and more independent theatres. It must be evident that where in the past, each independent exhibitor was a potential customer, today just one buyer and booker is dealt with for entire groups of 30-40- or even 50-and-more theatres. Where before there were 300 possibilities in a given exchange area, there may now be less than 100 actual buyers, with the only distributor contact with the real owners being the trade papers.

It has also happened that in some areas major theatre circuits have discontinued local offices, and centralized all buying and booking. In others, local theatre circuits have merged their buying and booking to effect economies and more efficient services. Film Rows nationally have come to look more and more like Ghost Towns. Whether circuit or buying combine, they don't want their individual components coming to Film Row, or even talking to distributors, where they might upset deals or bookings.

When our current distribution system was originally set up, transportation facilities may have been an important factor. Today there appears to be no logical reason for exchanges so close to each other as Milwaukee and Chicago, Indianapolis and Cincinnati, New Haven and New York, Portland and Seattle, Albany and Boston or Buffalo, Omaha and Des Moines, etc. It would appear that a modern and logical approach to the redivision of exchange centers would give exhibitors more instead of less efficient service.

This, however, would require the cooperation of all exhibitors, who, instead, seem to actively fight every effort to modernize or streamline in the interest of economy and efficiency. How often we hear that they have "forced" this or that distributor to reinstate or to augment exchanges. How often we hear the gloating boast of this as a "victory". They never seem to realize that it is these "victories" that are costly to themselves by keeping distribution costs high.

Distributors have frequently helped exhibitors to keep their theatres open by greatly reduced rentals, by adjustments, by gratis shows, etc., but have never forced a theatre to stay open when it was losing money. By their tactics aren't theatremen forcing exchanges to stay open and to deliver maximum service when they are losing money?

AN INTERESTED INDUSTRYITE

EDITOR'S NOTE: The writer's name is on file, but he has asked for anonymity. Here is quite a variance from the Portland booker-office manager's views. Are there others?

From NEW ORLEANS, LA.

As we see it, "THE TIP-OFF on Business" is great information for subsequent runs, but in most cases it is too late for bidding situations.

L. C. MONTGOMERY
Delta Theatres

EDITOR'S NOTE: As we see it, nothing can help the situations that must bid. Many times the bids are due before the trade press can see the pictures, let alone carry an estimate.

From TORONTO, CANADA

I think your "TIP-OFF" service is excellent ,and very helpful.

J. J. FITZGIBBONS, PRESIDENT
Famous Players Canadian Corp.

From STATESVILLE, N.C.

Our Buying and Booking Department has already seen the new "TIP-OFF on Business" department and has put it to use. We believe it will be most helpful in evaluating pictures.

We appreciate very much the various excellent services your MOTION PICTURE EXHIBITOR is rendering to our theatres.

A. FULLER SAMS, Jr. President
Statesville Theatre Corp.

EDITOR'S NOTE: Comment has been uniformly good. We're keeping our fingers crossed.

From ROME, N.Y.

Because of bidding we need the most current possible REVIEWS. We depend heavily on those in MOTION PICTURE EXHIBITOR, which as a rule are quite accurate in sizing up a potential.

LOUIS GOLDSTEIN, General Manager
West Rome Drive-In Theatre

EDITOR'S NOTE: We would like to recommend our SERVISECTION indexes, too. Do you know that at least one weekly contemporary has already dropped all references to such pictures as: "BELL, BOOK AND CANDLE," "THE LAST HURRAH," "SEVENTH VOYAGE OF SINBAD," "CAT ON A HOT TIN ROOF," "TOM THUMB." "TUNNEL OF LOVE." "GEISHA BOY," "HOUSEBOAT," "IN LOVE AND WAR," "INN OF THE SIXTH HAPPINESS," "THE HUNTERS," "MARDI GRAS," "NICE LITTLE BANK," "ROOTS OF HEAVEN," "ANNA LUCASTA," "THE BIG COUNTRY." "THE HORSE'S MOUTH," "I WANT TO LIVE," "AUNTIE MAME," "DAMN YANKEES," "HOME BEFORE DARK," and "TONKA"? And they never list at all such reissues as: "STAR IS BORN," "LAND OF THE PHARAOHS," "HELEN OF TROY," "WORLD IN HIS ARMS," "BEND OF THE RIVER," "STREETCAR NAMED DESIRE," "ON THE WATERFRONT," OR "GILDA"? MOTION PICTURE EXHIBITOR is the only trade weekly that lists features for one full year after they have been reviewed. There are 473 listed in the yellow SERVISECTION of this issue. The contemporary mentioned above lists 279. We list 292 shorts, also!

From MOREHEAD CITY, N. C.

I read with great interest the Jack Fruchtman SHOWMANALYSIS on "NORTH BY NORTHWEST," and we have just played the picture with great success, using some of his ideas. Thanks a lot.

ODIS J. MORROW, Manager
Morehead and City Theatres

From FAIRBANKS, ALASKA

MOTION PICTURE EXHIBITOR is to be highly complimented on starting the new service "HOW I WOULD SELL . . ." I know it will be greatly helpful to me—as well as to other exhibitors throughout the country.

DAN REDDEN, Manager
The Lathrop Company

From WILMINGTON, N. C.

I think that the new SHOWMANALYSIS effort "HOW I WOULD SELL . . ." as introduced in your "wide awake" trade journal is to be commended, and should prove very helpful to the entire industry.

E. M. MARKS, General Manager
Tarheel Theatres, Inc.

From ST. LOUIS, MO.

I think your new "HOW I WOULD SELL . . ." service will prove to be an effective means of getting more exhibitors to become advertising and exploitation conscious, which as we all know, is most important to the success of any theatre operation.

HENRY C. RIEGEL, JR., Manager
Ambassador Theatre

EDITOR'S NOTE: Showmen everywhere are shouting the praises of this new department. Warner Brothers' "THE FBI STORY" and Universal's "PILLOW TALK" are being readied for coming issues.

NEWS CAPSULES

BROADWAY GROSSES

Openings Generate Excitement

NEW YORK—With several new attractions heading the parade, the Broadway first-runs generally had satisfactory business last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

“BLUE ANGEL” (20th-Fox). Paramount ($39,435)*—The second session was sure of $27,000 after a first week's $37,000.

“NORTH BY NORTHWEST” (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $91,508, with the sixth week bound to reach $138,000. Stage show.

“THAT KIND OF WOMAN” (Paramount). Roxy ($55,405)—Friday, Saturday and Sunday was reported as $44,500, with the opening week claimed at $68,500. Stage show.

“IT STARTED WITH A KISS” (MGM). Capitol ($33,350)—The fourth and final week was down to $19,000.

“BLUE DENIM” (20th-Fox). Victoria ($22,900)—The seventh week tallied $15,000.

“THE DEVIL'S DISCIPLE” (UA). Astor ($25,630)—The fourth week was anticipated at $22,000.

“ANATOMY OF A MURDER” (Col.) Criterion announced that the 11th week would reach $22,000.

“MIDDLE OF THE NIGHT” (Col.). Forum announced that the last six days of the 13th week would tally $7,000.

“A HOLE IN THE HEAD” (UA). Loew's State reported $26,000 for the ninth week.

“DIARY OF ANNE FRANK” (20th-Fox). RKO Palace reported $9,000 for the 11th and last week of continuous showings and the 26th week of the engagement.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FRANK C. WALKER

1886 - 1959

The motion picture industry lost an illustrious figure with the passing of Frank Walker. A quiet man, a man of dignity, and a man whom the spotlight of national prominence sought out despite his aversion to speechmaking and personal publicity, “the General” held political and federal government titles that far outshone those accomplished by any other industryite to date.

Lawyer, statesman, administrator, gentleman, he was first and always deep in the councils and actively engaged in the affairs of our motion picture industry. Friend of President Roosevelt, friend of Jim Farley, friend of Knute Rockne and of a host of greats, but first and always friend of the humblest theatre manager or film salesman whom he knew through the years and never forgot. This was the Frank Walker that we knew and will always remember. May he rest in peace!

—J.E.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 14

"Texas" Guinan Elected As WOMPI President

JACKSONVILLE — A demure, white-haired, and hard-working industry worker from Dallas, Mrs. Mable “Texas” Guinan, was elected president of the Association of the Women of the Motion Picture Industry at the closing business session here on Saturday, Sept. 12, in the Robert Meyer Hotel.

A small but determined group of WOMPI delegates from Toronto, Canada, won out in the bidding for the 1960 convention site.

Other incoming new officers are Mrs. Helen Spears, Atlanta, vice-president; Miss Rosa Browning, Dallas, corresponding secretary; Miss Edna Cox, Jacksonville, recording secretary; and Mrs. Viola Wister, Charlotte, treasurer.

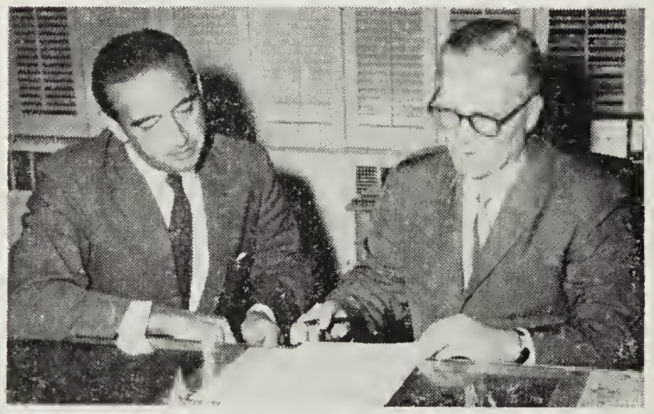
Highly coveted association awards were voted to the following WOMPI groups by the nearly 200 delegates attending the Sept. 11-13 convention here: Atlanta, for publicity given to WOMPI activities in the daily and trade presses; Dallas, for the best attendance at the convention in proportion to number of delegates present and the number of miles traveled to the convention city; Denver, for philanthropic and community services rendered; and New Orleans, for public relations work.

Allied Sets Private Clinic

MILWAUKEE—National Allied will initiate an exhibitor private consultation clinic during the entire three-day convention at Miami Beach, Fla., on Dec. 7, 8, and 9.

This consultation service will be in charge of a special panel consisting of a small select group of exhibitor leaders experienced in dealing with matters concerned with film buying, print availabilities, and unfair trade practices.

The panel will be assembled in a private consultation room for two hours each day to hear any individual exhibitor's problems. These private consultations will be held in the strictist of confidence between the panel and the exhibitor. After consultation, this panel will come to a conclusion on each problem.



Producer Jack H. Harris, whose "4-D Man" has been acquired for U.S. and Canadian distribution by Universal, is seen recently signing contracts with U general sales manager Henry H. Martin.

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. Edwin Gifford became the parents of an eight pound girl, **Mary Elizabeth**, born on Aug. 28 at Mt. Sinai Hospital, New York City. The father is a CBS-TV staffer, and the mother is head of National Group Sales for Samuel Goldwyn's “Porgy and Bess.”

John DiBenedetto, manager, Loew's Poli, Worcester, Mass., and his wife, **Pat**, became the parents of a six and one half pound baby boy, their first child, in a Worcester hospital.

Robert M. Sternburg, vice-president, New England Theatres, Inc., Boston, became a grandfather for the fourth time when his daughter, **Mrs. George Spoll**, West Hartford, Conn., gave birth to a son, **John**.

Gold Bands

Everett V. Callow, son of **Everett Callow**, Stanley Warner Theatres advertising-publicity head in the Philadelphia zone, was married to Eileen McCusker in a Cynwyd, Pa., ceremony on Sept. 13. A reception followed at the Barclay Hotel.

Lieutenant Kenneth Goldstein, son of **Louis Goldstein**, Rome, N. Y., theatre owner and former film buyer for Schine and Stanley Warner, was married on Aug. 30 to Ellen Brightman, Utica, N. Y.

Obituaries

Frank C. Walker, 73, vice-president and general counsel, Comerford Theatres, Inc., Scranton, Pa., and connected with various other enterprises, died suddenly in his suite at the Carlyle Hotel, N.Y.C., last week. He was the 51st Postmaster General of the U. S. Surviving are his wife, a son, a daughter and a sister.

Mrs. Richard E. Lewis, injured in a truck-car crash in Atlanta on Aug .20, died at a local hospital. Instantly killed was her mother, **Mrs. Jack E. Dumestra, Jr.**, whose husband was owner of Southeastern Theatre Supply Company before his death a year ago.

William Hartman, 46, United Artists salesman of the New York exchange, died last fortnight. He was a member of the Motion Picture Bookers Club. Surviving are his wife and a daughter.

Paul Gusdanovic, 80, one of the pioneer motion picture theatre owners of the Cleveland area, died last fortnight at his home after a long illness. He retired two years ago when he leased the Avalon, Regent, and LaSalle to General Theatre Circuit. At one time he operated 14 theatres. Surviving are his wife and four daughters.

Lauren B. Solether, 75, veteran exhibitor in Cleveland and for many years owner of the Falls, Chagrin Falls, died in Suburban Community Hospital last fortnight. Surviving are his wife and three sons.

Mrs. May Greenblatt, wife of **Arthur Greenblatt**, home office sales executive of Allied Artists, died last fortnight in Far Rockaway. She is survived by her husband, two daughters, and four grandchildren.

Skouras Details $60 Million Program

40 Pictures On '60 Slate Guarantee Steady Flow Of Top Product To Exhibs; Plans Also Set Into '61

NEW YORK—Spyros P. Skouras, 20th Century-Fox president, declared his continued "faith and optimism in the motion picture industry" by announcing jointly with executive producer Buddy Adler a 40-picture, $60,000,000 production program for 1960, along with a production schedule into 1961.

The announcement, part of a speech by Skouras to the company's branch and advertising-publicity managers, came after receipt of a wire from Adler to the meeting, detailing the production schedule.

In addition to the announced list of product, which Skouras said "shows the exhibitor that he will be guaranteed a steady flow of top quality motion pictures for the next two years," Adler revealed that more than 60 films are in various stages of production—from scripting to casting to filming—and that the company has more than 28 completed screenplays, the highest in 20th's history.

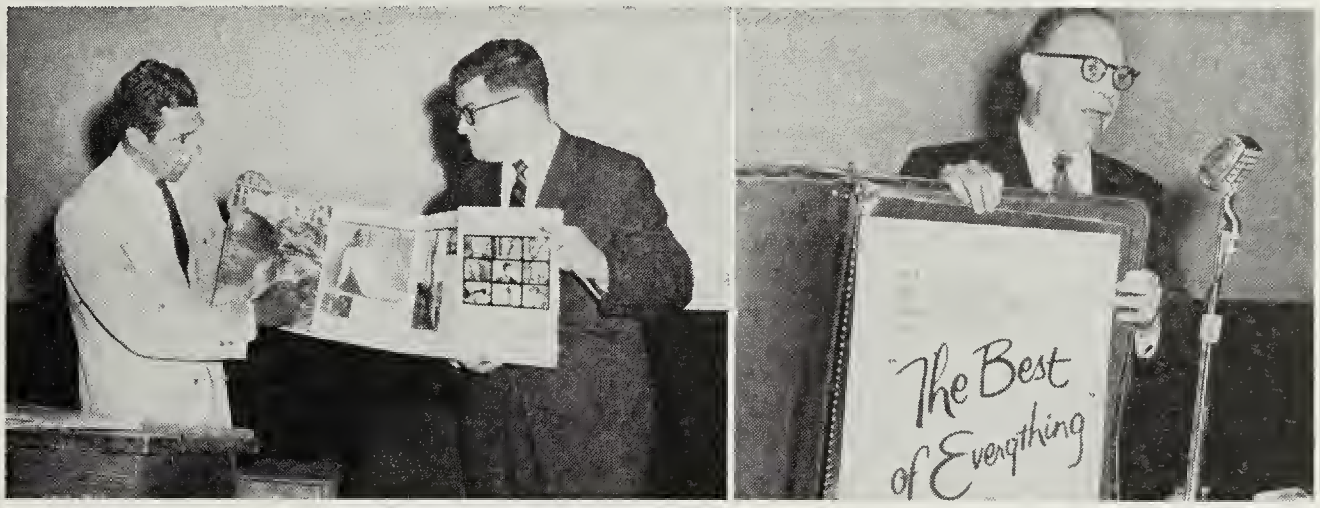
Skouras briefly told the managers of his experiences in Russia and called upon the men to support to the fullest the film exchange program.

"By doing this," the president said, "we can show our faith in the government's program of cultural exchange and immeasurably aid the program's message both here and abroad."

In addition to pictures currently ready for release between now and the end of 1959 which Adler said represented an investment of more than $20,000,000, several of the pictures for 1960 were listed. They are "The Story on Page One," "Seven Thieves," "Sink the Bismarck," "From the Terrace," "Wake Me When It's Over," "Cleopatra," "The Billionaire," "The Story of Ruth," "The Alaskans," "Time and Tide," "The Live Wire," "The Dud Avocado."

Along with these, 20th will release two super spectacles: "Can Can," produced in Todd-AO by Jack Cummings, and Samuel Engel's "The King Must Die."

Also slated for release during 1960-61 are the following Darryl F. Zanuck Productions entries: "Crack in the Mirror," "Requiem For a Nun," "Ballad of the Red Rock," "DeLuxe Tour," "The Fish Don't Bite," "The Big Gamble," "Patate," "The Secret of Lilly Dafon," "Yes, Monsieur," "Settled Out of Court," and the newly acquired "The Chapman Report."



Bob Hirschberg, fashion-advertising director, Harper's Bazaar, shows the meeting promotional section on "The Best Of Everything" with 20th-Fox's Ed Feldman, while, on the right, Sam Cuff, special promotions man, Allied Stores, tells of his company's tie-in on the film.

Skouras also announced production for 1961 which both he and Adler termed "realities, no longer a dream." Among the pictures scheduled are "Return to Peyton Place," "Big River, Big Man," "Marriage-Go-Round," "Goodbye, Charlie," "Loss of Roses," "Sons and Lovers," "The Jean Harlow Story," and "Tight White Collar."

Along with these, Skouras and Adler announced the production of three multi-million dollar large-scale attractions, in addition to "The Greatest Story Ever Told," to be produced and directed by George Stevens. They are "John Brown's Body," "The Battle of Leyte Gulf," and "The Comancheros."

Harrison Outlines Drive; $500,000 Bonus Available

Announcement by 20th Century-Fox general sales manager Alex Harrison of the initiation of what he termed "the most vigorous business-building drive ever sponsored by any motion picture company—The Spyros P. Skouras Drive—" climaxed that company's first national sales convention since the inaugural of its local autonomy policy.

The effort will run from Aug. 31 to Dec. 26.

After pin-pointing the plan to enrich the box office of every theatre presenting 20th product in the United States and Canada, Harrison made the following statement indicative of the far-reaching proportions and objectives of the campaign:

"We are so certain of the earning results of these attractions," he said, "that we can afford to make available to our distribution personnel at our 38 branches in the United States and Canada a bonus totalling about $500,000.

"We are making this unparalleled bonus earnable by our field sales personnel as an inducement for our branch managers, regional advertising-publicity managers, salesmen and bookers to extend a special effort co-operating with our customers to accrue the record box office earnings the four months' pictures can bring.

"We are dedicating this 17-week drive to our president, Spyros P. Skouras, as a token of our appreciation of the record investment he authorized in the filming of the product, tailored to effect the huge amount it can produce at motion picture theatres of every type and in every situation.

"We anticipate a four-month's box office earning by exhibitors at their theatres that will develop a film rental justifying the $500,000 bonus."

In the drive the company's 38 branches are divided into two groups, separating the larger territories from the small ones.

Each group is offered 19 cash prizes.

Branch managers will have an opportunity of earning a total bonus amounting to $128,000. For example, the branch manager whose office finishes first in each group in the drive will be awarded a cash bonus of $15,000. Managers whose offices finish second in each group will earn $10,000; third place $8,000; fourth, $6,000; fifth $5,000; sixth $4,000; seventh, $3,000; eighth, $2,000; and the managerial heads of the remaining 11 exchanges in the two listings are each offered $1,000.

A 17-week departmental quota that the conventioneers believed "most reasonable on basis of the rentals the box office earnings are expected to develop," if reached, will

(*Continued on page 18*)

STORY
RY TODAY
STORY
SPYROS!

Activity at the general sales meeting of 20th-Fox held recently at the New York home office, which was the kick-off of the Spyros P. Skouras Drive which runs until Dec. 26, featured addresses by, left to right, president Skouras; vice president Charles Einfeld; and general sales manager Alex Harrison, who outlined plans for the forthcoming sales drive.

Penna. "Leaps Into Past" As First State To Reestablish Film Censors

HARRISBURG, PA.—The State Legislature re-established motion picture censorship here last fortnight when Senate Bill 373, which was earlier adopted by the Senate by a 47 to 3 vote, was passed by the House 163 to 1 and sent to the Governor for routine signing.

When introduced last March in the Senate, the measure had six sponsors and immediately attracted wide support from churches and church organizations. Its opponents from in and out of the industry found themselves up against insurmountable odds.

There is some question as to the bill's constitutionality, despite its careful drafting, and the issue is bound to be taken to the courts, it is felt.

The key provision of the new statute provides for censorship after a picture has opened by a new State Board of Motion Picture Control of three members. The Board is empowered to apply for an injunction against the showing of any picture which has been disapproved as obscene or "as unsuitable for children," and fines and prison terms are established for those convicted of violating any of the law's provisions. Minimum fine is $500 and maximum is $1,000. Prison term is fixed at six months maximum.

The law also provides, "No person shall cause to be printed or displayed in Pennsylvania any advertising matter to aid in or advertise the showing of any motion picture film, reel, or view which has been disapproved by the board."

There is a "gravy train" hint in provision for employment by the Board of "such clerks, stenographers, and other employes as it deems necessary."

The law provides for a $75,000 appropriation to the Department of Public Instruction for its enforcement. License fees, of course, are also established. The Control Board members will be paid $5,500 in the instance of the chairman, and otherwise $5,000 a year, and will be appointed by Governor David H. Lawrence.

Pennsylvania's first censorship law was knocked out by the courts three years ago.

Eric Johnston, president, Motion Picture Association of America, commented: "Pennsylvania has won another dubious first. Back in 1911 it was the first state in the Union to adopt censorship. It took 45 years to kill that law; but in 1956, the courts ruled it was unconstitutional. Now, in 1959, Pennsylvania becomes the first state to pass a bill to re-establish a censorship board. How long will Pennsylvania tolerate this one? This leap into the past was not responsive to the will of the people of the state. They had no chance to vote on it. The new bill sacrifices freedom. It extinguishes the individual's liberty to judge for himself. It turns over to a political board the power to say what millions of Pennsylvanians may be allowed to see on their theatre screens. Let's hope it takes less time this time to rescue freedom from the dark closet where political pressures have once again locked it."

Charles E. McCarthy, information director, Council of Motion Picture Organizations, Inc., stated that "the motion picture industry is once more the victim of an aggressive pressure group. Backed strenuously by church groups this bill was pushed through both Houses of the Pennsylvania Legislature in the face of statements by well known lawyers that it was obviously unconstitutional and that it would unjustly inflict serious damage upon innocent theatre operators throughout the state without in any way curing the evil it was aimed at.

"One of the measures greatest evils, however," he continued, "is that it unquestionably will give encouragement to censorship advocates in other states. COMPO will do its utmost, working with exhibitors and the MPAA, to defeat such iniquitous legislation."

In the Pennsylvania State Senate, two other new bills intended to restore state laws prohibiting the exhibition or distribution of obscene matter have won approval. The legislation established heavier penalties for violations.

One measure forbids the showing of an "obscene" play or film. These bills would replace those held unconstitutional by the State Supreme Court recently.

Protestant Leader Raps Talk Of War On Films

NEW YORK—The National Council of Churches' Broadcasting and Film Commission last fortnight disclaimed and disassociated itself from charges made by its west coast representative George Heimrich that sex and violence are running rampant in Hollywood films.

Dr. Robert W. Spike, vice-chairman of the Commission, said no big condemnation or boycott of pictures was planned.

He assured Eric Johnston, MPAA president, that "boycott and censorship are most reprehensible to traditional Protestant thinking," and any "offhand and blank condemnation of the film industry as the one offered by Mr. Heimrich is very far removed from the present thinking of this Commission."

He added that "the film industry is showing more maturity and artistic sensitivity with certain exceptions, and the Church should be grateful for this new fact and not simply castigate the entire industry."

New Warners Drive Keyed To Christmas

NEW YORK—"Operation Christmas Tree," a national sales drive keyed to the company's powerful line-up of fall releases and special holiday attractions, will be held by Warner Bros. from Oct. 4 to Jan. 16, 1960, it is announced by general sales manager Charles Boasberg.

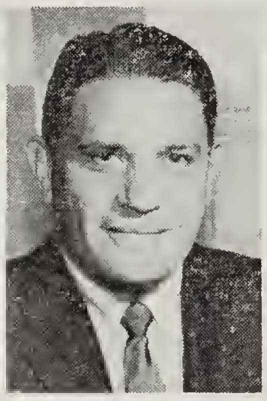
Continuing the upbeat theme which made the recent "Welcome Back, Jack" drive the most successful sales campaign ever conducted by Warner Bros., "Operation Christmas Tree" will have Larry Leshansky, coordinator of field sales activities, as captain.

Liggett Books 70 Houses

NEW YORK—It was learned last fortnight that Liggett Booking Service, Inc., will succeed the Liggett and Florin Booking Service and continue to operate out of the former Liggett and Florin headquarters at 220 West 42nd Street, booking 70 theatres in the Metropolitan area and Connecticut.

Hyams Heads Columbia Screen Gems Unit

NEW YORK—Jerome Hyams was named vice-president and general manager of Screen Gems, Inc., and will function as administrative head of the Columbia Pictures TV subsidiary, it was announced last fortnight by A. Schneider, president of Columbia, following a meeting of the Screen Gems board of directors.


HYAMS

Schneider also announced that Hyams has been elected to the board of Screen Gems. Schneider will take the title of president of Screen Gems, a post vacant since the death of Ralph Cohn.

The reorganization marks the return to the corporate structure which existed when the late Harry Cohn served as president of both the parent company and of the TV subsidiary. Although Schneider will not serve as administrative head of Screen Gems he will continue to devote considerable attention to its activities, as he has done in the past.

As part of the reorganization, the duties of John H. Mitchell, vice-president in charge of SG sales, and Burton H. Hanft, vice-president in charge of business affairs, will be expanded to include greater managerial functions.

In keeping with the previously announced policy of integrating Screen Gems into the overall operation of the parent company, other top Columbia executives will devote more time to the TV subsidiary.

Hyams was elected Screen Gems vice-president in charge of syndication in June, 1958.

Samuel J. Briskin has been elected to the board of directors of Columbia Pictures Corporation, it was also announced.

Vice-president in charge of Columbia's west coast activities since April, 1958, Briskin fills the board seat made vacant recently by the death of Ralph Cohn.

UA Reports Record Net

NEW YORK—United Artists Corporation's net earnings for the first half of 1959 show a 21 percent increase over the comparable period of 1958, it was announced by Robert S. Benjamin, chairman of the board.

UA's gross world-wide income for the first half of 1959 totaled $44,844,000 against $37,517,000 for the same period in 1958.

The record first-half net earnings for 1959 were $1,597,000, compared with $1,319,000 for the comparable period of the previous year, Benjamin reported.

The six-month net represents earnings of 96 cents per share on the 1,664,218 shares outstanding on July 4, 1959.

Frankovich New Col. V-P

NEW YORK—M. J. Frankovich, chairman of the board of Columbia Pictures, Ltd., of Great Britain and Ireland, has been named a vice-president of Columbia Pictures Corporation, it has been announced by A. Schneider, president of the parent company.

Based in London, Frankovich acts as Columbia's studio liaison, representing the company in all production activity in England and in Europe, and also in coordinating the activities of independent producers based in England and on the Continent.

Sack Appoints Dana To Head Circuit Buying

BOSTON—Peter T. Dana, for 28 years with Universal-International and for 10 years eastern division sales manager, has been appointed head buyer and booker of the Sack Theatres of Boston and Fitchburg, it was announced by Ben Sack, president. Theatres involved are the Saxon, Gary, Beacon Hill, and Capri, Boston, and the Saxon and Fitchburg, Fitchburg. In his new post, Dana is taking some of the burden off the shoulders of Sack and his general manager, Sam Richmond, so that Sack can devote more of his time to his copper smelting business.

Dana will divide his time between New York and Boston but will make his Boston headquarters at the Saxon Theatre. He will open a New York office later. "It is our intention to expand our list of theatres in the near future," he said in his Boston office. "We are considering strategic theatre spots all over the world."

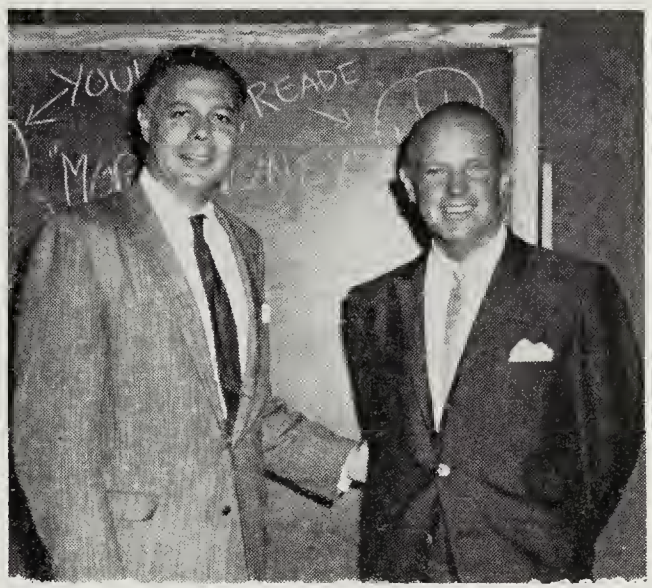
All Sack Theatres will be first-run, with all but one equipped for roadshow engagements. The Beacon Hill, known as an intimate "art house," will not be devoted exclusively to art pictures but will show the best Hollywood and foreign films, according to Dana. Both the Gary and the Saxon will continue to show roadshow pictures, while the Capri, in the Back Bay, will be closed around Thanksgiving for six weeks or so to have Todd-AO equipment installed. Mike Todd, Jr's "Smell-O-Vision" will play the Gary at Christmas time, while "Ben Hur" will be at the Saxon shortly after the New York opening. Negotiations are now under way for a "big Christmas attraction" at the Capri which will be roadshown, Dana revealed.

Consolidated Names Stone

NEW YORK—Ted Hirsch, general manager, east coast laboratories of Consolidated Film Industries, announces the appointment of Burton "Bud" Stone as sales manager of east coast laboratories.

Stone was recently with a local advertising agency, and previously had been associated with Consolidated Film Industries for nine years in all phases of laboratory operation.

Seadler Hails New Industry Upbeat; Urges Sales Push At Manager Level



Seen welcoming Si Seadler, eastern advertising manager, MGM, is Walter Reade, Jr., president, Walter Reade Theatres. Seadler was guest speaker and addressed Reade managers on the importance of showmanship on the local theatre level at the Mayfair House headquarters of the Reade Circuit, Oakhurst, N. J.

OAKHURST, N.J.—The new "upbeat" and the opportunity for increased business by livewire managers was the topic of guest speaker Si Seadler, eastern advertising manager, Metro-Goldwyn-Mayer, at the annual meeting of Walter Reade Theatre managers.

In his speech, delivered at the Oakhurst, N.J., headquarters of the movie chain, Seadler told of the "quickening pulse of promotion from one end of the country to the other." He cited as examples the Ben Marcus Plan in Wisconsin, the St. Louis Business Building Operation and the elaborate showmanship structures in many areas.

He quoted the national surveys, the encouraging report of Sindlinger, and fan magazine surveys in showing circulation and advertising rises, revitalized fan interest, and a bright upturn in business among the screen's best customers. He also pointed to a random collection of newspaper headlines and editorials as a reflection of the movie upswing.

"What does this mean to you and all live-wire theatre managers?" he asked the audience. "It means new opportunity, if we grasp it. It means more business if we work for it." He pointed out that enthusiasm is communicable and that it was time to take stock of showmanship activities.

"Many folk in our industry," he noted, "take pictures almost for granted. It's wrong thinking. Each step of the way is planned carefully. Yours is the final step. You the managers are our ultimate contact with the public at the point of sale. Every thoughtful and discerning person in the industry salutes you (the manager) for the job you do on the firing line."

He discussed the films that his company was bringing out, and noted that "the products from all the companies look most encouraging." He pointed out that it takes "blood, sweat, and tears, and risk-money" to make great screen entertainment, and that when a company invests $15-million in a motion picture, such as "Ben Hur," it is the obligation of the whole industry to support it. And if the ultimate contact with the public, the managers, "doesn't bring out every last dollar that's in the picture's potential," then the companies cannot afford to pour millions into these productions.

He ended his talk with the reminder to "Beat the drum to match the new industry upbeat."

WB Sells Phila. Exchange

PHILADELPHIA—Warner Brothers Pictures Distributing Corporation last week reported the sale for $180,000 of its local exchange building at 230 North 13th Street to the National Health and Accident Insurance Company of Philadelphia for its general offices, including the Philadelphia district office.

The insurance company will move in in November upon completion of remodeling. Meanwhile, the Warner Brothers exchange will move its offices to 1225 Vine Street, second floor.

Franke Leaves Paramount

NEW YORK—Charles Franke, Paramount Pictures home office publicist, last fortnight resigned to join the ABC publicity department as New York press contact under publicity manager Steve Strassberg.

MGM Upsurge Permits Resumption Of Dividend; Future Profits Seen

NEW YORK—The board of directors of Loew's, Inc., voted a quarterly dividend of 30 cents, payable on Oct. 14, to stockholders of record Sept. 22. This marks the resumption of dividend payments which were discontinued following the quarterly payment on June 30, 1957.

President Joseph R. Vogel said that the improvement in all divisions—and particularly in motion picture production-distribution—provided conditions which in the opinion of the board justified the resumption of the payment of dividends. He said that with the strong line-up of pictures currently in release and those ready and being prepared for release—including the spectacular production of "Ben-Hur"—it appears that the prospect for the continued profitable operation of the company is most encouraging.

The company ended its fiscal year on Aug. 31, operating in the black in all divisions—production-distribution and foreign theatres, television, records and music. The third quarter report for the 40 weeks ended June 4, showed earnings of $2.31 per share on 2,668,388 shares outstanding.

Also, MGM's overseas distribution and theatre organization has changed its name from Loew's International Corporation to Metro-Goldwyn-Mayer International, Inc., it was announced by president Morton A. Spring.

With the change of name, Spring said, have come also promotions for Dave Lewis and Seymour R. Mayer, both of whom have been named vice-presidents. Maurice R. Silverstein has been made first vice-president.

In addition to his new duties in New York, Mayer continues as regional director of South and Central America and the Middle, Near and Far East.

Lewis, who makes his headquarters in Paris, also continues as regional director of Continental Europe.

Film Ban Brings Court Fight

NEW YORK—A legal battle in every court up to the Supreme Court if necessary, was pledged today by Marion Gering, veteran producer-director, "to determine whether the human body is in itself an obscene and salacious object or a thing of beauty when engaged in its daily work and viewed without pornographic intent."

Gering's statement came on the heels of the banning of his latest film, the Japanese "Bridge of Heaven." Barring of the picture, which was placed under United States Government seal, was ordered by the New York Censorship of the United States Customs Bureau, when there appeared on the preview screen a sequence showing the fisher-women of northern Japan diving from their rowboats bare from the waist up.

Riotous Matinees Thing Of Past; Athletic Manager Tames Wild Kids

WILMINGTON, DEL.—A 53-year old weight lifting theatre manager has changed the entire complexion of Saturday matinees at the Park Theatre, Wilmington, Del., and the change was better not only for the theatre, but the community.

Louis Kay took over as manager of the theatre about a year ago at a time when the riotous Saturday shows had sent a long line of managers looking for other spots.

Using his avocation of weight lifting, boxing, and wrestling to tame the children, who come from what he called "a good neighborhood," was a natural step. By "playing the game" with the youthful audience, who had considered it smart to raise a riot, he has gained their confidence and approval to such an extent that hundreds of youngsters now make the Park headquarters for their athletic activities. There they learn the meaning of fair play and sportsmanship.

Not only does he have the approval of the children, but of their parents. The parents know that Kay will be glad to be a babysitter for them on Saturday afternoons, and they know that he will be glad to give them a hand if they have problems with their youngsters.

Kay likes children, and readily admits it. "Of course," he says, "I know that children have to blow off steam, but under good supervision it is possible to do so."

He is extremely proud of what he has been able to accomplish for the community and the theatre, and hopes that he will be able to be as successful with the younger brothers and sisters of the present audiences. "In this way," he smiled, "I hope that we may be able to stem any idea of juvenile delinquency that may be active or latent in the neighborhood."

Astor Starts "Face Lifting"

NEW YORK—The Astor will undergo extensive modernization in an $800,000 project on which preliminary work is already under way. The deadline for completion of the project is Dec. 17, the premiere of United Artists' "On The Beach."

The work is being supervised by John J. McNamara, theatrical architect. UA leases the house from City Investing Company. Major structural changes will include a new proscenium to accommodate a curved wall-to-wall screen and an expansion of the seating area along the southern wall. Although the area will be greater, new lounge type seats will take up more space, so the capacity of the theatre will be slightly less than its present 1,094 seats. The lobby and marquee will be redesigned. The expansion will cut into the area occupied by the Bijou. Just how this will affect that house, which fronts on 45th Street, was not explained. but it was understood that one plan under consideration calls for converting of the Bijou premises into an office building.

Mich. Allied Agenda Set

DETROIT—Highlights of the 40th annual convention of Allied Theatres of Michigan Inc. on Sept. 23-24 at the Hotels Sheraton Cadillac and Statler here will be a Variety Club theatre party, luncheons and cocktail parties, night club dinner dance, equipment seminar, showmanship session, and a preview of forthcoming product by distributors.

Exhib Complaint Stirs Miss. Blue Law Fight

JACKSON, MISS.—A heavy dose of blue law enforcement left Jackson with mixed opinions. There were more protests than praises.

There were no drive-in movies Sunday between 6 p.m. and 9 p.m. Drive-in groceries were closed. So were quick car wash establishments. The municipal golf course was open, but admission was free. Drug stores sold only drugs, and tourist complained they couldn't buy tooth paste or film.

The strict compliance with the state laws in this capital city of more than 100,000 arose from a feud between Jim deNeeve, general manager for Gulf States Theatres which owns the city's four drive-in movies, and Mayor Allen Thompson.

As a result of deNeeve's complaint of discrimination against him, the city council met and called for stricter observation of the controversial blue laws.

TOA Sets Product Forum

NEW YORK—Gerald J. Shea, president, Shea Enterprises and Jamestown Amusement Company, will be chairman of the product forum to be staged Nov. 11 as one of the highlights of the 12th annual convention and trade show of the Theatre Owners of America, at the Hotel Sherman in Chicago, president George G. Kerasotes anounced.

Kerasotes said that with the quality and quantity of forthcoming films one of the biggest problems facing exhibition, invitations have been extended to the sales managers of all the major distributing companies to take part in the forum, which will be known as "A Word From Distribution."

AI Opens in Phila.

PHILADELPHIA—American International Film Distributing Corporation is opening their own office here at 3 Penn Center Plaza.

Leon P. Blender, general sales manager, is visiting today (Sept. 16), and a cocktail party will be tendered him in the Constitution Room of the Sheraton Hotel.

Ed Heiber is now local branch manager for A-I.

Norton V. Ritchey, right, president, Allied Artists International Corp., recently discussed ad campaign plans for AA's "The Big Circus" with P. G. Gurgo-Salice, managing director, Lux Films, which will handle the film in Italy.

AA At Production High With 15 In Six Months

NEW YORK—Allied Artists will hit its high point of activity for the past five years during the next six months, when 15 pictures will be in production, Steve Broidy, president, disclosed. Broidy added that deals now in the negotiation stage may swell the number as high as 20. Heading the list are four films, the Lana Turner starrer, "Streets of Montmartre," Ernest Borgnine in "Pay or Die," "The Big Bankroll," from the best-selling novel about Arnold Rothstein, one-time king of the gamblers and underworld mastermind, and "The George Raft Story."

"During the last six months we have delivered three of the industry's top grossers: 'The Big Circus,' 'Al Capone,' and 'House on Haunted Hill,'" Broidy pointed out, "with the result that Allied Artists has reached an all-time high, and we will exert every effort to follow up on the success."

During September there will be four films in work, "The Hypnotic Eye," "The Purple Gang," "Raymie and the Barracuda," and "The Atomic Submarine."

In October, "Pay or Die" and "Bluebeards Ten Honeymoons" will film.

Two pictures will roll in November, "The George Raft Story" and "Teacher Was a Sexpot."

December will see the start of "Reckless, Pride of the Marines."

"The Big Bankroll," will get the go sign in January, as will "Crashboat."

In late February or March, producer-director Douglas Sirk will start "Streets of Montmartre" in Paris. Also slated for February is "Marco Polo," in color, to be filmed in Japan, Malaya and India. Another starter this month will be "Confessions of an Opium Eater," and winding up the list of pictures scheduled for the six month period is "Fraternity Row."

Distribs Awarded Damages

COLUMBIA, S. C.—Damages aggregating in excess of $93,000 were awarded to eight motion picture distributing companies in their percentage underreporting actions against H. B. Ram and various other defendants by an order signed by Judge C. C. Wyche of the United States District Court here last week. The order confirms and adopts the report of a special master filed in December, 1958, which had recommended that judgments be granted in favor of the plaintiffs Paramount, Universal, Loew's, United Artists, RKO, Columbia, Twentieth Century-Fox, and Warner Bros. in the actions.

The order not only directs entry of judgments in favor of the eight distributors, but also directs that the exhibitor-defendants' demands for jury trial of the eight actions be stricken, on the grounds that the actions were for equitable accountings and that exceptional conditions justified the reference. The court also overruled a series of 11 objections to the special master's report which had been filed by the exhibitor-defendants.

Denver Sneaks "Ben Hur"

DENVER—The Center had a novel "sneak" preview of MGM's "Ben Hur" last fortnight before a capacity audience. The theatre dropped its regular presentaion for a night and sold special tickets to an unidentified "Hollywood preview."

Attending the screening were Joseph R. Vogel, president, Loew's, Inc.; Sol C. Siegel, production head; and director William Wyler.

Announcing

WARNER BROS.' FIRST OFFERINGS OF

THE MIRACLE

IN TIME FOR CHRISTMAS!

Selected by Radio City Music Hall to follow the engagements of 'THE FBI STORY' from Warner Bros. and 'A SUMMER PLACE' from Warner Bros.

THEATER-SHOWINGS FOR THE TRADE WEDNESDAY, SEPTEMBER 30th

ALBANY—Madison 2:00 PM
ATLANTA—Rhodes 10:30 AM
BOSTON—Capitol 2:15 PM
BUFFALO—Cinema 8:00 PM
CHARLOTTE—Dilworth 10:00 AM
CHICAGO—Century 10:15 AM
CINCINNATI—Esquire 2:00 PM
CLEVELAND—Vogue 2:15 PM
DALLAS—Palace 9:30 AM
DENVER—Ogden 1:30 PM
DES MOINES—Uptown 2:00 PM
DETROIT—Madison 10:00 AM
INDIANAPOLIS—Arlington 1:30 PM
JACKSONVILLE—Florida 10:00 AM
KANSAS CITY—Mission, Kansas Dickinson 7:45 PM
LOS ANGELES—Fox-Boulevard 1:30 PM
MEMPHIS—Warner 10:00 AM
MILWAUKEE—Varsity 1:30 PM
MINNEAPOLIS—Terrace 2:00 PM
NEW HAVEN—Dixwell Playhouse Hamden 1:30 PM
NEW ORLEANS—Famous 8:15 PM
NEW YORK—R.K.O. 58th St. 10:30 AM
OKLAHOMA—Midwest 10:00 AM
OMAHA—Center 1:30 PM
PHILADELPHIA—Logan 2:00 PM
PITTSBURGH—Manor 11:00 AM
PORTLAND—21st Avenue 2:00 PM
SALT LAKE—Centre 10:00 AM
SAN FRANCISCO—Alhambra 1:30 PM
SEATTLE—Blue Mouse 9:45 AM
ST. LOUIS—St. Louis 10:00 AM
WASHINGTON—Ambassador 10:15 AM

The NEW YORK Scene

By Mel Konecoff

EDWARD L. HYMAN, vice-president of American Broadcasting-Paramount Theatres and outstanding advocate of the orderly and predetermined release of films, has gotten up a simplified release schedule of films to be released between now and the end of the year.

The available pictures have been broken down by monthly listing making for flexibility and adaptability in booking.

Incidentally, he had been urging some of the companies to make their late August releases available for playoff in September which will give the last four months a healthy start, and a number of distributors have acceeded. He noted that October releases look strong and some of these can be pre-released the latter part of September. These can also be moved back to early November depending on the individual theatre. He urged the best advertising and exploitation campaign possible be utilized on each of the entries.

Hyman believed some of the distributors will permit opening their big attractions pre-Christmas provided they are also given Christmas playing time, with this being true especially where youngsters will be out of school in the pre-holiday week.

Said he, "The spring and summer seasons this year have brought up a momentum in business that continues to mount, and the trend of decreasing attendance has been reversed. It is vital that we keep this momentum alive through the last four months of the year by doing everything we can to bolster our attractions. The use of flexibility and adaptability can be of great help in achieving this. By keeping this momentum going, we can assure ourselves of the happiest Christmas in a long time.

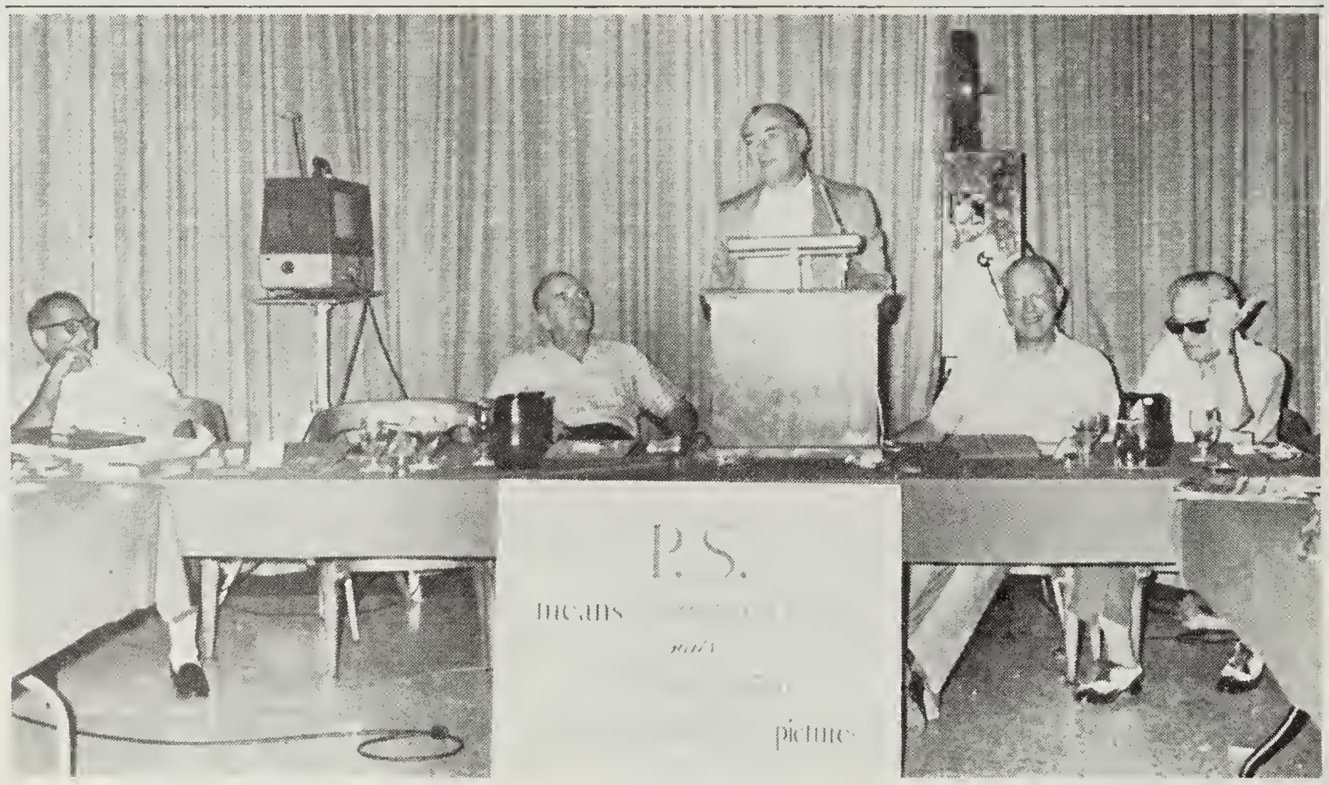
SALES PLAN: Dick Brandt, president of Trans-Lux Distributing, came up with a wonderful selling gimmick for a forthcoming film from France entitled "Nude In A White Car." He showed the press the first four minutes of the film which has yet to be dubbed and titled. The footage will go out in trailer form and for the sake of promotion.

The intriguing bit goes something like this: Handsome young man walks on the side of the road in the black of night. A white Cadillac pulls up alongside and a blonde bids him enter, which he does reluctantly. She travels a short distance and then parks, turning full view to said young man, whereupon she is revealed as nude. After a bit of business, she orders him out. When he is again reluctant, she pulls a gun to reinforce her order, and he winds up out in the cold.

Brandt knows that it will whet the appetite and he expects quite an audience to be waiting for the full film two or three months hence. He hopes it will be ready to show at the Theatre Owners of America convention. The suspense mystery has an unusual plot, and he hopes to keep the ending secret. While the beginning is a bit daring—zowie—he didn't anticipate any censor trouble because it will all be sold on a high level basis.

We're looking forward to seeing the balance of this.

BITS AND PIECES: John Harris has put on an outstanding Ice Capades show this year at Madison Square Garden. It was entertainment plus. . . . A special benefit preview of Columbia's prize-winning short, "The Golden Fish," was held at Town Hall last week as part of a program entitled "An Evening of Undersea Adventure." . . . Fox and the Paramount on Broadway erected nine 19-foot figures of May Britt atop the theatre to call attention to the fact that "The Blue Angel" is playing there. . . . That's a very cute record on "Pillow Talk" sent out by the studio that made Universal famous. . . . Danny Stradella of "Danny's Hideaway" will appear in John Wayne's "The Alamo."



Seen in attendance at the recent AB-PT southern affiliates meeting held in Winter Park, Fla., are, left to right, Jerry Pickman, vice-president, Paramount Pictures, in charge of advertising; Sidney Markley, vice-president, AB-PT Theatres; William Perlberg, producer of "But Not For Me"; Louis J. Finske, president, Florida State Theatres; and R. J. (Bob) O'Donnell, president, Interstate Theatres.

"Samson" Campaign Features Para. Meet

NEW YORK—Representatives of 20 metropolitan area theatre circuits joined at two meetings last week under Paramount Pictures auspices for merchandising conferences on Cecil B. DeMille's "Samson and Delilah," a Paramount re-release that is being launched on a new-picture, blockbuster basis.

Called by Jerry Pickman, Paramount vice-president in charge of advertising-publicity-exploitation, the conference featured Paramount's all-new merchandising concept for "Samson and Delilah," the heavily financed campaign set for the picture, and an open forum discussion aimed at paving the way for top boxoffice business.

Martin Davis, Paramount national advertising-publicity-exploitation manager, and Joseph Friedman, exploitation manager, joined with Pickman in presenting the campaign that has yielded all-new ads, art, posters, lobby displays, trailers, radio-television material and promotions, and many unique devices for exploiting the film with maximum intensity. Myron Sattler, Paramount New York branch manager, participated in the discussions.

Jim Barry, National Broadcasting Company sales manager in charge of spot announcements, discussed the "Samson and Delilah" radio promotion campaign. Jerry Levine, Paramount advertising department, also joined in the meeting.

The "Samson and Delilah" campaign was viewed by Eugene Picker, Loew's Theatres president, as the instrument which could inspire distribution in general to re-release big pictures of the past on grand scales to the tune of enormous profits.

Ernest Emerling, Loew's ad-publicity vice-president, spoke in praise of the campaign following its presentation by Pickman and Davis.

Picker, who described the campaign as one of the best he ever witnessed, said he himself urged that New York saturation openings of the picture be undertaken as the means for getting the biggest profits.

Picker urged the Loew's division managers, theatre managers and promotion specialists to support the Paramount campaign wholeheartedly. The campaign and the picture, he said, could inspire other distributors to re-release their big ones with similar flourish and fanfare. "It's an important experiment and courageous undertaking," he added, "and victory can mean big profits in selling reissues in the future."

N.Y. Gets New Art House

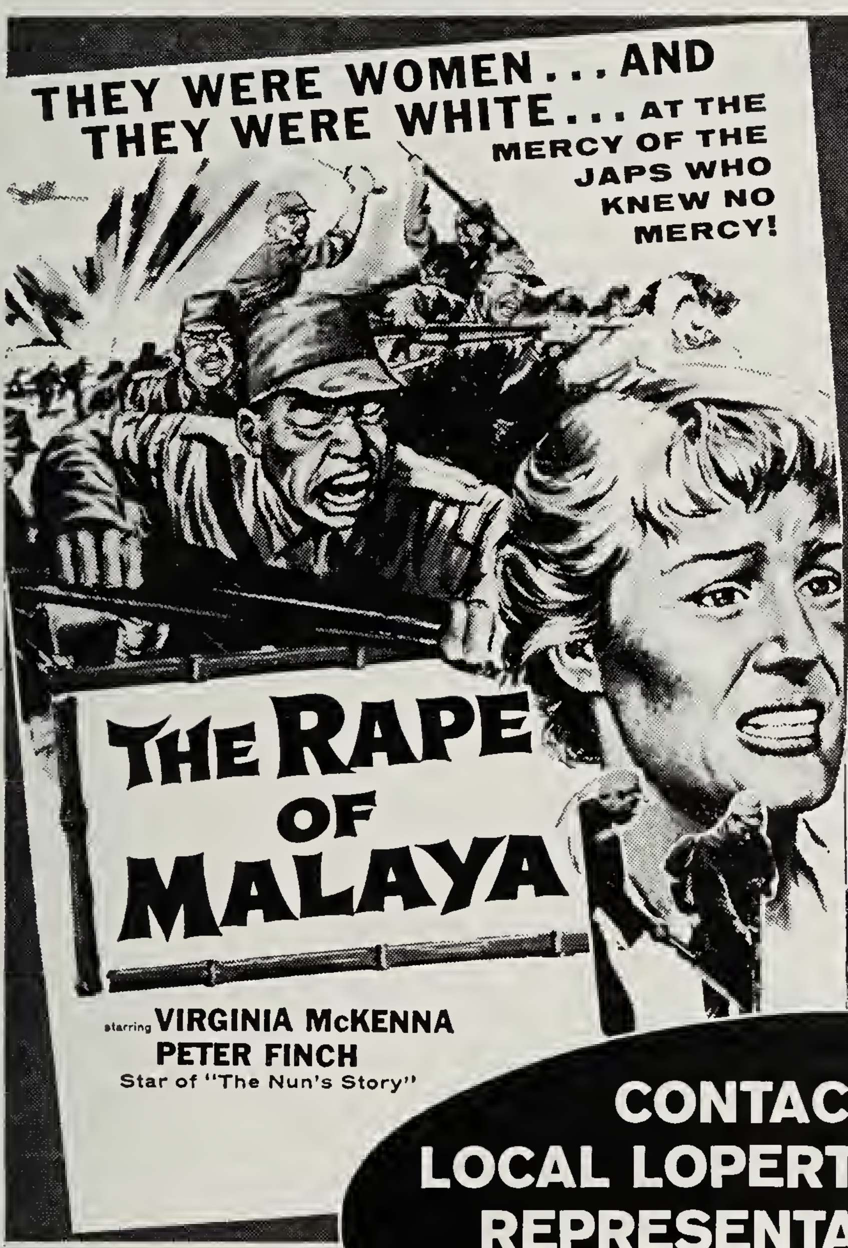
NEW YORK—A new art film house, the Murray Hill, operated by Rugoff and Becker, will open on Oct. 9. The house is on East 34th Street between Lexington and Third Avenues.

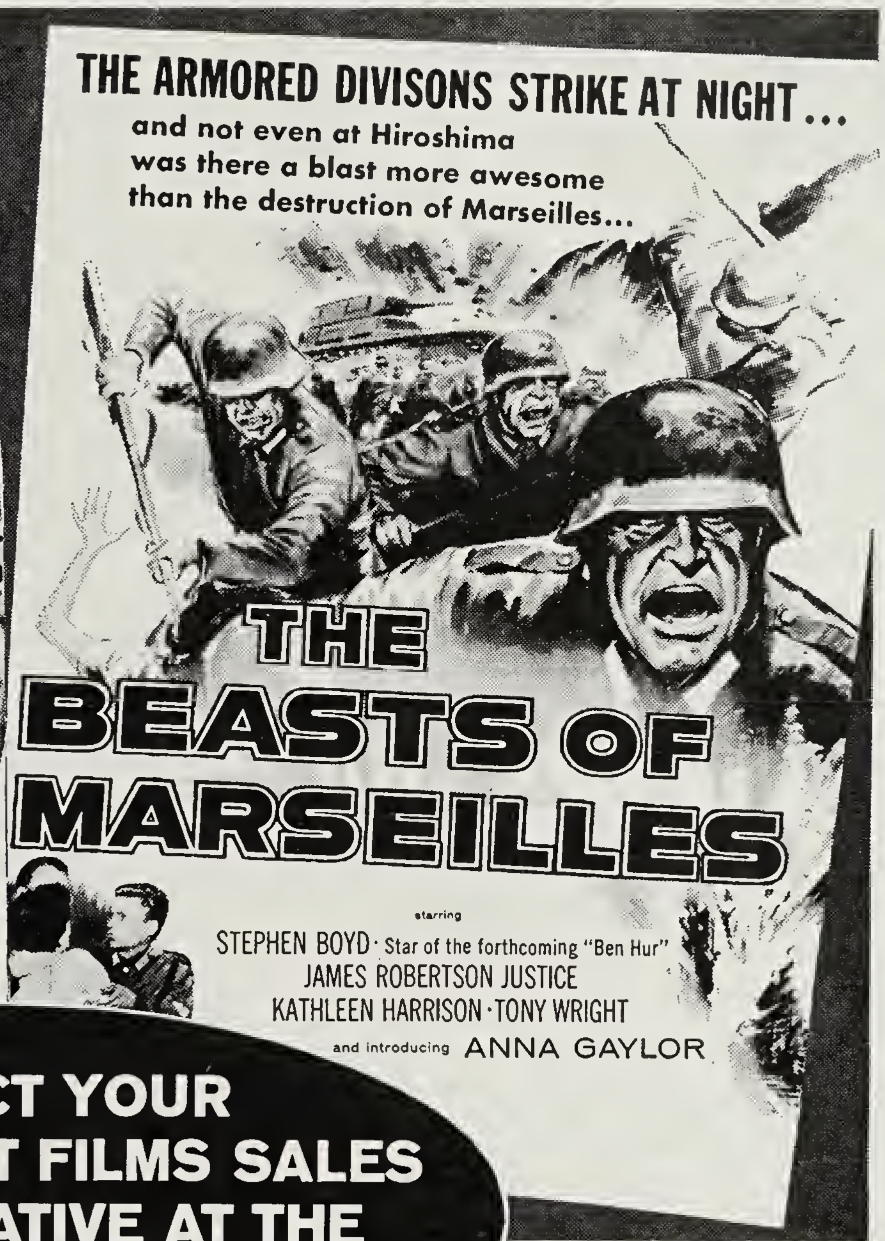
Renovations and refurbishings include new seats, floors, projection room, sound equipment, screen, lounge, lobby and marquee, representing an investment of half a million dollars.

The Murray Hill is one of the city's historic landmarks, once owned by the Third Avenue Railroad Company, which, in 1872, used it as a passenger terminal and waiting room. Later it became the Lyceum Opera House, and in 1892 served as Tammany Hall. It was converted to a vaudeville theatre and finally to a neighborhood movie house. Only its shell will be utilized in its conversion into a modern art house.

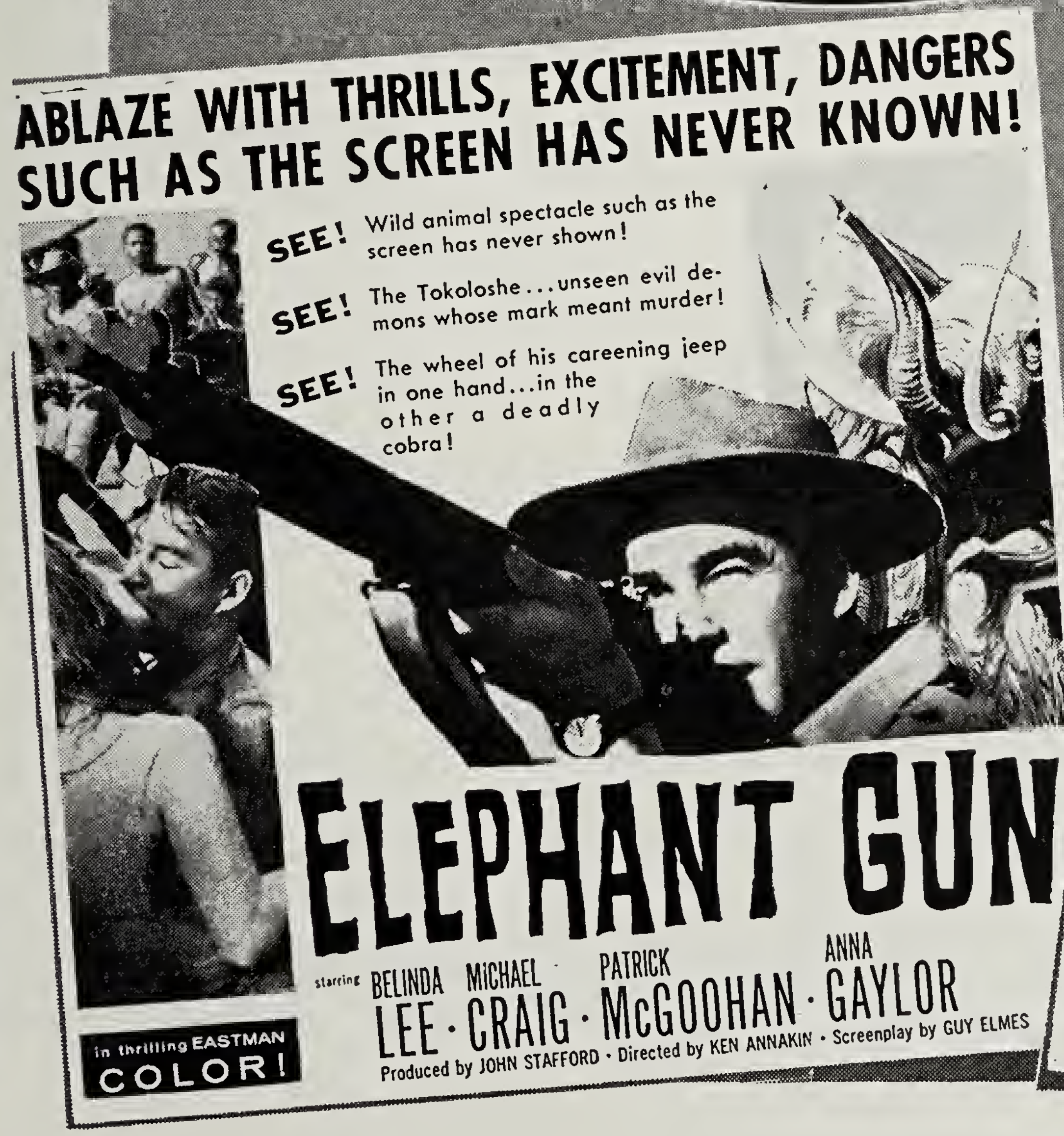
NOW AVAILABLE FOR IMMEDIATE BOOKING
GREAT ACTION PACKED COMBO SHOWS!

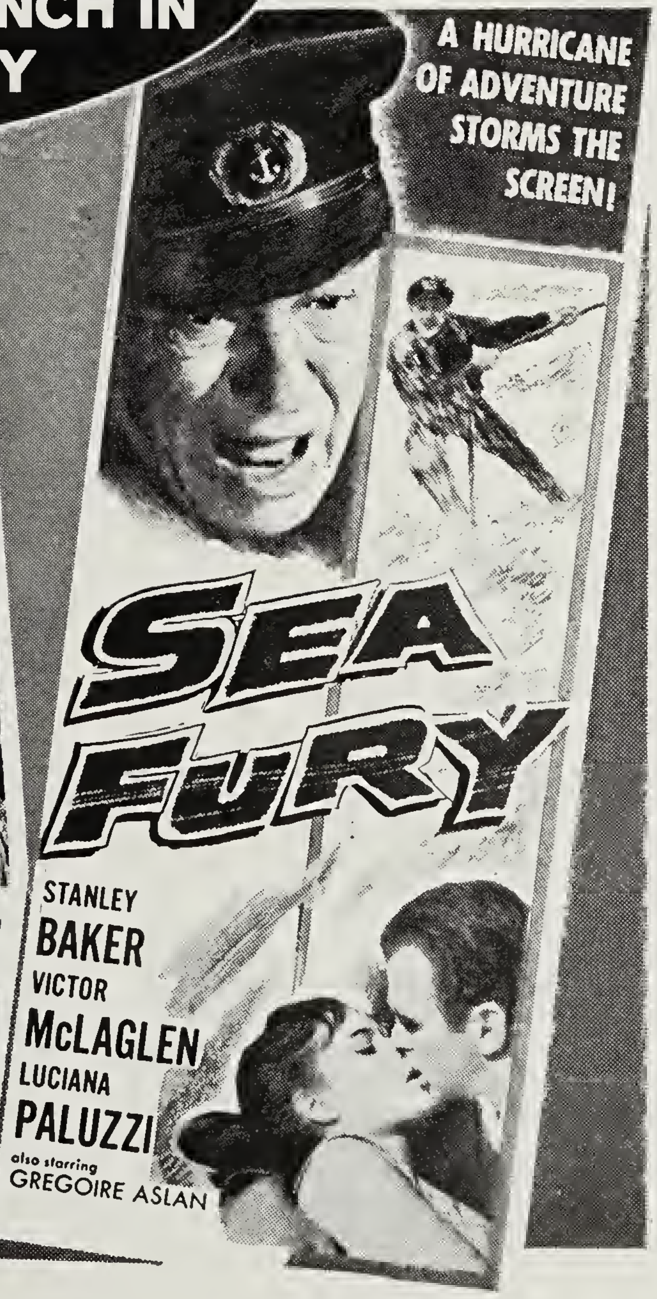
FROM LOPERT FILMS INC. 50 WEST 57th STREET, NEW YORK 10, N.Y.


THEY WERE WOMEN . . . AND THEY WERE WHITE . . . AT THE MERCY OF THE JAPS WHO KNEW NO MERCY!
THE RAPE OF MALAYA
starring VIRGINIA McKENNA
PETER FINCH
Star of "The Nun's Story"


THE ARMORED DIVISONS STRIKE AT NIGHT...
and not even at Hiroshima was there a blast more awesome than the destruction of Marseilles...
THE BEASTS OF MARSEILLES
starring
STEPHEN BOYD · Star of the forthcoming "Ben Hur"
JAMES ROBERTSON JUSTICE
KATHLEEN HARRISON · TONY WRIGHT
and introducing ANNA GAYLOR

CONTACT YOUR LOCAL LOPERT FILMS SALES REPRESENTATIVE AT THE UNITED ARTISTS BRANCH IN YOUR TERRITORY


ABLAZE WITH THRILLS, EXCITEMENT, DANGERS SUCH AS THE SCREEN HAS NEVER KNOWN!
SEE! Wild animal spectacle such as the screen has never shown!
SEE! The Tokoloshe...unseen evil demons whose mark meant murder!
SEE! The wheel of his careening jeep in one hand...in the other a deadly cobra!
ELEPHANT GUN
starring BELINDA LEE · MICHAEL CRAIG · PATRICK McGOOHAN · ANNA GAYLOR
Produced by JOHN STAFFORD · Directed by KEN ANNAKIN · Screenplay by GUY ELMES
in thrilling EASTMAN COLOR!


A HURRICANE OF ADVENTURE STORMS THE SCREEN!
SEA FURY
STANLEY BAKER
VICTOR McLAGLEN
LUCIANA PALUZZI
also starring GREGOIRE ASLAN

LONDON Observations

by Jock MacGregor

A ROARING LION, maybe, but a miniature pekinese, never! Yet that is precisely what greeted me at the MGM British Studios recently. Answering (occasionally, I should add) to the name of "Powder Puff," this cuddlesome midget is Jayne Mansfield's latest pride and joy. He came with publicist Doreen Wood and my special extra pass to the gatehouse.

Extra security precautions were in force but not to protect Jayne from the press. The two pictures on the floor for independent producers, "Too Hot to Handle" and "Beat Girl," concern sleezy London strip tease clubs and are being shot in three versions, American, British and continental, or as one wit had it, slick, simmering and sizzling.

Not only was it a novelty to see so many girls in a British studio—some had been imported from Paris—but one must say it was fortunate that the continental versions were being shot on so hot a day as studios can be mighty draughty.

Terence Young, who is directing "Too Hot To Handle," tells me that Jayne is turning in such a first-class dramatic performance that 20th-Fox requested the uncut footage to be rushed to Hollywood. Jayne incidentally is financially interested in the project for which no release has yet been finalized.

OVER AT Associated British, everyone from the lowest to the highest has been celebrating the Corporation's great year. Those who have been with them since Jan. 1 in theatres, studios, distribution, TV or other services received as a bonus three weeks salary. This cost $630,000, but judging by the boost to morale, it's been worth every penny. . . . Despite the denials, no one would include the changes at Eros among the best kept secrets. Warwick Films' Irving Allen and Cubby Broccoli have taken over this successful independent distribution set-up. Sam Eckman becomes chairman and Mick Shipman, the circuit chief, managing director. Sid and Phil Hyams remain on the board. . . . Though a TV executive assured me the film industry is wasting money with FIDO (Film Industry Defense Fund), during the week ending Sept. 12 the only feature to play the London commercial channel, "Thunder in the City," was made in 1936 and previously televised in 1957. On the BBC, the film of the week was Warners 40 minute "Mail Order Bride," produced specially for TV. Now FIDO solemnly warns producers selling TV rights to third parties that they will be held responsible if such features appear on British TV. . . . Jim Pattinson and Larry Kent proudly showed me the reconstructed Rialto. In a few weeks, new air conditioning, proscenium, seating, toilets, staff rooms, front of house signs, etc., have been installed. The stalls floor has been raised to give better sight lines and about 20 more seats. The opening feature, '"Blue Denim," was exceptionally well criticized. . . . When Lee Remick passed through London on the way to the Venice Film Festival, I felt very old. The last time I saw her was when I took her and her mother, Broadway actress Patricia Remick, to one of David Jones' celebrated oyster picnics.

TOA Lists Post-1948 Features On Television

NEW YORK—The Theatre Owners of America last fortnight claimed that although the film companies are making no announcements, some of their post-1948 product is getting on television.

The TOA compiled the following list so that exhibitors might be aware of this situation:

"Affair In Monte Carlo," Allied Artists, 1953; "The Snow Creature," United Artists, 1954; "The Highwayman," Allied Artists, 1951; "The Assassin," United Artists, 1953; "The Cruel Tower," Allied Artists, 1956; "The Return Of Jack Slade," Allied Artists, 1955; "African Queen," United Artists, 1952; "The Fallen Idol," Selznick, 1949; "At War With The Army," Paramount, 1950; "The Beachcomber," United Artists, 1955; "Navy Wife," Allied Artists. 1956; "Blossoms In The Dust," MGM, 1950: "Dragoon Wells Massacre," Allied Artists, 1957; "Jack Slade," Allied Artists, 1953; "Caribou Trail," 20th-Fox, 1950; "Jennifer," Allied Artists, 1953; "Both Sides Of The Law," Universal, 1954; "Strange Intruder," Allied Artists, 1956; "Clouded Yellow," Columbia, 1951; "Three For Jamie Dawn," Allied Artists, 1956; "The Big Bluff," United Artists, 1954; "Breaking The Sound Barrier," United Artists, 1953; "The Come On," Allied Artists, 1956; "Yaqui Drums," Allied Artists, 1955; "Little Kidnappers." United Artists, 1954; "Invasion Of The Body Snatchers," Allied Artists, 1956; "Lady Takes A Sailor," Warners, 1949; "Cry Vengeance," Allied Artists, 1954; "Operation X," Columbia, 1951; "Phantom From Space," United Artists, 1953; and "Red Shoes," UA, 1951.

"Alamo" Goes In Todd-AO

NEW YORK—"The Alamo," John Wayne's $10,000,000 Batjac Production for United Artists release, will be filmed in Todd-AO, it was jointly announced by Wayne and George Skouras, president of Magna Theatre Corporation.

Wayne's epic of the battle for Texas independence, written for the screen by James Edward Grant, has been more than 10 years in preparation. It will be filmed entirely on location near Brackettville, Tex., and will use more than 5,000 people in the spectacular battle scenes. Like the previous films made in the Todd-AO process, "The Alamo" will be given road-show presentation.

D.C. Turns Down Keith

WASHINGTON—The Commissioners of the District of Columbia last fortnight turned down the offer of Morris Cafritz, local builder and realtor, to give the city the RKO Keith theatre building to be used as a center for the performing arts.

The Commission said that extensive demands in the fields of public welfare with public protection precluded the possibility of acceptance of the offer. The building is said to be valued at $33,000,000, and the District would have had to take over a $1,500,000 mortgage outstanding on it.

Industrial Enterprises Buys Bonded Group

NEW YORK—Industrial Enterprises, Inc., has purchased for an undisclosed cash sum the operating assets and business of Bonded Film Storage Co., Inc., Bonded TV Film Service, Inc., and affiliated companies, the largest film service operation in the country, Walter E. Bronston, president of Industrial Enterprises, announced.

The newly acquired company will be operated as the Bonded Services Division of Industrial Enterprises. Chester M. Ross, president of Bonded Film Storage Co., will serve as president of the new division. He will also be a vice-president of Industrial Enterprises and a member of its operations board. Other officers and personnel of the Bonded companies will continue in their present capacities.

Ross, in commenting on the acquisition of the Bonded companies by Industrial, pointed out that this would give the company broader opportunities to service its clients and that there would be no change in any of Bonded's operating practices.

Bronston revealed that Bonded sales in its varied activities showed constant increases each year. Sales for the first six months of 1959, he added, are running about 10 per cent ahead of the comparable period last year, with a commensurate increase in profits.

Bonded presently owns and operates six warehouses equipped with fireproof vaults for the storage of motion picture and television film as well as video tape. In addition, offices are maintained in New York, Chicago and Los Angeles. In addition to its storage activities, Bonded provides every film handling service except laboratory work for the television industry, advertising agencies, television stations, and motion picture industry.

Goodman Leaves Columbia

NEW YORK—Morris Goodman, sales manager, Columbia Pictures International Corporation, resigned last fortnight.

With Columbia for 10 years, he served as the company's Continental sales manager in Paris before returning to New York in 1955.

Majors Finalize Plans For Release Of Soviet Pix

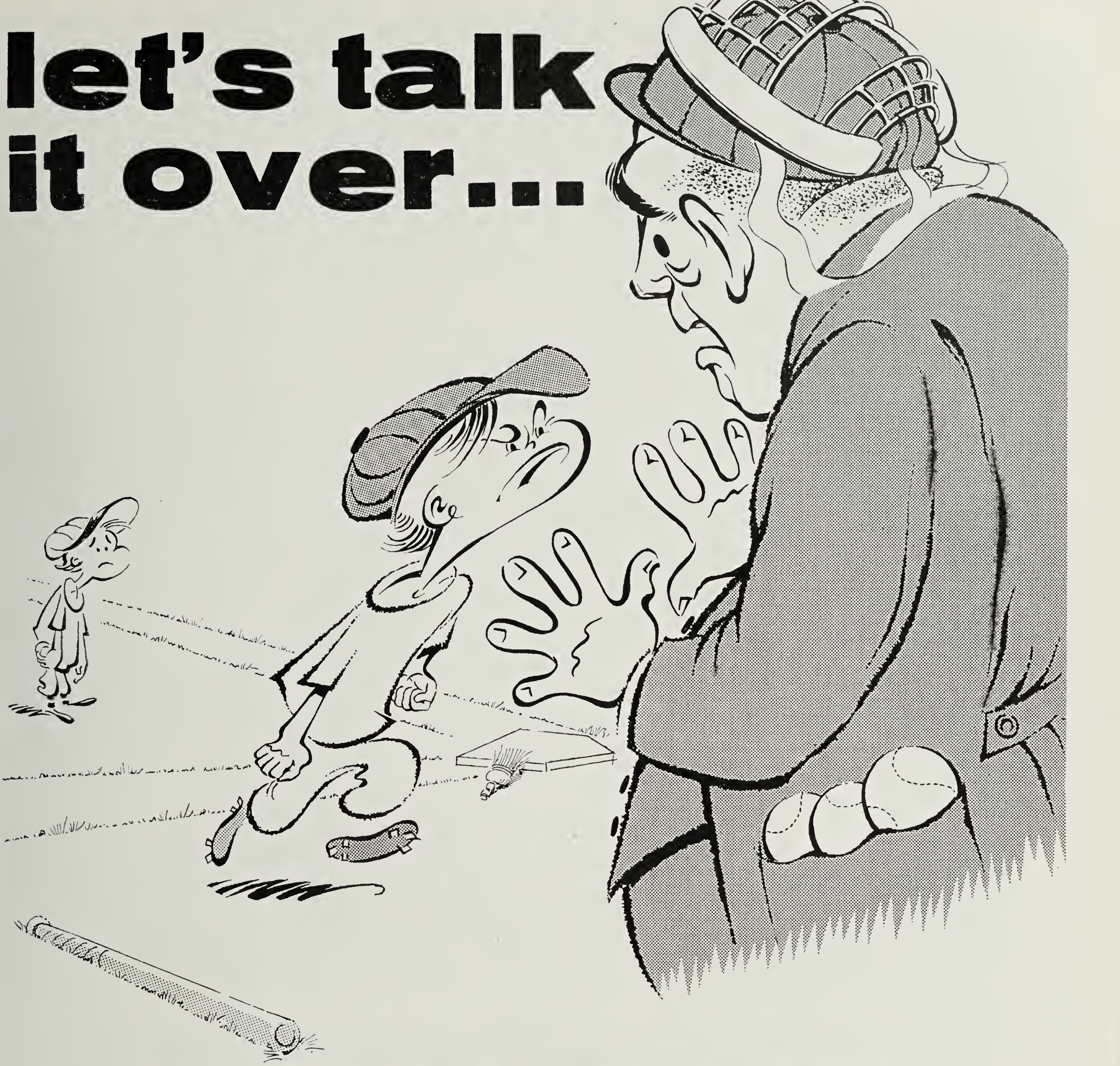
NEW YORK—Following a meeting last fortnight of company heads, domestic and foreign sales managers, and others at MPEA headquarters, agreement was reached for the distribution terms for the seven U.S.S.R. features they will release on a "pool arrangement" in the U.S. under the USSR-USA Cultural Exchange Agreement.

Each company, it is understood, will first subtract distribution fees set at 30 per cent, and then pool subsequent revenues with the MPEA. Any surplus revenues will be evenly divided among the seven companies.

A tentative date for the launching of the program in the U.S. is Oct. 20 with the Warners release of "The Cranes Are Flying" at the Du Pont in Washington, D.C.

The other six Russian films and the U.S. distributors involved are "The Idiot," 20th-Fox; "Circus Artists," Paramount; "Swan Lake," Columbia; "Don Quixote," MGM; "Quiet Flows The Don," United Artists; and "Othello," Universal.

let's talk it over...



To start a man talking you've got to arouse his interest. Nothing stimulates audience interest like Coming Attraction Trailers. TRAILERS MAKE 'EM TALK IT OVER...THEY CREATE MORE WORD OF MOUTH THAN ANY OTHER MEDIUM!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

CANADIAN Highlights

By Harry Allen, Jr.

SINCE 1953, 162 communities in Canada have lost their theatres. When once there were 1,202 communities with large-gauge houses, there are now 1,040 communities, according to a survey made by the Canadian Film Weekly. The 1,040 include 31 places with a single drive-in as the only situation. The 162 communities affected lost one theatre each, and in 131 of them, this took place since 1957. Many communities have developed into large-gauge communities with the advent of TV. Quebec is the province with the largest number of communities with 35 mm cinemas—240, followed by Ontario's 202, although Ontario has 70 more theatres than Quebec's 399. Ontario has 89 drive-ins, but Quebec has none because they are banned in that province. Saskatchewan has 165 places with theatres, Alberta 136, Manitoba 89, BC 86, NS 47, NB 44, Newfoundland 18 and PEI 13.

With 1,765 theatres operating in the 1,040 communities of the country, as against 2,003 in the 1,202 in 1953, Canada's theatre total in seven years and eight months has decreased by 238. At the same time, it must be remembered, admissions went down about 40 per cent and the national theatre gross about 25 per cent since 1953. In this same period, 173 new standard houses and 161 drive-ins were opened, although some of these have closed. In 1959 so far, 53 standard theatres closed and nine drive-ins didn't reopen for the season. In the same time, one standard theatre was opened in Elliot Lake and four new drive-ins began operation.

MARQUEE NAMES: Fergus L. Martin, a Famous Players head office veteran, has been named administrative assistant to E. E. Fitzgibbons, president of Trans Canada Telemeter, and A. E. Brown will be the company's program director. Brown was a member of the staff of James R. Nairn, director of advertising and public relations for Famous Players, which is Trans Canada Telemeter's parent company. Executive engineer is A. G. Day. . . . Harry Joyal, Winnipeg branch manager for Sovereign Film Distributors, has been promoted to western Canada supervisor in charge of branch operations of the company. . . . Charles Ramage, until recently Vancouver branch manager for MGM, has joined West Coast Booking Associates of that city. With Ramage at West Coast is Owen Bird, its president and Eric Rosebourne and Doug Isman.

REEL CLIPS: Approval of the Vancouver Film Festival by the International Federation of Film Festivals may not be renewed, that body having announced its intention of reducing the number. . . . After the New Year, Columbia's Montreal address will be 2000 Northcliffe Blvd. . . . "Kirby's Gander," being shot in Jasper Park by Tiger Productions of Edmonton, is "the first feature to be made in western Canada by a Canadian company entirely financed by Canadian capital," says Blake Warwick-Owensmith, its Hollywood representative. . . . The as-yet-unreleased feature written, produced, and directed by Sid Furie in Toronto is now called "A Cool Sound From Hell." . . . Columbia Pictures is making one of its Musical Travelark series in Ontario, and Harry Foster, who produces and directs, was in the province to shoot sequences. The short subject will be called "Wonders of Ontario". . . . Dates for the final acceptance of applications for licenses for second TV stations in large cities and the hearing of the applicants have been set by the Board of Broadcast Governors after consultatation with the Department of Transport, the licensing authority. Theatre companies are expected to be among applicants for licenses. . . . Pete Egan, former Famous Players manager in Calgary, is now writing Pete Egan's Movie Beat for The Albertan of that city, a daily. . . . John Denison, 76, who financed the building of the Major Rogers Rd. and the Major St. Clair, Toronto, for Sam Major, died recently. He was also interested in the Opera House, Preston.

Fox Promotion Clinic Hailed As Success

CLEVELAND—The 20th-Fox merchandising clinic held here at the branch office last fortnight with an invited attendance of some 60 exhibitors representing every indoor and outdoor theatre circuit operating in northern Ohio was acclaimed a great success at the conclusion of two screenings and a two hour seminar on new advertising and promotion methods and on new applications of old methods to increase boxoffice grosses.

The pictures screened were "Blue Denim" and "Blue Angel," with discussions concentrated on their selling methods. Adrian Awan, 20th-Fox publicity director, conducted the seminar. He urged exhibitors to write to the home office if they have suggestions for improving standard pressbooks with supplemented copy at the local level, or other constructive ideas for the benefit of the industry, including changes of budget allocations to include small towns using local level copy on "Blue Denim" as an example.

Awan stressed that impact is more important than space to catch reader attention. He also elaborated on the extensive use of radio as a successful medium to increase boxoffice takes. Specifically, he explained his use of radio and TV on 10 successive days in advance of the local sub-run openings of "South Pacific" and the big returns resulting.

He suggested the dull Christmas week be turned to profit by selling local industry on using theatres for their office parties, even to the point of contributing new feature picture entertainment. He also urged more emphasis on attention to fan clubs in appreciation of their support of young stars. The revival of fall movie festivals or a fall movie night at local levels in cooperation with local civic organizations was also suggested as a source of added revenue.

Ed Wallis, Radio Station KYW sales manager, pointed out radio as the best coverage for maximum merchandising because it reaches vast numbers of people with no premediated idea of going to the movies for best results. He suggested a minimum of 20 announcements within a three-day period prior to the opening of an average picture with longer periods for de luxe pictures. He labeled 10-second saturation announcements a waste of money. The best teenage listening time, according to surveys, Wallis stated, is seven to 10 p.m.

Awan warned exhibitors to shun the word "repeat" on re-released pictures. He said to stress the theme content or the stars, but rember the picture is new to a lot of young people and they will stay away from a "repeat" picture.

Greater use of posting paper, including 24-sheets, was urged.

SKOURAS

(Continued from page 9)

mean cash bonuses not only for the branch managers, but also for every employee at the company's 38 exchanges.

Branch sales managers, office managers, salesmen, and bookers are offered extra weeks of salary. Those at the branches finishing first in each group will be given 12 weeks' extra salary, those at offices winding up the drive in second through eight places will each receive 10, eight, seven, six, five, four and three weeks' extra salary as bonus. The dollar delivery crews at the remaining 11 branches in each category, if the national quota is realized, will receive two weeks' extra salary as bonus.

All other branch employees in the two groups will receive amounts equal to half that earned by the exchange sales and office managers, salesmen and bookers, if the 17-weeks' objective is attained.

Einfeld Details Ad-Pub Plans For Nine Films To Year-End

Vice-president Charles Einfeld told the national sales meeting that not one of the subjects forming the releasing program of the company for the next four months could be treated on television.

Einfeld devoted his address to comprehensive detailing of advertising, publicity, and exploitation plans for nine features to be released before the year ends.

"Only the motion picture medium can provide the scope of the subject matter contained in these attractions," the 20th-Fox vice-president asserted, adding, "Each of these attractions has already been packaged and slanted so that the exhibitor will be provided with a particular aid in each situation."

Einfeld focused attention on the merchandising and pre-selling campaigns on "The Best Of Everything," "The Hound Dog Man," "Journey To The Center Of The Earth," "Five Gates To Hell," "Dog Of Flanders," "The Man Who Understood Women," "Condemned Patrol," and "Beloved Infidel."

Chi Session Kicks Off Fox Showmanship Meets

A series of area showmanship meetings, across the United States, will be held this month, as a direct result of the recently completed 20th Century-Fox national sales meeting.

The first such gathering was to be held Monday (Sept. 14) in Chicago at the Sheraton-Blackstone Hotel.

The meetings were decided upon at the request of several of the nation's exhibitors who had requested further detailing of plans on several of the 20th releases, which were revealed in the elaborate merchandising session held in New York as part of the 20th sales meeting last week.

Presiding at the initial meeting was to be the branch managers of four of 20th's mid-west offices: Robert J. Conn, Chicago; Jack Laurents, Milwaukee; Howard Kinser, Indianapolis; and W. C. Gehring, St. Louis.

The problem of the PAINTED GRASS

How to photograph grass in December so that it had June's tender green. That was the problem. That and—the producer hastily added—how to do it on a limited budget. How this problem was solved is a complete story in itself. Needless to say, it fell within the scope of the Eastman Technical Service for Motion Picture Film, an organization devoted to the service of the industry. Offices at strategic centers. Inquiries invited.

For more information write: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

ALBANY

Continuing their policy of pairing off small-town houses, Kallet Theatres, Oneida, made a deal with John Rossi, of Paramount in Schroon Lake, to take over the 500-seat Essex in Port Henry. The Kallets are also said to plan a withdrawal from Ticonderoga, if suitable arrangements can be made. Rossi is a brother of Charles Rossi, operating the Strand, Schroon Lake, about 38 miles from Port Henry. Schroon Lake situations are of the summer variety. . . . 20th Fox branch manager C. G. Pantages drove to New York City for a three-day meeting of branch managers. . . . Ski Films, Inc., has been formed to conduct a films business in New York. Capital stock is 200 shares, no par value. Incorporators are Arnold E. Abramson, Robert J. Abramson and Dorothy M. Sheehan. . . . Film Investors Corporation was formed to conduct an investment service in New York. Capital stock is 200 shares of no par value. Martin Blau is a director and incorporating attorney. . . . The 18th annual Variety Club golf tournament was held Sept. 14 at Shaker Ridge Country Club, Colonie. A clubhouse dinner was to bring the day to a close. . . . The Times Union's fifth annual "Fall Fashion Fanfare" was due for presentation with cooperation of a group of stores belonging to Albany Downtown Unlimited, at Fabian's Palace, matinee and evening, on Sept. 15. The latest in womens, mens, and childrens clothes were to be shown. The fashion show has been a big draw in the past with the newspaper drum-beating it with stories, photos, and ads. . . . The SW Strand presented another "Back To School Matinee" with free pencil boxes and dunkin' donuts to each child attending. A show of comedy shorts and cartoons was arranged by manager Alfred G. Swett. Admission was 35 cents.

ATLANTA

Charles Simpson, vice-president, Capital Releasing Corporation, is back in a local hospital for leg surgery. . . . J. H. Russell, owner, closed the York, Red Boiling Springs, Tenn. . . . The Community, Trion, Ga., closed. . . . Pete Hug, formerly with National Theatre Supply Company, Charlotte, has transferred to the Atlanta office replacing Sommy Puckett, resigned. . . . The Ritz, Barnesville, Ga., formerly owned by Georgia Theatres of Atlanta, is now owned by R. C. Wilson, a Barnesville merchant. . . . The Roxy, Valdosta, Ga., has been taken by Martin Theatres from its former owner, J. O. Biddle. . . . Mrs. M. E. Lowery has closed the Highway 12 Drive-In, Lithonia, Ga. . . . Mrs. Bill Griffin is the new owner of the Harlem, Harlem, Ga. . . . W. B. Zoellner, MGM local branch manager, is back home following surgery at a local hospital.

BOSTON

Loew's State, recently purchased by the Archdiocese of Boston, will be renamed the Cardinal when it reopens on Oct. 1 with the religious film, "The Fifteen Mysteries of the Rosary." Rev. John M. Quirk will be the promotional head of the theatre, with Monsignor George V. Kerr, of the Catholic Pilot, as the supervisor. . . . When Henry Turcotte put in a new front and a new marquee on the Majestic, Holyoke, he also changed the name of the theatre to the United Cinema. There will be no change in policy, however. . . . Mrs. Jeanette Holden, owner, Strand, Jackman Station, Maine, has completely recovered from her recent surgery and is now back on the job. . . . William Castle, producer-director of Columbia's "The Tingler," arrived before the opening at the Pilgrim. "This picture will do phenomenal business so long as each step in the instructions is carried out," he told the press at a luncheon. "Should the theatre manager become careless, the whole idea can be thrown out the window."

The world premiere of U-I's "Pillow Talk" at Cleveland's Hippodrome was set recently with the signing of the contract by Sheldon Smerling, seated, executive vice-president, Eastern Theatres, Inc., operators of the theatre, as Norman Weitman, left manager, U-I's Cleveland office, and Jack Silverthorne, general manager of the theatre, looked on.

PROVIDENCE, R. I., NEWS—Darlton in nearby Pawtucket, reopened after the summer shutdown. . . . Several surrounding open-airers ran triple-feature shows, celebrating the Labor Day weekend. . . . The Shipyard Drive-In featured a gala holiday giveaway show, with hundreds of valuable gifts being distributed to early-arriving patrons. . . . Bill Trambukis, Loew's State manager, still 'bearing scars' of the fateful 1954 hurricane in which his popular Weybosset street house was badly battered, has been conducting Hurricane drills, now that the tropical storm season has arrived, training all his employees in their duties during a storm. . . . The Seekonk Drive-In came up with a gigantic Labor Day Eve show which included four feature films; the appearance on the stage of Chuck Stevens, popular local radio personality, and three teenage recording stars. The performance ran from dusk to dawn, with no increase in the dollar-per-car admission.

BUFFALO

Bingo equipment seized during a Niagara Falls raid must be returned to a theatre owner unless criminal action is taken against him by Sept. 15. This is the order of Supreme Court Justice Matthew J. Jasen in declaring that Niagara County District Attorney William H. Earl used "unreasonable and unwarranted delay" in prosecuting Edward P. Burns for conducting a bingo game in the State, Niagara Falls. The theatre was raided last May 30 by Falls police three days after the Niagara County grand jury had recessed for the summer. The case is scheduled to be presented to the grand jury next month. Counsel for Burns charged that the legality of the bingo operation in the theatre could have been determined immediately in Niagara Falls City Court. . . . Charlie Funk, manager, Century, put on a special morning screening for opinion makers of "Blue Denim," a September attraction, and got some good publicity in the local sheets. Clergymen, youth workers, and parent-teacher association members were in the invited audience, with the clergymen predominating when opinions were requested after the showing. Some of the ministers favored its general showing as entertainment and some did not. Mrs. William G. Rankin, president, Greater Buffalo Motion Picture Council, expressed the view that "Blue Denim" should not be shown to the "general public." She emphasized that she does not believe in censorship but said she wished pictures dealing with social problems could be shown "under special auspices."

CHICAGO

The Tower, which flourished under Balaban and Katz management in the '30's, was sold at public auction. B and K gave up its lease when the neighborhood changed. . . . The new 1,500 car Dunes, East Gary, Ind., was opened by Duneland Associates with appropriate ceremonies. . . . Erwin Joseph petitioned Cook County Zoning Board for a permit to construct a 1,600 car drive-in at Cicero and Lincoln Highway. . . . General Drive-In Theatre vs 20th-Fox suit has been settled out of court. . . . The city's movie tax collections for the first seven months of the year were $237,935. . . . Great States Circuit reopened the Grove, giving it two houses in Elgin, Ill. . . . R. L. Conn, 20th-Fox exchange manager, and Sol Gordon, publicity director, attended a sales meeting of the organization in New York. . . . Tom Gilliam, retired 20th-Fox exchange manager, and his wife attended the wedding of their son, James, in Los Angeles. . . . Hershell Lewis is steadily working on his production here of a feature film which has a teen-age theme. . . . Mike Kassell, Continental Film Distributing Company, and his wife celebrated their 29th wedding anniversary. . . . The hospitality committee for the Pan American Games treated athletes to a special showing of "South Seas Adventure," Palace, while B and K extended free admission invitations to the athletes to any of its theatres. . . . Mrs. Joan Perry Cohn, widow of Harry Cohn, who was president and production chief of Columbia Pictures, and Harry Karl, millionaire shoe manufacturer, were married by Judge Joseph J. Drucker at the home of Sidney Korshak, a mutual friend. . . . The annual Variety Club golf outing was such a success that there is talk of having an additional outing in the spring as well as in the summer. Dave Malcom headed a committee which included Lester Grand, Victor Bernstein, Dave Sandine, Otto Zeman, Sylvan Goldfinger, Charles Kamp, Joe Rehak, Dick Balaban, Irv Mages, Howard Lubliner, Al Raymer, Joe Feuliner, and Ralph Smitha. Although temperatures were in the 90's with high humidity, there was a record turn out at the Elmhurst Country Club. . . . Irv Kupcinet, newspaper columnist credited with outstanding cooperation in Variety Club activities, will be honored by the Tent at a January banquet. Chief Barker Bill Margolis is now lining up committee heads for the event.

CINCINNATI

James H. Nicholson, president, American-International Pictures, was to make his first trip here Sept. 15, to be one of the featured speakers at the Ohio Valley Indoor and Outdoor Theatre convention at the Sheraton-Gibson Hotel. . . . The Court, formerly the Rialto, operated by Northio in Hamilton, O., was formally reopened following extensive renovating of the 869-seat house, with Mayor Edward Beckett cutting the ribbon. Rufus Shepherd, formerly general manager for a number of Northio houses in Michigan, is the house manager. Gil Green, theatre supervisor, and Tom Byerle, film buyer and booker for United Detroit and Northio houses, were in for the opening, when Columbia's "Anatomy of a Murder" was screened. . . . Joseph Alexander, manager, downtown Albee, promoted a theatre party for more than 1,500 members of the Golden Age Movie Club. Admission price was 35 cents, including coffee and cookies served in the lobby. . . . In Columbia's "Salute to the President Drive," which began June 21 and ends Dec. 24, the Cincinnati exchange is fourth in the country, and first in group three which comprises exchanges in Jacksonville, New Orleans, Charlotte, Seattle, and this city. Phil Fox, branch manager, and his staff are thanking area exhibitors for supporting them in the drive by screening Columbia features and shorts. . . . Ohio managers of the Chakeres Circuit met in company headquarters at Springfield, O., to discuss plans for the fall and winter seasons, presented by president Phil Chakeres and general manager Frank Collins. Last week, Collins was in Lexington, Ky. to complete plans for the opening of the Circuit's Eastland Bowling Alley on Sept. 8. . . . Fire and smoke damage of $600 was sustained by the suburban Western Plaza when a motor compressor under the stage ignited. Because of heavy smoke from burning insulation, firemen had to wear masks while fighting the blaze. . . . Jack Hauer, manager, squeezed 800 cars into the Dixie Gardens Drive-In, Lookout Heights, Ky., for a fun-packed "Country Store Night." On Sept. 14, "Kiwanis Movie Night" will be observed at the drive-in by the Kiwanis Club, Covington, with the net proceeds being used for the club's youth work.

COLUMBUS, O., NEWS—The Ohio Supreme Court has received an appeal from a conviction in Cuyahoga County Common Pleas Court of Mrs. Gertrude Gevaras, operator of a penny arcade in Cleveland, for possessing and exhibiting "obscene" movies. The appeal challenges the constitutionality of the Ohio anti-obscenity law. She contends the law is unconstitutional "because it fails to set a definite standard for determining what is obscene." . . . In Springfield, O., action to prevent all-night film showings at drive-ins should be taken by the Springfield Ministerial Fellowship, said Rev. Jerry Schmalenberger, pastor of Third Lutheran Church. . . . Loew's Fall Festival of Hits season was given a big sendoff via four full pages in local newspapers in tieup in which Sam Shubouf, Robert Sokol, and Fred Oestreicher cooperated. . . . Sam Shubouf, manager, Loew's Ohio, was appointed a member of the municipal committee of downtown business men appointed by Mayor Sensenbrenner to recommend improvements for the area. . . . Mary Jose, of the Columbus Star editorial staff, is substituting for vacationing George Hahn, Star theatre editor. . . . . Some 400 invitees attended preview of "Blue Denim" at Loew's Broad and participated in hour's discussion of film. The screening was given extensive coverage in all four local newspapers. Manager Robert Sokol, J. Everett Watson, 20th-Fox, and publicist Fred Oestreicher cooperated in staging the event. . . . First issue of a new local amusement guide, Columbus Spotlight, hit the stands.

CLEVELAND

Loew's local theatres, Stillman, Ohio, and State, are in for some changes and improvements, according to Eugene Picker, president, and John F. Murphy, vice-president of the circuit. Specifically, Picker said that he favored installation of 70 mm equipment in either or both the State and Stillman. The Ohio has had it for several years. Another change will affect the seating arrangements. Now spaced 36 inches from back to back, they will have a 42 inch row clearance, and

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seats will be staggered for better viewing. Another announcement of interest made by the Loew executives was that "Ben Hur" will be the Christmas attraction at the Ohio. . . . The Hanna, Cleveland's only legitimate theatre, is about to present a pre-season of motion pictures. A continuous policy has been established with a price scale set at 90 cents for matinees and $1.25 for evenings. . . . Ted Levy, Buena Vista district manager, became a grandfather for the second time when a daughter was born to Mr. and Mrs. Richard Varkle in Detroit. . . . Eddie Gearing, who has been with the Washington Circuit in various capacities for the past 30 years, has been appointed manager of the Haltnorth, where he succeeds Jim Williams, resigned. . . . Eugene Meilnicki arrived from Syracuse to succeed Frank Manente as manager, Loew's Stillman, and Arthur W. Shealey came from Atlanta to take over the reins of the Ohio. Manente formerly handled both the Stillman and the Ohio. . . . General feeling of optimism that the metropolitan theatres have been expressing has now seeped down to the small town situations. Five houses, the only movie theatres in their communities, announced plans to reopen after having been closed for periods varying from several months to several years. Dan Farmer, a newcomer in the field of exhibition in this area, announces he is reopening the Ritz, Struthers, on Sept. 4. Another newcomer, H. J. Orth, will turn on the lights at the Shoreway, Point Place, a Toledo suburb. H. Ritari, still another newcomer, has leased the Lyric, Fairport Harbor. Of the oldtime exhibitors, Jack Gutilla is reopening his Attica, Attica, which has been closed all summer, and in Ashtabula Harbor, the Frisch family, owners of the Harbor, will shortly resume operations. . . . A well founded rumor has it that what's left of the Paramount exchange will be located in the Keith Bldg. Since all physical operations were transferred to Pittsburgh, there remain in Cleveland only branch manager Harry Buxbaum and two salesmen, Jerry Lipow and Gordon Bugie. . . . Jack Schmitzer, former full time RKO auditor, is temporarily back with the company, calling on the exchanges which are currently distributing the old RKO product. . . . Mary Shultz, daughter of Howard Shultz, owner, Tiffin Drive-In, Tiffin, accompanied her Dad on a tour of exchanges to get her baptism in drive-in operation. She plans to take special courses in theatre operation when she is through high school. . . . Norman Weitman, Universal branch manager, said at a press luncheon arranged by publicity director Duke Hickey in honor of Michael Gordon, director of "Pillow Talk," that it will be given its world premiere at the Hippodrome, Cleveland, on Oct. 8.

DALLAS

By the coincidence of motion picture booking, Sept. 17 will open a sort of Chaplin Week in Dallas. Alfred Sack, owner-manager, Coronet, received word that a Charlie Chaplin release he had been seeking for several weeks had firmed and would be available for the Sept. 17 opening. Earlier, John Alterman, manager, Fine Arts, had announced that his theatre had booked Chaplin's 1925 comedy hit, "The Gold Rush," for showing on the same date. . . . LeRoy Bickel is looking forward to seeing his MGM office personnel soon. He is well on the way to recovery following his recent accident. . . . The local chapter of the Women of the Motion Picture Industry, of which Thelma Jo Bailey is president, sponsored a party at the local USO. The girls made sandwiches, cakes, salads, etc., for the servicemen away from home.

DES MOINES

Raymond E. Brown, 72, longtime Harlan, Ia. theatre owner, died in a Harlan hospital after a long illness. Burial was at Dunlap, Ia. He came to Harlan in 1924 and had operated the Harlan theatre since. . . . E. S. Tompkins expected to reopen the Falls drive-in at Iowa Falls shortly. It has been closed since a small twister wrecked the screen recently. . . . Damage to the drive-in theatre near Red Oak, Ia., was estimated at $25,000 by Richard D. Johnson, manager. Strong winds caused the damage.

DETROIT

During the recent storms which wreaked such havoc, lightning struck the transformer located in the rear of the Alger, East Outer Drive and Warren. All circuits knocked out, patrons filed out, and management refunded admission.

HOUSTON

Stan Redding, a staff writer on the Houston Chronicle, has been given a role in the forthcoming John Wayne film, "The Alamo," to be shot at Brackettville, Tex. . . . Ellis Ford, manager, Delman, is the proud owner of a new automobile. . . . The deal to lease the 20th-Fox distribution building for a theatrical playhouse has fallen through. Dick Dobbyns, who was going to lease the building, failed to get approval from the owners for the removal of a wall. This leaves the way open for a planned art film theatre for the site by another group. The small theatre seats 104 persons. . . . Jewell Truex, manager, Azteca

Film Exchange and Dealer Listing for the
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• *Film Distributors*

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Br. Mgr.: Nat Nathanson. Sls. Mgr.: Vic Bernstein. Office Mgr. and Booker: Jack Botaro. Sales: John Clarice, Carroll Morten. Cashier: Minnie Scher. Field Exp.: Paul Montague. Emerg. Phone: None.

APEX, 1325 S. Wabash Ave.—WEbster 9-0737

AZTECA, 1301 S. Wabash Ave.—WEbster 9-2000

BUENA VISTA (Disney), 1307 S. Wabash Ave.—HArrison 7-0077
District Mgr.: Harris Dudelson. Office Mgr.: Charles E. Good. Sales: Paul J. Back. Booker: Jerry Kuehnl. Cashier: Phyllis Goldman. Emerg. Phane: None.

CAPITOL, 1301 S. Wabash Ave.—WEbster 9-2000

CLASA-MOHME, 1233 S. Wabash Ave.—WAbash 2-6186

COLUMBIA, 1301 S. Wabash Ave.—HArrison 7-6137
Br. Mgr.: B. J. Lourie. Sls. Mgr.: L. Zucker. Office Mgr.: H. Couston. Sales: T. Greenwaad, S. Lax. Bookers: E. Skehan, P. Lamasky. Cashier: Mildred Behof. Field Exp.: J. Thompson. Emerg. Phone: None.

ALBERT DEZEL, 1118 S. Michigan Ave.—HArrison 7-3626

HENRI ELMAN, 1301 S. Wabash Ave.—WEbster 9-2000
Br. Mgr.: Max Roth. Sales: Sam Kaplan. Boaker: Alice Dubin. Cashier: Molly Schwartz. Emerg. Phane: None.

ESSANJAY, 1325 S. Wabash Ave.—WEbster 9-0737
Pres.: Irwin S. Joseph. Vice-Pres.: Dave F. Friedman. Secty.-Treas. & Office Mgr.: Milda Mareck. Chicago Br. Mgr.: Sam Gorelick. Special Rep.: Bob Bachman, Phil Hall. Booker: Bea Castle. Emerg. Phone: None.

GLOBE, 57 W. Monroe—STate 2-7416

METRO-GOLDWYN-MAYER, 1307 S. Wabash Ave.—WAbash 2-6500
Br. Mgr.: Clarence Keim. Office Mgr.: Sidney Kaplan. Sales: Mike Ford, Charles Spicer. Bookers: Larry Maloney, Robert Rasterman, James Anastas, Herman Marks. Cashier: Marie Kruppa. Field Exp.: Norman Pyle. Emerg. Phone: None. *(Div. Mgr. in residence: William J. Devaney. Dist. Mgr. in residence: Walter E. Banford.)*

PARAMOUNT, 1306 S. Michigan Ave.—HArrison 7-2760
Br. Mgr.: Robert M. Allen. Mil. Resid. Mgr.: Ward Pennington. Office Mgr.: Herbert D. Cohen. Sales: Jack Armgardt, E. L. Goldberg, Rod P. Stevens, Romie Herold, Matt Donohue. Baokers: James Ondracek, Max Bonior, Eugene Smith, Jack Gilbreth, John Stock. Cashier: Helen Sherer. Field Exp.: Everett Olsen. Emerg. Phone: None. *(Div. Mgr. in residence: Alfred R. Taylor.)*

ROACH, 60 E. 13th—HArrison 7-5653

A. TEITEL, 1410 S. Michigan Ave.—HArrison 7-3024

20th CENTURY-FOX, 1260 S. Wabash Ave.—WAbash 2-9625
Br. Mgr.: Robert L. Conn. Sls. Mgr.: Henry Harre II. Office Mgr. and Head Booker: Art Patzlaff. Sales: Arnold Mannette, Miltan Simon, Jack Eckhardt, Leo Schauer. Bookers: Albert Kleinberg, Annamae Sufferin. Field Exp.: Sol Sol Gordon. Phone: None.

UNITED ARTISTS, 1301 S. Wabash Ave.—HArrison 7-6310
Br. Mgr.: Harry Goldman. Sls. Mgr.: Sid Rose. Office Mgr.: Oscar Bernstein. Sales: Morris Hellman, Bill Rosenow. Bookers: Irene Graham, Arthur Rosenthal. Cashier: Ilah Elwood. Field Exp.: Wally Heinir. Emerg. Phone: Nane.

UNIVERSAL, 1234 S. Michigan Ave.—WAbash 2-5781
Br. Mgr.: Louis R. Berman. Sls. Mgr.: Herbert Martinez. Office Mgr.: Herbert Lane. Sales: Fred Bunkelman. Bookers: Paul Sadzeck, George Rose, Wm. Michuda. Cashier: Gertrude Tucker. Field Exp.: Ben R. Katz. Emerg. Phone: None.

WARNER BROS., 1307 S. Wabash Ave.—HArrison 7-6052
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• *Supply Dealers*

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G. C. ANDERS CO., 2831 N. Clark—BUckingham 1-0591
MOVIE SUPPLY CO., 3507 N. Pulaski Rd.—COrnelia 7-3130
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CHICAGO-UNITED FILM CARRIERS, 1232 S. Michigan Ave.
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FILM DELIVERY SERVICE, 829 W. 21st St.—CAnal 6-8590
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Films exchange, San Antonio, was in visiting local exhibitors. . . . Betty Teachworth is the latest addition to the staff of the Delman as cashier. Aileen McIntosh, assistant to Ellis Ford, manager, Delman, is in Bay City, Tex., to help her mother, who is ill. . . . John Smith, manager River Oaks, presents the Houston Press “carrier of the month” with a full month's supply of passes for the River Oaks.

JACKSONVILLE

A. M. Price is the new manager, Magnolia, Titusville. . . . New CinemaScope equipment from the Roy Smith Co. was installed at S. M. Blackmon's Skyview Drive-In, Cocoa. . . . In the past several months local WOMPI members have extended their contributions of money, goods, and services to include the Camp Fire Girls, the Duval Medical Center, Salvation Army, Pine Castle School for Retarded Children, Will Rogers Memorial Hospital, the Duval County Tuberculosis Association, and many families in need of welfare assistance. . . . Jim Carey, manager of Loew's Normandy Twin Outdoorer, is proud of a new addition to the drive-in's marquee. Rated for long while among the largest and handsomest marquees in the south, it now has an illuminated Loew's emblem five feet tall at its base by the side of the theatre's slogan “The World's Finest.” The emblem, Carey said, was designed by Ernest Emerling, national Loew's official, for use by all theatres in the far-flung circuit. . . . Mrs. Lillian Claughton, head of Claughton Theatres, Miami, has gone into the motel business on the Florida Keys on the way to Key West which recently lost its proud title as “the nation's southernmost city” when Honolulu captured the title as Hawaii entered the Union. . . . Dick Johnson, former projectionist at the Follies and the Air Base Drive-in, was gravely ill in a local rest home. . . . Irving Sochin, new owner of the Air Base and Ribault Drive-Ins, was the victim of a sneak thief who robbed him of theatre receipts at the Sochin home. . . . Roy Smith, theatre supplier, left here to visit exhibitors on the lower east coast. . . . Bill Powell Jr., son of the owner of the No. 1 Drive-In, Daytona Beach has become a prominent leader in the state's Little League baseball circles.

MIAMI FLA. NEWS—Eugene A. Matthews, assistant manager, Town, who passed away last month, left his life insurance to the Wometco organization and a committee of employees formed by the company, who selected as the ultimate recipient of this endowment the Variety Children's hospital. A heart pump, badly needed, will be purchased with this money and will bear the following plaque: “In Memory of Eugene A. Matthews, A Member of the Motion Picture Industry.” Matthews began with the theatre chain in 1947 as a theatre doorman, later holding the post of assistant manager, Center. He left no relatives. . . . New members of Wometco's Old Guard Organization include Eugene Gaus, 27th Avenue Drive-In; Pat Zito, main office; and Oran Cohen, confections. . . . Nick Stigliano, rampman, Davie Blvd. Drive-In, Ft. Lauderdale, Fla., doubled up on jobs with spectacular results. He designed and tailored a beautiful clown costume and stood by the box office on a recent Sunday giving free popcorn to all children as they came in, inviting them to come to see him at the concession stand during intermission. They did, and sales soared. Nick is now known as “Nicko The Clown,” and repeat performances are scheduled at the Davie and at the North Andrews Drive-In, Ft. Lauderdale.

Variety Clubs International Chief Barker George Eby recently presented an honorable mention charity citation award to Washington, D.C., Tent 11, for its work in making possible the Children's Hospital Variety Club Research Center in Washington. Accepting the award is, left, Frank M. Boucher, chief barker.

NEW HAVEN

Maurice W. Shulman, general manager of Shulman Theatres, is recuperating from surgery. His brother, company counsel Joseph Shulman, has returned from an extended European visit. . . . William A. Hatkoff, for many years in exhibition, now secretary and treasurer of Business Activators, Inc., Norwalk, Conn., advertising-sales promotion agency, has been named publicity chairman, Norwalk United Fund Campaign. . . . The 3300-seat Bushnell Memorial Auditorium has booked Connecticut premiere of Lopert Italian import, “The Medium,” for Sept. 19-20, the price range to be disclosed shortly. . . . Lou Brown, for many years advertising-publicity director, Loew's Poli-New England Theatres, Inc., New Haven, assumed new duties as advertising-publicity director, Loew's Boston Theatres, Inc., on Sept. 1. He is to continue to supervise promotional activity for the Poli theatres in Connecticut and Massachusetts. . . . Mrs. Helen Dolgin, widow of Hartford film industry pioneer Joseph Dolgin, has been elected secretary and director, and her son, Albert, assistant secretary and director of the Park St. Investment Company, owners of five suburban theatres here. At the same time, Mrs. Dolgin takes over managership of the Lyric, part of the Park St. Investment properties.

NEW ORLEANS

Jane McDonnell, Paramount staffer and a charter member of WOMPI, and a member of the board of directors for 1959-60, is up in the clouds these days over an invitation extended by the Governor of Hawaii to the Iris Krewe, a Carnival organization, to present their 1959 pageant spectacle for a public performance in Honolulu on Sept. 19 just as it was presented here at their carnival ball. . . . Wishes are extended for an early recovery of Mrs. Eugene Luquet, mother of Paramount's head cashier, Mrs. Anna Balencie, who is confined to Hotel Dieu for surgery. . . . William Murphy, Jr., manager, Southeastern Theatre Equipment, attended the funeral of his aunt, Mrs. Clara Dumestre, in Atlanta, where she met death in a recent automobile accident. Since the death of her husband, J. P. Dumestre, in 1958, she was at the head of Southeastern Theatre Equipment in Atlanta. . . . Clint Walker, star, Warners' “Yellowstone Kelly,” was in town for personal appearances in connection with the opening of the film at the Joy.

PHILADELPHIA

Harold Brason returned as manager of Milgram's Fox . . . Producer William Goetz will be guest of honor of the Golden Slipper Square Club at a dinner Sept. 17 at the Sheraton Hotel . . . Bill Yurasko, former film buyer with Stanley Warner, is now booker and buyer for the Comerford Circuit, Scranton, Pa., succeeding Johnny Roberts . . . October is Carl Reardon month at Universal; and the exchange would appreciate playdates and more playdates . . . The Star, Harrisburg, Pa., has closed for good . . . William Moclair resigned as managing director of Milgram's Fox. He had handled the house for National Theatres since October, 1955, and when Milgram took over the house remained on leave from NT. In all probability he will move out to their West Coast headquarters . . . MGM southern division manager Lou Formato's wife was hospitalized . . . William Mansell, Will Rogers chairman in the area, looks forward to the biggest collection for the hospital since its inception due to the splendid efforts of all exhibitors taking up theatre collections. More checks have been received with higher amounts than anticipated . . . Samuel S. Whiteley, for 20 years with Mack Theatres, Chester, Pa., resigned and is now managing Lansdale, Lansdale, Pa. . . . The SW Boyd announced that the house has been sold out for the entire month of December with theatre parties for “Ben-Hur.” This is considered phenomenal since no definite opening date has been set . . . All local film exchanges were notified last fortnight that the New Broadway, Front and York Streets, Phila., would negotiate for first run Philadelphia product effective Sept. 15. The theatre for three years has specialized in “adult theatre policy” with unusual and exploitation films. The decision to go after regular commercial first run was motivated by the several long-run, hard ticket attractions booked in other situations, leaving many other features without an open house . . . The Surf, Atlantic City, N. J., had a small ceiling fire. “Some Like It Hot” was the attraction . . . At 20th-Fox booker Mario DiStanislao has been promoted to office manager . . . The wife of Maxwell Gillis, branch manager, Allied Artists, is ill at Graduate Hospital. Blood donors are needed . . . Variety Club Tent 13's annual golf tournament and dinner dance is set for Sept. 18 at Green Valley Country Club. Chairman Myer Lewis says there is still time for tickets . . . Al Boyd bought Harold Eskin's College, Bethlehem, Pa. . . . Harry Perleman is reported as leasing the Ambasador from William Greenfield. He is said to plan operating it as an art house . . . Jack Jaslow is area distributor for Janus' “Wild Strawberries,” from which he expects big things. First area run is at the World.

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PITTSBURGH

Jack Klein, of Aliquippa, a nephew of Ben Amdur, Garden, was married to Phyllis Krauss. . . . Dorothy and Joe Feldman celebrated their 31st wedding anniversary. He heads a local ad agency, and was a long-time Warner Theatres executive. . . . Gabe Rubin has announced $25,000 will be spent for new carpeting and redecorating of the Nixon before the house reopens for its fall legit season. . . . Regis McCall has rejoined the Stanley Warner circuit and has been assigned to managership of the Rowland, Wilkinsburg. His last post had been as house manager of the downtown Stanley, which he left to enter another business. . . . John J. Maloney, MGM division manager, and M. A. Silver, Stanley Warner zone manager, signed contracts for long-run engagement of "Ben Hur" in Cincinnati. . . . Leonard Perer has sold his Novelty, North Side, to Nathan Tepper, who formerly operated the Herron, in the Hill district. . . . Ernie Stern has set a Sept. 3 date for reopening of the long-closed Regent, East Liberty, formerly operated by Stanley Warner circuit. House is scheduled for complete reconditioning. . . . Madeline Emeloff of Screen Guild staff is now Mrs. Jim McGowan and is combining her vacation and honeymoon. She and the groom are visiting New York City and the Poconos. . . . Bud Thomas has moved his booking service to new quarters at 70 Van Braam Street. . . . "My Fair Lady" national company will play a four week engagement at the Nixon in March. Manager Gabe Rubin also hopes to land "Music Man," . . . Lew Lefton, long an independent film distributor here, died in Dallas after a long illness. He had made his home there for several years. . . . John Johns, MGM exploiteer, will again make his headquarters in Pittsburgh after a stay in New York City. He will cover five sales districts, including Cleveland, Indianapolis, Cincinnati, and Detroit, in addition to Pittsburgh. . . . Ann and Rex Kantner celebrated their 34th anniversary. She manages the Pittsburgh Drive-In, Route 22, where he is projectionist.

SAN ANTONIO

Six teenagers, three boys and three girls, said they were looking for cash to buy gasoline when they broke into the concessions stand of the Bonham Drive In, Bonham, Tex. Not finding any money, the youngsters settled for candy, peanuts, ice cream and cigarets. They were arrested in nearby Sherman, Tex., where their car ran out of gas. . . . Earl Podolnick, city manager of Trans-Texas Theatres, arranged a varied schedule of activities for the Chief Drive In and the Burnet Drive In, both in Austin, Tex., who are observing their anniversary this month. The Chief was celebrating its 14th anniversary and the Burnet its ninth . . . The Strand, Chillichote, Tex. has been reopened by Mr. and Mrs. Roy Ashburn and will show programs on weekends only at present. The new owners say that they plan to go to full time operations just as soon as public response justifies the change. . . . Police at Tyler, Tex., hadn't turned up any clues on a bomb threat which temporarily emptied the Tyler of its patrons. . . . H. V. Gruben has been named manager, Royal and Gay, indoor houses, and the Tulia Drive-In, Tulia, Tex. The theatres are owned by J. Lee Friffith, Maulin Carlisle, and W. B. Willingham. The Tulia Drive-In and the Royal operate full time, with the Gay operating part time and showing mostly Spanish language films. . . . The Camp Bowie Drive-In at Brownwood, Tex., has been given its first major face lifting since it opened. The screen tower has been repainted, as has the picture on the screen tower.

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PHYSICAL THEATRE
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EXTRA PROFITS

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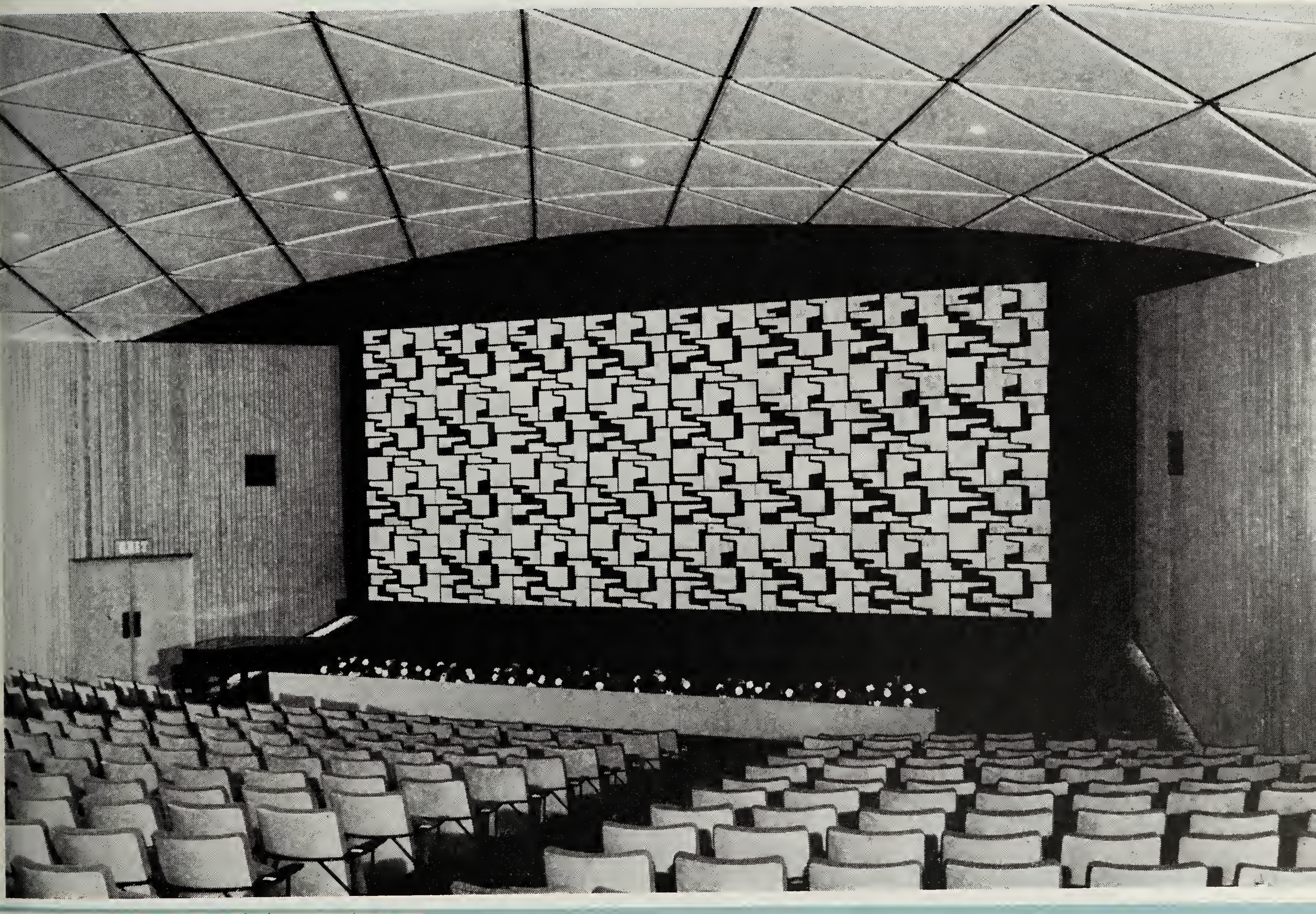

MORE THAN 340 individual abstract shapes make this gilded screen shutter at the National Film Theatre in England a beautiful setting for the film as well as an example of modern decor found in theatres throughout the British Isles and Europe.

Volume 14 **Number 9**

September 16, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.

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LAYING IT

On The Line

Too Often Overlooked

It has always been our contention that a theatre with a modern and progressive outlook on merchandising can create not only new customers, but gain itself the additional friendship of its regular patrons. This was brought home most forcefully when a friend declined to see a top run film at the local theatre with this remark:

"Let's see something else. THAT THEATRE NEVER SHOWS ANYTHING GOOD."

The remark, in this theatre's case, was completely untrue. Though we had visited it infrequently, we knew that its policy was to carry first run films after their center-city debut. We also knew that our friend rarely went into center-city to see a film. Evidently something, or someone, had prejudiced him against the theatre to such a point that he refused to go there anymore.

We had seen the film previously, and as a top attraction in the center-city house, it had played to an impressive box-office. Out of curiosity, we visited the theatre on a Friday night, expecting to find a full-house of teenagers and adults. Instead, the crowd was sparse—no more than one-fourth full.

Less than ten minutes after we had entered the theatre, we knew the reason for the poor crowds, and knew where the blame should be placed. See if you can tell from our notes:

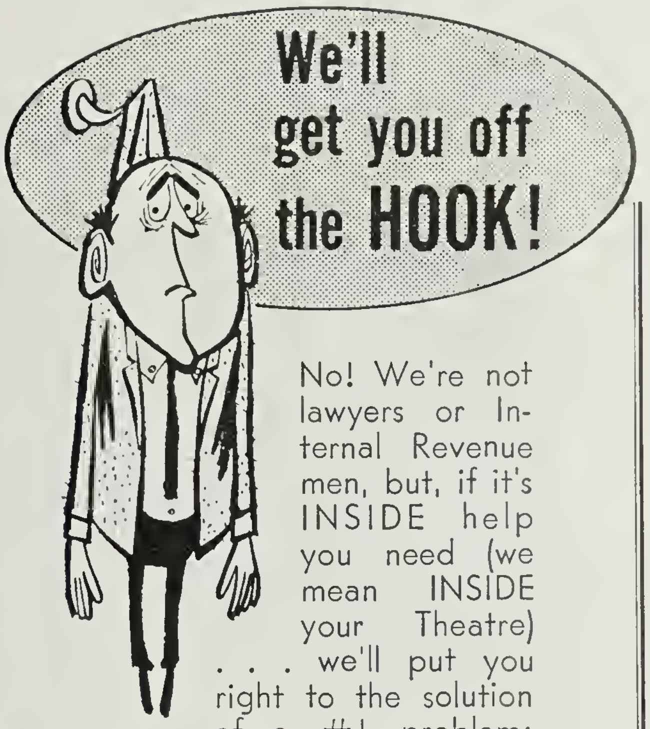
> **"Cashier talking to boyfriend while doing nails . . . magazine propped against corner of window . . . ticket-taker . . . must be grease-monkey from condition of hands . . . talking to three boys . . . all wearing khakis, including ticket-taker . . . house dark . . . where's usher . . . candy for companion . . . young girl . . . we ain't got that kind . . . the popcorn fresh . . . Yeh!! . . . still no usher . . . ticket taker . . . what time show end . . . soon!! . . . little boy to ticket taker . . . 'I lost a nickel in the candy machine.' . . . Tough!! . . ."**

Sound familiar—possibly something that's happening in your theatre that you never gave a second thought about. It's funny how a theatre might have the best films, the nicest decor, clean washrooms, and still forget that the person who introduces your theatre to your patrons makes the first, and often, the lasting impression.

The immediate thing to do is to blame the cashier, the ticket-taker and the refreshment counter girl, possibly even firing them. But stop and think a second. Doesn't the blame really lie with the theatre manager who hasn't trained his staff, or with the theatre owner who hired the manager in the first place.

It was someone's responsibility to see that the staff was trained. and trained adequately. And it was someone's responsibility to see that the staff remained on their toes—and not just while the boss was there. Courtesy is a continuous thing—and an important one.

PHYSICAL THEATRE • EXTRA PROFITS • **Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.**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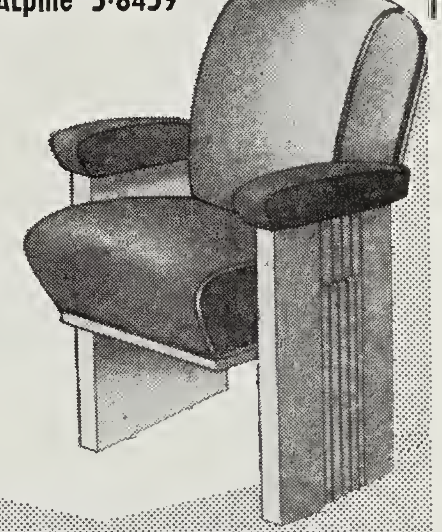

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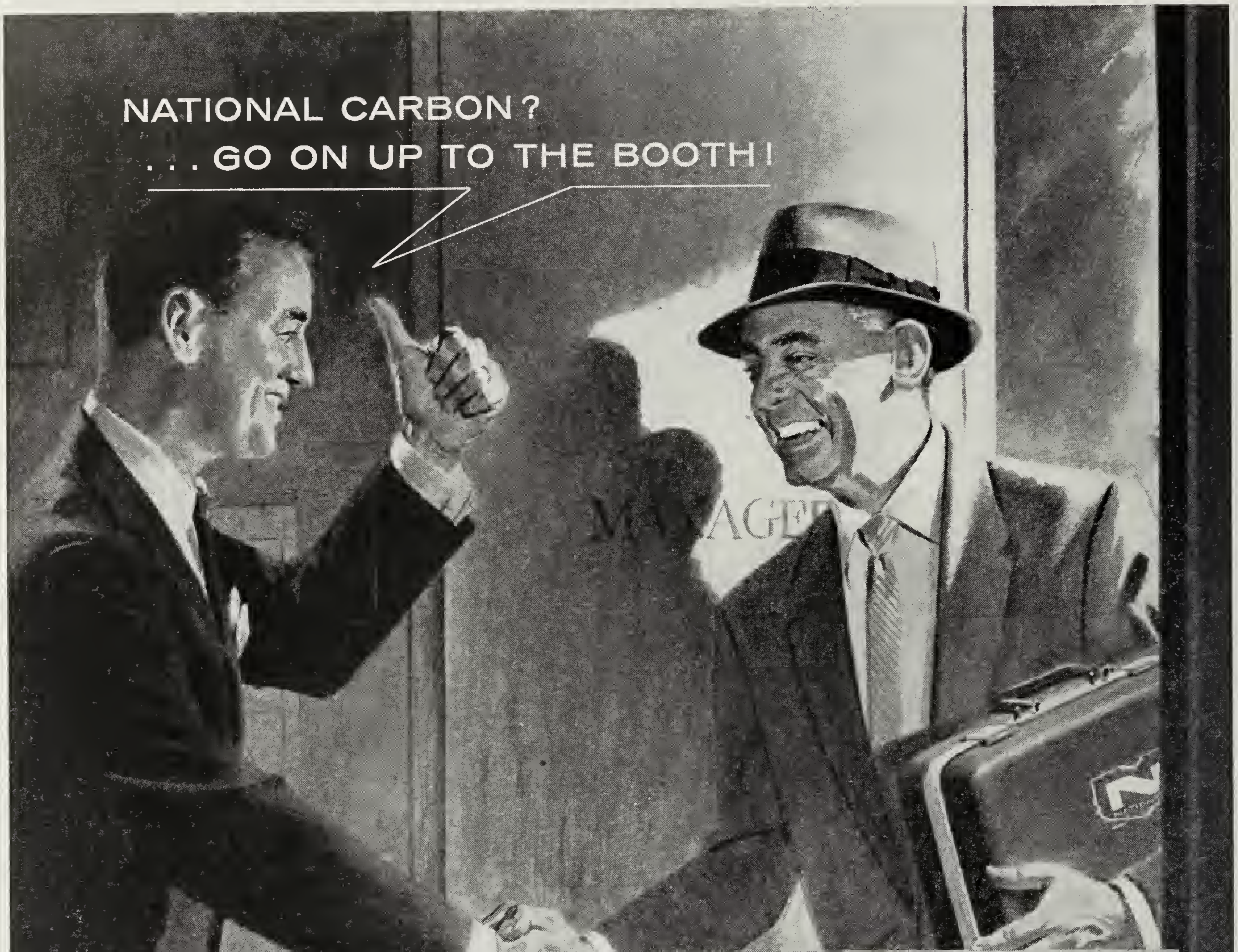
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It's More Than Just The Film

New Jersey Drive-In Theatre Owner and Manager Point Out Necessity of Proper Training, Maintenance

The Tacony-Palmyra Drive-In has remembered what all too many theatre owners often forget—that a well trained staff and adequate maintenance of the theatre's physical properties are often as important as the film that is being shown. This is especially true where theatres are widely separated. An unappetizing theatre in such a location will soon find that his customers prefer to stay at home unless an exceptional film overcomes their reluctance.

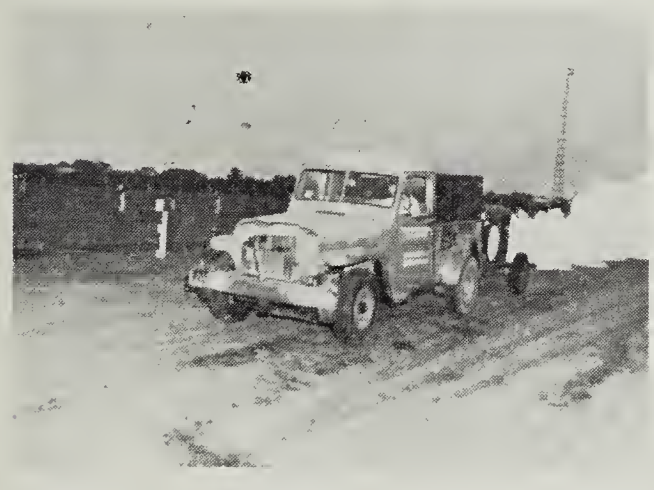
In sections where theatres are often grouped together in an entertainment complex, the theatre owner usually realizes the importance of training and maintenance immediately—or he loses his shirt. Two men who have long known how important this is are Edward Redstone, owner of Redstone Drive-In Theatres and the Tacony-Palmyra and the T-P's manager, Chet Philbrook.

This modern drive-in, located in Palmyra, New Jersey, draws largely from the populous northeast section of Philadelphia, only a short distance across a nickel-toll bridge. (The toll is refunded.) In its location, it has heavy competition from the nearly two dozen other drive-ins in the general area.

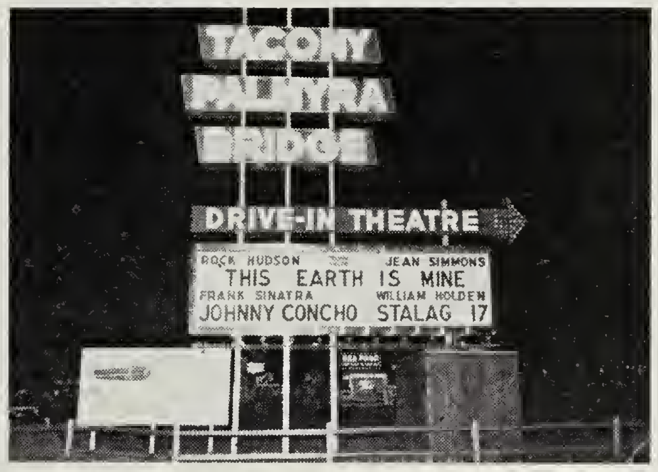
It is for that reason that Philbrook believes that special services go a long way in keeping the books in the black. One of these special services is the use of a mosquito repellent before every show. "This permits the patrons to keep their car windows open without being bitten alive," he explained, though no explanation was really needed for anyone familiar with Jersey's own brand of bomber-size pests.

Another special service is a room in the ladies lounge with complete diapering facilities. This makes it easier for the young couple to bring the infants with a minimum of special supplies.

Philbrook gives much of the credit for that little extra something that brings people back to the theatre to his well-trained and highly efficient staff. From the moment that the patron buys his ticket he is treated as a guest. They are given every courteous consideration that the theatre can offer. The staff realizes that their conduct is a reflection on the character of the theatre and its management.



This is just one of the many extra services that the Tacony-Palmyra Drive-In, Tacony, N.J., provides for its patrons. With the important summer season and the famed mosquito attack season corresponding, this anti-'skeeter tank going into battle is a happy sight for patrons. Used before every show, it clears the air, and makes viewing while the windows are open a pleasurable possiblity.



Among the most important maintenance problems is that of keeping the theatre marquee in perfect operating condition—for it is the marquee that is the "brand name" of the theatre. Nor does this only mean seeing that the bulbs are all working, but that it is clean, and the available space is most effectively utilized. A catchy phrase to advertise the film or specialty of the house (dollar a carload . . . bridge fare refunded, etc.) can often draw in a passer-by who had no idea of attending. And don't forget the seasonal greeting, or just a cheery hello, as a way to build friends and increase profits.

There is no specialized training program as such, Philbrook explains, but rather one of learning by listening and seeing. Each new employee has his function in the organization explained by Philbrook, along with the reasons and necessities for the job. "At that time," Philbrook noted, "I explain to each new employee the public relations job he must do for the theatre—and why."

Among the many things considered important by Philbrook are punctuality. A late cashier or usher can throw any well-set timetable completely out of whack. Before reporting for duty, every employee should make sure that his personal appearance is correct—one that he would expect if going out for the evening from someone greeting him. Among the important things to be noted here are cleanliness, neatness, and a general well-groomed appearance.

Another thing that Philbrook expects his staff to know letter-perfect are the answers to such commonly asked questions as: "Where's the rest rooms?—What time does the next show start?—What's playing next week?—How long does the show run?—and Where's the phone?" And when talking to patrons, he reminds his staff to speak politely, using the general form of sir and ma'am. "'It's a sign of good breeding that will stand them well in whatever field they enter," Phil laughed, "so in a way I'm doing them a favor."

After the listening part of the training course is finished, Philbrook then assigns the neophyte to work with one of the experienced members of the staff. "Nothing takes the place of seeing something. You can explain something over and over again without any real understanding. But the first time a person does something himself, he suddenly finds a new understanding."

After a short period of watching the experienced hand at work, the newcomer is ready to put his new found knowledge into practice. By this time, Philbrook is able to assay the new employee's worth, and the one that lasts this long, is usually a welcome addition to the staff.

Another thing that the erstwhile manager believes that a well trained theatre staff should know is first aid—or at least the rudiments of the "art of giving quick and correct assistance to those who are sick or hurt until medical aid comes." The theatre is lucky to have an available ambulance less than five minutes away, but both Philbrook and his staff are able to give rudimentary assistance. A well-stocked medical chest is always handy.

Still another item often necessary, and always handy, is a quick charge for stalled automobiles. Nothing can be more frustrating than having to keep open extra hours while waiting for the local all-night gas station to send someone down with a charge.

All of which both the owner and the theatre manager sum up as the necessity for proper maintenance and training.

PHYSICAL THEATRE
Vol. 14, No. 9 September 16, 1959

The courteous ticket-taker is the second one to impress the patron with the theatre's personality—the first being the marquee. Therefore the necessity for cheerfulness, and courtesy, cannot be overestimated, nor overlooked by the theatre manager-owner. Here a pretty miss handles the ticket duties, while answering incoming phone calls. When show time approaches, the calls are answered automatically.

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The recent installation of Victoria-X 70/35 all purpose projectors in theatres in the United States has kept George Hornstein and Jack Schaffer on the run. Hornstein is president of Cinematograph International, Inc., exclusive American distributor for the product, and Schaffer is the sales and installation engineer for the firm. The projector was developed by Cinemeccanica of Milan, Italy.

The three newest theatres where the Victoria-X has been installed are the Shore Huntington, N.Y., State, Wichita Falls, Tex., and the Center, St. Petersburgh, Fla. The Shore has a seating capacity of more than 1900, while the Centre and State are geared to 700-seat capacities.

The invitation illustrated here which Hornstein issued to theatremen received enthusiastic response. "The American acceptance is no surprise to us," Hornstein told Motion Picture Exhibitor, "though it did exceed even our expectations." The Victoria-X was viewed during "Visit Your Supply Dealer's Week," sponsored annually by MOTION PICTURE EXHIBITOR.

"We know how successful the time tested installations of Victoria-X have been throughout the world," Hornstein continued, "and with refinements adapted to suit the requirements of American programming, we feel the Victoria-X offers a new concept in motion picture projection for American audiences."

The thoroughness with which this new project was handled for the domestic market was consistent with the reputation enjoyed by it's manufacturer in Milan. Prior to the introduction of the Victoria-X in the United States, the sales and engineering staff of Cinematograph visited the factory in Milan for an intensive briefing session.

The tests continued when the staff returned to America. Technicians from major theatre circuits and producer organizations visited the laboratories in Westbury, N.Y. to study the new equipment.

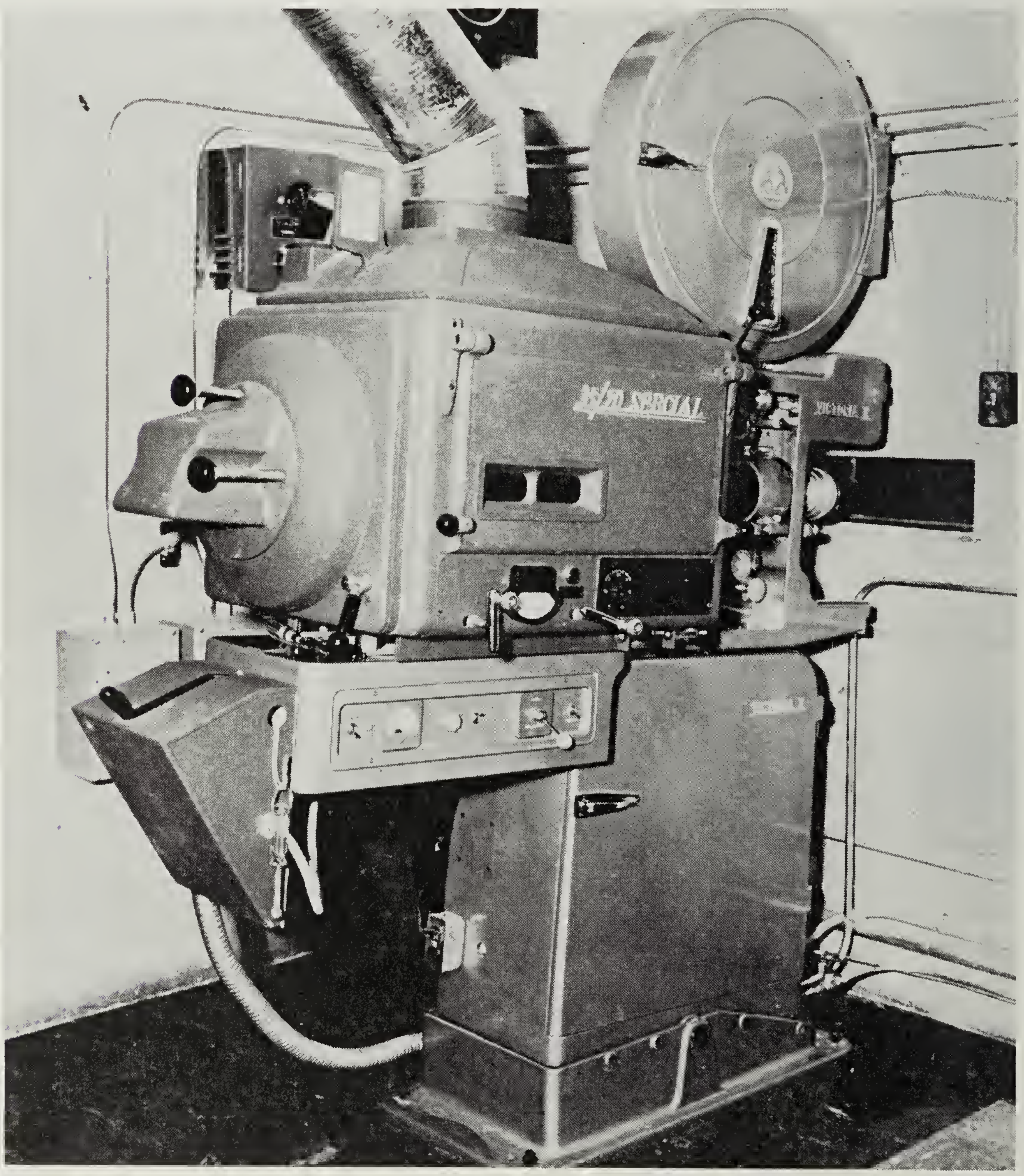
The equipment had been installed in more than 60 European theatres before it's introduction here. Among the features that has made it so popular are it's quietness, quick changeover from 70 mm to 35 mm film, the wear reducing feed sprockets and the rapid film insertion and removal.

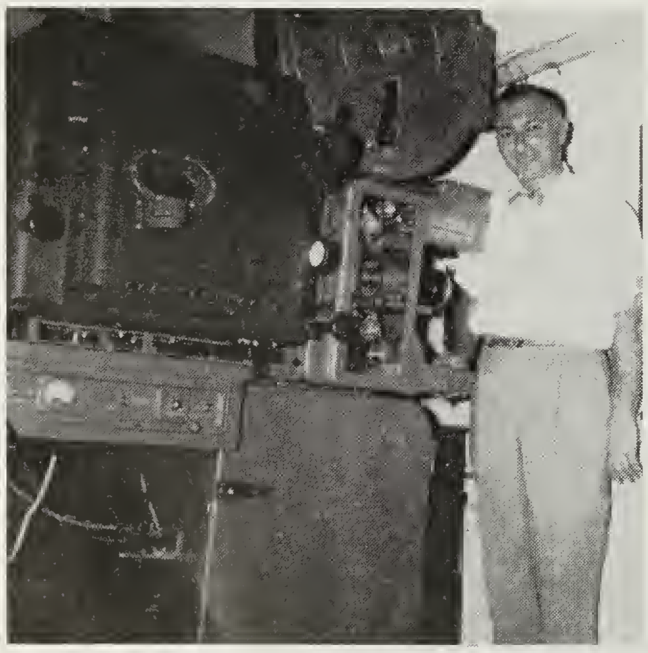
The nearly silent running is due to the precision balance of the gear train in the total mechanism. This also increases the efficiency of operation and the life span of the equipment. The complete changeover from 70 to 35 mm running can be accomplished in less than two minutes since only the gate and runner plate need be removed and exchanged.

The advantage of the large diameter dual 70/35 mm feed sprockets is in the reducing of wear on gears, shafts and sprockets and allowing greater surface contact or wrap for the film. The aperture for both 70 mm and 35 mm are of the rapid insertion and removal type with positive locking. Film can be removed or replaced while the projector is in operation.

A complete technical description of the Victoria-X 70/35 mm All Purpose Sound Projector can be found in THE ANNUAL THEATRE CATALOG EDITION, APRIL 1, 1959 and the PHYSICAL THEATRE issue of JUNE 17, 1959.

Strong Electric Corporation's "35/70 Special" projection arc lamps and Victoria-X 70mm projectors, illustrated above, were recently installed in the State, Wichita Falls, Texas. The 35/70 lamps accommodate full 20-inch positives, which permits the projection of an extra double reel per carbon, the company states. Without change of reflectors the lamps will project 35mm equally as efficiently, it is claimed.





Another installation of the Victoria-X was made by Cinematograph's sales and installation engineer Jack Schaeffer at the Center Theatre, St. Petersburg, Fla.

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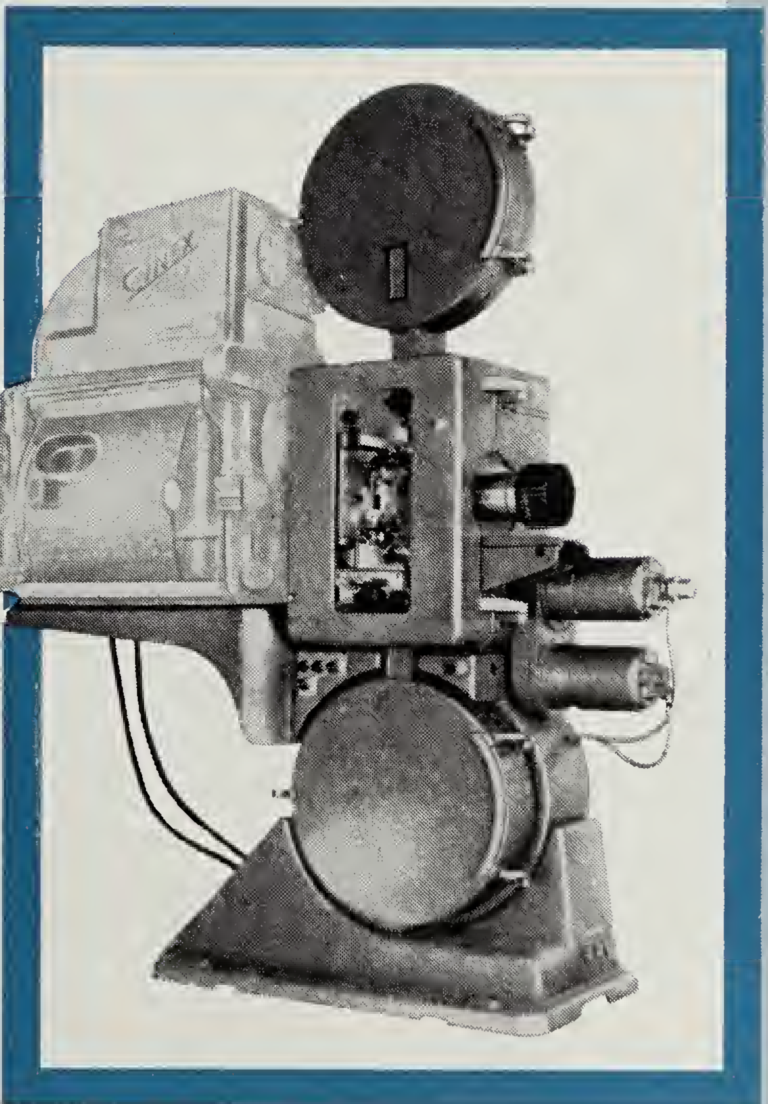
The NORELCO DP 70 was designed from the ground up, specifically as a 70mm to 35mm universal projector. It is not an adaptation of a 35mm machine and is, therefore, unique among 70mm projectors. Small wonder, then, that long print life is routine with the NORELCO projectors. Runs as high as six hundred per print have been reported from theatres.

In view of the investment involved in equipping your theatre or drive-in for 70mm, you owe it to yourself to demand nothing less than *concrete* evidence of *proven* excellence before you determine *your* choice of a universal projector. And, based on the available evidence—in the projection booths and on the screens of the world's leading theatres—investigate the superior performance and obvious economy of NORELCO projection equipment available now.

Here is your check-list of many outstanding features of the NORELCO DP 70, the original and only time-proven 70/35mm projector:

- ■ *Fully compatible with, and quickly convertible for: 70mm or 65mm film with up to six magnetic sound tracks; 35mm CinemaScope with four magnetic or single optical sound tracks, and Perspecta-Sound, Wide Screen film of any aspect ratio with either magnetic or optical sound and standard 35mm film.*
- ■ *Scientifically compounded curve of light gate—prevents film buckle.*
- ■ *Single blade, double speed conical shutter, providing highest light transmission of any projector. Leading and trailing edges have integral air scoops that aid in dissipating heat.*
- ■ *Rollers, drums, sprockets and film gate made from non-magnetic materials—eliminates possibility of magnetic sound track damage and necessity for frequent degaussing. Dual sprockets on all shafts machined of hardened aluminum alloy. No sprocket change required when changing from 70mm to 35mm or vice versa. (Less than 4 minutes required.)*
- ■ *Two independent motors on each projector, 24 and 30 fps—all past, present or contemplated 70mm films can be projected without additional expense or modification.*
- ■ *Combination ten-track magnetic clusters, no tricky threading required when changing from six- to four-track reproduction.*
- ■ *Triple filtered metered lubrication system.*
- ■ *Substantially constructed for rock steady projection.*
- ■ *All modern, domestic high-power arc lamps adaptable without loss of efficiency.*
- ■ *Lathe bed lens carriage, positive alignment of lens to film path.*
- ■ *Factory installed internal wiring, reduces installation costs.*
- ■ *Adjustable for all projection angles—from 28 degrees downward to the upward angles required in drive-ins.*
- ■ *Complete stock of replacement parts always available.*
- ■ *Fully Underwriters' Laboratories Approved.*



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Atlantic City, N. J.	*Virginia Theatre*
Baltimore, Md.	*New Theatre*
Beaumont, Tex.	*Liberty Theatre*
Boston, Mass.	*Astor Theatre*
Boston, Mass.	*Gary Theatre*
Boston, Mass.	*Saxon Theatre*
Buffalo, N. Y.	*Century Theatre*
Buffalo, N. Y.	*Granada Theatre*
Chicago, Ill.	*McVickers Theatre*
Chicago, Ill.	*State Lakes Theatre*
Chicago, Ill.	*Todd's Cinestage*
Cincinnati, O.	*Valley Theatre*
Cleveland, O.	*Loew's Ohio Theatre*
Columbus, O.	*Hunt's Cinestage*
Corpus Christi, Tex.	*Tower Theatre*
Dallas, Tex.	*Tower Theatre*
Dallas, Tex.	*Wynnewood Theatre*
Dayton, O.	*Hunt's McCook Theatre*
Denver, Colo.	*Center Theatre*
Detroit, Mich.	*Mercury Theatre*
Detroit, Mich.	*United Artists Theatre*
Ft. Wayne, Ind.	*Clyde Theatre*
Hartford, Conn.	*Strand Theatre*
Hollywood, Cal.	*Carthay Circle Theatre*
Hollywood, Cal.	*Egyptian Theatre*
Honolulu	*Kuhio Theatre*
Houston, Tex.	*Tower Theatre*
Houston, Tex.	*Uptown Theatre*
Indianapolis, Ind.	*Lyric Theatre*
Jacksonville, Fla.	*Five Points Theatre*
Kansas City, Mo.	*Capri Theatre*
Little Rock, Ark.	*Capitol Theatre*
Lexington, Ky.	*Strand Theatre*
Louisville, Ky.	*Brown Theatre*
Miami Beach, Fla.	*Loew's 170 St. Theatre*
Miami Beach, Fla.	*Sheridan Theatre*
Milwaukee, Wis.	*Strand Theatre*
Minneapolis, Minn.	*Academy Theatre*
Upper Montclair, N. J.	*Bellevue Theatre*
Montreal, Canada	*Alouette Theatre*
New Orleans, La.	*Panorama Theatre*
New York, N. Y.	*Criterion Theatre*
New York, N. Y.	*Loew's State Theatre*
New York, N. Y.	*Rivoli Theatre*
New York, N. Y.	*Warner Theatre*
Oklahoma City, Okla.	*State Theatre*
Omaha, Nebr.	*Cooper Theatre*
Philadelphia, Pa.	*Boyd Theatre*
Philadelphia, Pa.	*Goldman Theatre*
Philadelphia, Pa.	*Midtown Theatre*
Phoenix, Ariz.	*Vista Theatre*
Pittsburgh, Pa.	*Nixon Theatre*
Pittsburgh, Pa.	*Warner Theatre*
Portland, Ore.	*Broadway Theatre*
Providence, R. I.	*Elmwood Theatre*
Richmond, Va.	*Willow Lawn Theatre*
Rochester, N. Y.	*Monroe Theatre*
Sacramento, Calif.	*Alhambra Theatre*
Salt Lake City, Utah	*Villa Theatre*
San Antonio, Tex.	*Broadway Theatre*
San Diego, Calif.	*Capri Theatre*
San Francisco, Cal.	*Alexandria Theatre*
San Francisco, Calif.	*Coronet Theatre*
Seattle, Wash.	*Blue Mouse Theatre*
Shreveport, La.	*Saenger Theatre*
St. Louis, Mo.	*Ambassador Theatre*
St. Louis, Mo.	*Pageant Theatre*
Syosset, N. Y.	*Syosset Theatre*
Syracuse, N. Y.	*Shoppingtown Theatre*
Syracuse, N. Y.	*Eckel Theatre*
Tampa, Fla.	*Britton Theatre*
Toronto, Ont.	*Tivoli Theatre*
Tulsa, Okla.	*Ritz Theatre*
Vancouver, B. C.	*Stanley Theatre*
Washington, D. C.	*Uptown Theatre*
Youngstown, O.	*State Theatre*

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

September 16, 1959

Time For Seasonal Changes

The current change in seasons also signals the changes in refreshment counter products and displays in theatres throughout the country. In some the changes will come sooner than in others, but eventually a change is needed everywhere. Something new and equally refreshing is needed now that "air conditioned" and "keep cool with candy" signs are put away for the winter.

But for the imaginative and enterprising showman, there should be little trouble in turning the new season into one as equally profitable as that just finished. Many dealers supply the theatre owner or concessionaire with beautiful point-of-sales displays. These, used intelligently with the current film offering, and tied in with upcoming holidays, can turn an average profit into an outstanding one.

The Saturday matinee, the traditional treat for children who have been good all week, can prove to be a highly profitable day, in spite of the noise as junior cheers the goodies on to victory over the horrible baddies. It is on this day that imagination pays extra dividends. Showing a Western? Then why not an inexpensive Western decor for the refreshment stand—or maybe a key-chain-size plastic gun in every large box of popcorn.

Other holidays that provide the talented and resourceful exhibitor with a chance to come up with profit making gimmicks are Halloween and Thanksgiving Day. For Halloween a special children's horror show at a reasonable early hour of the evening would not only make parents happy by keeping children off the street, but provide some added welcome revenue. And to keep in the spirit of the occasion, prizes could be given to the best dressed among the junior spooks.

And after that audience is cleared, the big midnight spook show audience can begin adding more extra profits to the week's ledger. Some of the most imaginative one-shot promotions have come on this special midnight mystery show. The promotion, naturally, should be aimed at the audience of young couples. The decoration of the theatre and refreshment stand should prove the easiest of all.

REFRESHMENTS
Hey Kids!
PIRATE
HATS
EARRINGS
MOUSTACHES
FREE
POPCORN
AVAILABLE ONLY AT
SPECIAL SATURDAY MATINEE

Thanksgiving day is another holiday with appeal for the showman. A drawing for a huge turkey can start weeks before the November Thursday, with patrons getting another chance each time they enter the theatre. The drawing should be held two or three days before the holiday so that the housewife gets a chance to prepare the gobbler she has won.

On the big day itself, a special afternoon show that begins after services and lets out early enough for early Thanksgiving dinner should be arranged, as should later evening shows for those big meals that run later than usual.

Back-To-School Promotion

A Back-To-School Promotion Package is available, without cost, from the DRY-stik Company, with a minimum order for their product, DRY-stik.

Imagination!

Children's Matinees Can Spark Profits

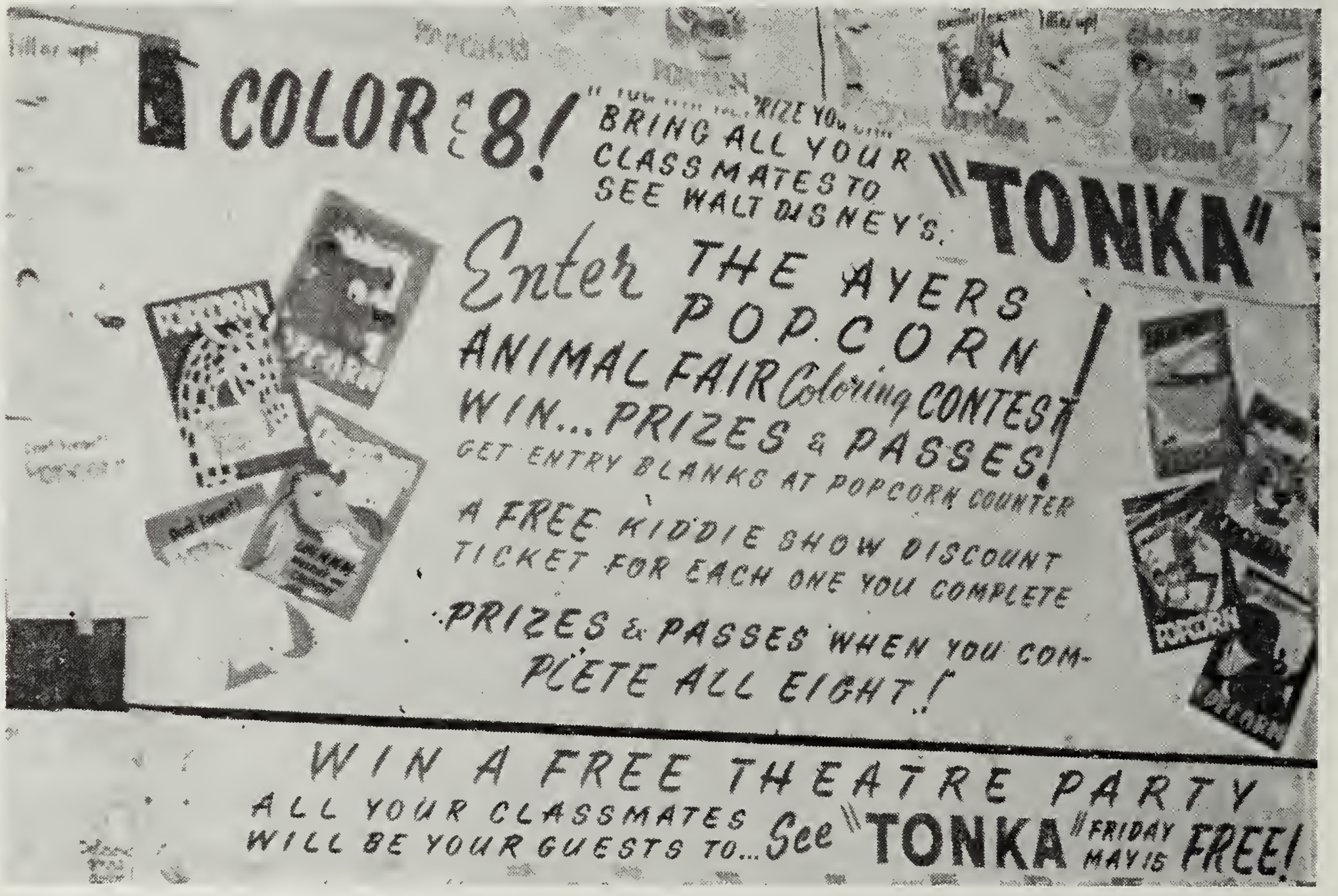
A promotion minded manager who combined the run of Walt Disney's "Tonka" with the Popcorn Institute's "Animal Fair Coloring Contest," found that increased profits and larger audiences was his reward.

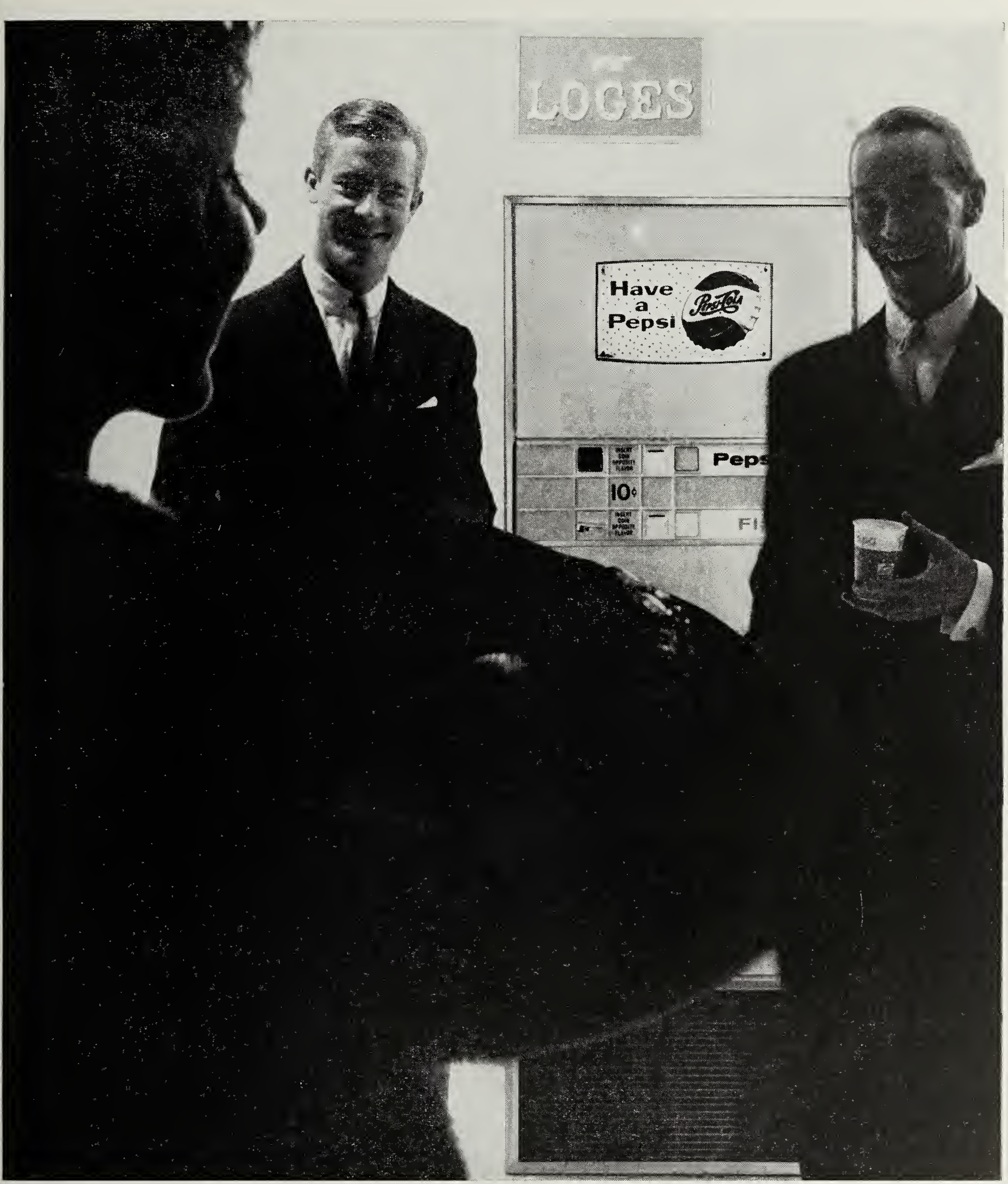
The enterprising gentleman is Ed Farmer, manager of the Ayers Theatre in Corpus Christi, Texas. The "Animal Fair Coloring Contest" is a series of eight animal cartoons available in color or black and white to be used as point-of-sale and contest promotions. The main object of the kit, naturally enough, is to promote the sale of popcorn. And according to Farmer, it did just that.

Farmer offered the youngster winning first prize the privilege of taking his or her entire school class to see "Tonka" free. He advertised the contest with large lobby and window displays which offered special incentives to the kids for both entering and completing the contest. Contest entrees were given free with purchases of popcorn.

Farmer points out that he had only three weeks advance notice on his booking. If he were to run the contest again, he says, he would run it over a period of eight weeks with a different coloring blank each week.

The manager believes that the word-of-mouth advertising was good for his theatre, and that the theatre came in for favorable mention in many homes and other important places. He cites as proof the fact that during this contest several teachers had their classes coloring the blanks during school time.


COLOR ALL 8!
BRING ALL YOUR CLASSMATES TO SEE WALT DISNEY'S "TONKA"
Enter THE AYERS POPCORN ANIMAL FAIR Coloring CONTEST!
WIN... PRIZES & PASSES!
GET ENTRY BLANKS AT POPCORN COUNTER
A FREE KIDDIE SHOW DISCOUNT TICKET FOR EACH ONE YOU COMPLETE
PRIZES & PASSES WHEN YOU COMPLETE ALL EIGHT!
WIN A FREE THEATRE PARTY
ALL YOUR CLASSMATES WILL BE YOUR GUESTS TO... See "TONKA" FRIDAY MAY 15 FREE!
POPCORN



Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Interstate Circuit, Inc., Malco Theatres, Inc., Walter Reade Theatres, Inc., Skouras Theatres, Inc., Stanley Warner Management Corp., Crescent Amusement Co., and many other theatre owners. *Get details from your local Pepsi-Cola bottler or write to: National Accounts Dept., Pepsi-Cola Co., 3 West 57th St., New York 19, N.Y.*

Pepsi-Cola

Windjammer Takes to Road

NTA Pictures, the theatrical distribution arm of National Telefilm Associates, has taken over distribution of National Theatres' Cinemiracle feature "Windjammer," in the U.S. and Canada, it was announced recently by Harold Goldman and Leonard S. Gruenberg, president and general manager, respectively, of NTA Pictures.

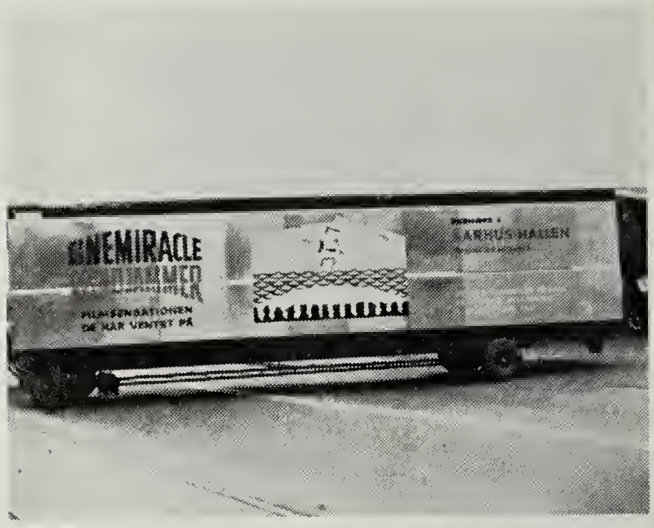
"Windjammer" will be booked on a road show basis, with sales to be handled by NTA Pictures' national field staff. Theatres playing the Cinemiracle feature will be equipped with a new, low-cost triple-screen projection system perfected by National Theatres engineers. The equipment, which is semiportable, will be made available to exhibitors on a moderate rental basis for the duration of the "Windjammer" bookings.

Previously, "National Theatres had announced a mobile projection unit, housed in a semi-trailer, designed to present 3-panel films at drive-ins. Now, however, they have created a complete portable-theatre, including an indoor booth, knockdown Cinemiracle screen, complete proscenium of drapes, with sidewalls, and, if necessary, a portable sloping floor and theatre chairs.

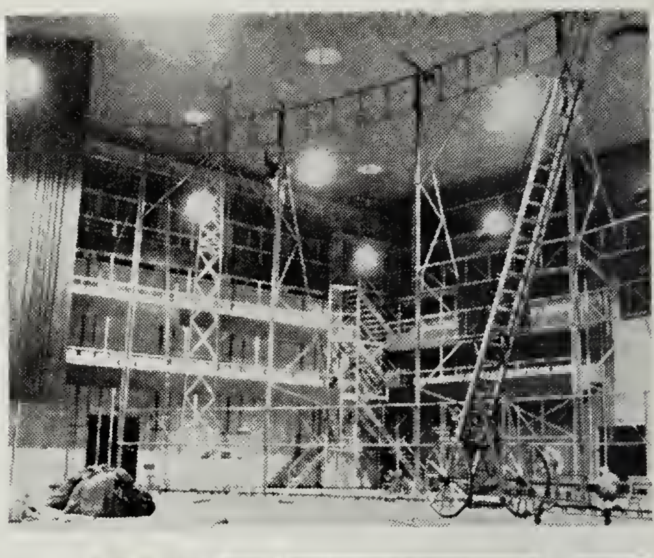
Introduced in Aarhus, the principal city in the Jutland area of Denmark, this unique stroke of showmanship is best shown in the accompanying series of photographs, which depict the complete cycle of the mobile booth moved from the highway, into the auditorium, the erection of the screen frame, covering and draping the stage area, and the finished "'portable indoor theatre."

The mobile engagements of "Windjammer" in Norway, Germany and Denmark, have been under the direction of William R. Latady, Cinemiracle foreign representative for National Theatres. It is proposed to tour Switzerland and other European resort areas this summer, with portable Cinemiracle theatres, according to present plans.

If further tests prove practical to do so, the European mobile innovation may be brought to America so "Windjammer" can be presented in cities with less than metropolitan populations.

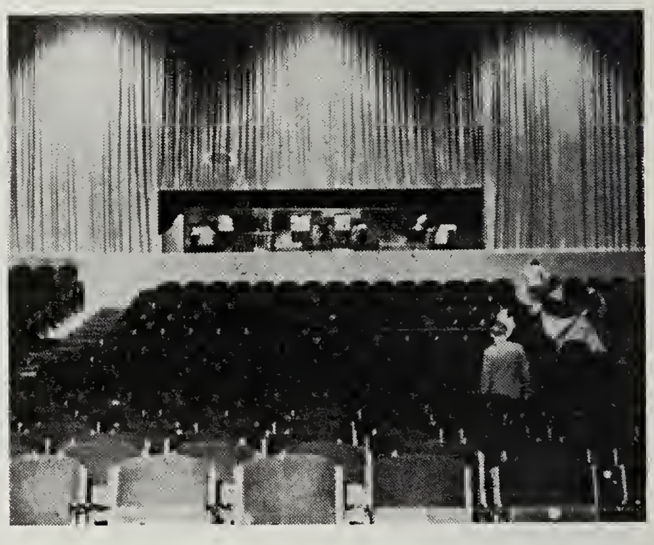


Three Cinemiracle projectors and stereophonic sound equipment are housed in this portable booth, wheeling up to the Aarhus Hallen, in Jutland, Denmark.

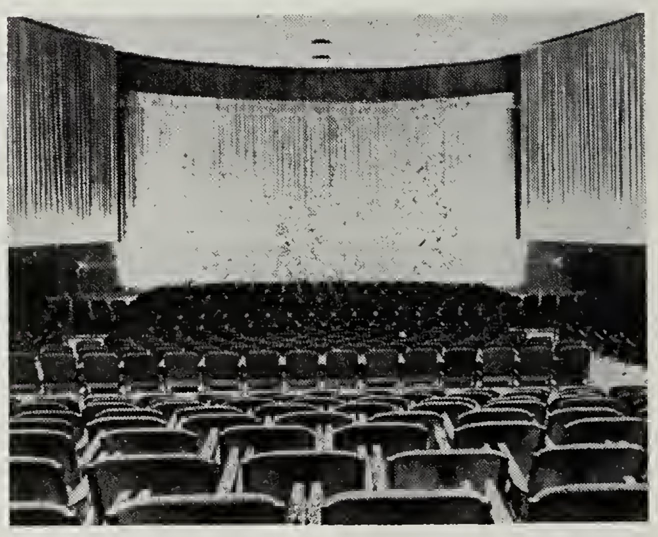


When Danish workmen finish bolting together these portable pipe sections, the Cinemiracle screen will be hung. An extension ladder on wheels (right) is used to decrease time of assemblage.

Unloaded from its chassis, the trailer-projection booth is nudged across rollers, into the main auditorium.

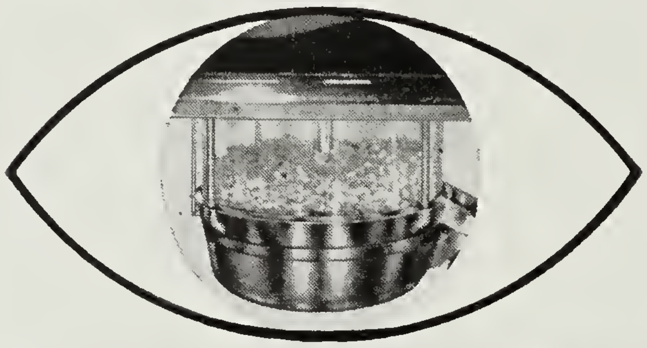


Located at the rear of the auditorium, with its ports open to project three-panel Cinemiracle film, the portable booth is ready for its premier showing.



Viewed from the rear, the completely portable theatre includes an elevated floor rising to eight feet at the rear, theatre seats, drapes and curtains, and the curved plywood base masking the lower ends of the recently hung drapes.

You **SELL** because they **SEE!**



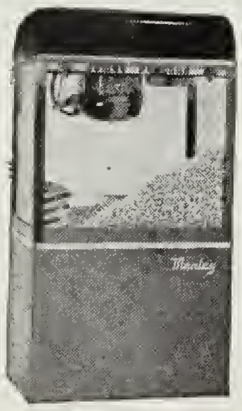
Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN **INCREASE PROFITS** WITH THE MANLEY **Vista Pop**

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-959



1958 Costs Force Dip In Vending Profit Ratio

Average net profits before income taxes for the merchandise vending industry dipped to 2.86 per cent in 1958, as compared with 3.33 per cent in 1957, according to a national study released by Price Waterhouse and Company, analyzing the 1958 sales and cost figures for vending machine operating companies. It shows that for every $100 of sales at retail, product costs averaged $58.61, while operating expenses took another $39.67.

The study is sponsored by the National Automatic Merchandising Association and included 183 typical operating companies totaling some $90,000,000 in annual retail sales. The 2.86 per cent profit margin compares with a ratio of 5.2 per cent for manufacturers in general for 1958, according to figures recently compiled by the First National City Bank of New York.

Service men's salaries, maintenance costs, and servicing expenses ate up nearly 20 per cent of gross sales income for an industry in which the machine supposedly replaces the human salesman. The report further illustrates that spectacular sales increases of the industry in recent years have not materially changed the profit structure for merchandise vending.

In a five-year comparison of 15 typical vending companies, the report notes a combined rise in total sales from $13.3 million in 1952 to $24.6 million in 1958. But average net profit before income taxes slipped from 2.56 per cent of sales to 2.46 per cent of these companies during the 1952-58 period. While the average product cost dropped from 67 per cent to 59 per cent, operating expenses jumped from 30.5 per cent to 40 per cent of sales during the 5 years.

Further illustrating the continuing expansion of automatic retailing, the 15 companies operated 26,500 merchandise machines in 1958 as compared with 16,900 in 1952.

One of the most revolutionary changes came in the vending of hot beverages. The number of such machines in use by the 15 companies increased nearly fourfold in five years. (Hot beverages include primarily coffee and hot chocolate). Increasing product and operating costs have forced up the vending retail price, industry sources said. A nickel will buy you an automated cup of coffee only 10 per cent of the time, the report shows.

While 18.5 per cent of hot beverage sales were geared to vend for a nickel in 1957, the old Buffalo only accounted for 10 per cent of such sales in 1958, with 84.6 per cent of sales at a dime. In 1957 only 77 per cent of hot beverage sales were at a dime.

Caramel Corn, Automatically

An automatic caramel corn machine, together with a pre-packaged mix, has been introduced by the Hi-Jinx Caramel Corn Company. The Hi-Jinx combination offers a fully automatic caramel corn cooker and mixing machine which does the work formerly done by hand labor, the firm states. The packaged prepared mix includes all the ingredients to make a four-pound batch of caramel popcorn, containing, in individual batch packages, all the separate ingredients which formerly had to be added by hand, thus eliminating the measuring out process, the company states. The corn is prepared in one simple automatic operation which the company states can be handled by a regular sales girl.

Crushed Ice Lures Patrons To SodaShoppes

On-location tests in Loew's State, New York City, have shown that the profit possibilities of Apco's new SodaShoppes with Ice-Maker unit are greater than forecast, according to a recently released Apco statement. Since the SodaShoppes were installed in March, sales have increased—in part because of the novelty of crushed ice and in part because of the quality of the drink served, an Apco spokesman said. With drinks priced at 15 cents, total drink and dollar volume has increased so that the units are more than paying their way, it was claimed.

The SodaShoppes with Ice-Maker units are marketed by Apco in three, four and six drink models. It dispenses uniform amounts of crushed ice in every drink, using a seven, nine or ten-ounce cup, it was stated. According to Apco officials, tests indicate that the quality of a drink automatically served with uniformly crushed ice wins continuing preference over every other type of soft drink service.

American Mat Offers Card

An 11 x 14 card which carries instructions on the care of floor matting has just been produced by American Mat Corporation. Intended for posting in maintenance departments, the card covers 14 "do's" and "don't" on the preservation of mats.

try a **FREE**
working **SAMPLE!**

popsit plus!
will bring
more profit
to the most
profitable
concession
in your
theatre!

ONE GALLON
7.7 LBS.
popsit plus!
UNSURPASSED FOR POPPING CORN
CHOICE PEANUT OIL
ARTIFICIALLY COLORED
AND FLAVORED
REFINED AND PACKED BY
C.F. SIMONIN'S SONS, INC.
PHILADELPHIA 34, PA.

America's finest popcorn seasoning imparts **rich butter-like flavor...and color!**

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

Concession Suppliers Directory

The Leading Companies in the Field Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bays, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers
Swayze Folding Box Co., Canton, Ohio

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill. —Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2B00 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 147B Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Green River Corp., Chicago 40, Illinois
Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South DeSoto Street, Los Angeles, Cal.—Mission orange
Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"
Orange Crush Company, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4B25 South Rockwell Street, Chicago 32, Ill.
Crescent Nut & Chocolate Co., 120 Sansom St., Phila. 6, Pa.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
DeWltt P. Henry Co., Inc., Phila. 44, Pa. Nut Chews
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
Goetze's Candy Co., 3900 E. Monument St., Baltimore 5, Md.—Caramel Creams
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2B00 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, Ia.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls. Chocolate rolls, Orange rolls
H. B. Reese Candy Co., Hershey, Pa.—Reese Peanut Butter Cups.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 4B North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa.
Superior Refrigerator Manufacturing Co., Inc., B22-824 Hodiamont Ave., St. Louis 2, Mo.
The Vendo Company, 7400 E. 12th Street, Kansas City 26, Mo.—Hot Coffee Vender

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., B50 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67. Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
LILY-TULIP CUP CORPORATION, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
Scott Paper Co., Cup Div., Front & Market St., Chester, Pa.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway, New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Bouleverd, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood. Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire. Inc, 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Continental Vending Machine Co., Westbury, L.I., New York.
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers
Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N.Y.—Beverage dispenser
S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 15B6, Fresno, Cal.—Cold vendors, bottle milk
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque

Continued on Page PE-16

Conclave Will Probe SMPTE Space Role

"Motion Pictures and Television in the Space Age," will be the theme of the 86th semi-annual Convention of the Society of Motion Picture and Television Engineers, to be held October 5-9 in the Statler-Hilton Hotel, New York City, according to convention vice-president Reid H. Ray.

The conclave will be the culmination of eleven years of SMPTE interest in the development and application of the techniques to be used in space travel, which began in 1948 with the creation of the Society's Committee on High-Speed Photography.

The program for the 86th Convention will include sessions devoted to: a symposium on film steadiness; cinematography; space technology and image sensing; photography—laboratory practices; photography—sound recording and reproduction; photography—instrumentation and high-speed; international television; television—equipment and practices; television—scientific and military uses; television—recording, including video tape. Authorities in the field will deliver technical papers at each of the sessions.

Five annual SMPTE awards and fifteen Fellow memberships in the Society will be presented to outstanding individuals in the motion picture and television industries during ceremonies on the second night of the convention. A special feature of the convention will be an exhibit of the latest motion picture and television equipment. Forty-seven booths will be used by leading companies to show their finest equipment, many pieces of which will be used in man's effort to probe the reaches of outer space.

Results of the elections of four officers and fifteen governors of the Society will be announced during the convention week. Dr. J. Paul Weiss is program chairman for the convention.

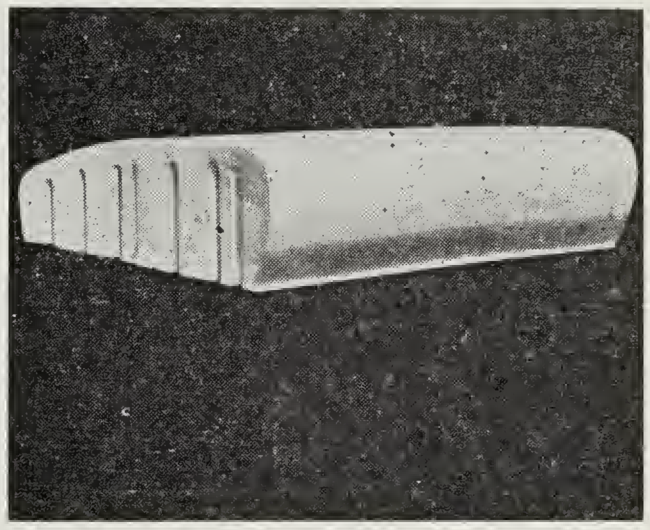
This is Jeanne Rainer, the perky lass who has been selected by The Coca-Cola Company to deliver its one-word commercial, "refreshing," on the television "special", America Pauses In September, to be seen over NBC-TV Sept. 18. In competition that took months to weed out finalists, Miss Rainer was selected as the candidate who most completely demonstrated the company's slogan as she will deliver it on the show.

Vinyl Foam Cushions Are Fire Resistant

A new more economical, fire resistant and permanent vinyl foam cushion has been developed by the Union Carbide Company and is available through the Massey Seating Co., of Nashville, Tenn. The material holds its shape and remains buoyant because it is molded rather than cut from slab stock.

Because of the chemical resistance peculiar to vinyl plastics, the cushion does not take permanent indentation, nor does it discolor, shrink, oxidize, or harden. Not only is the vinyl non-combustible, but self extinguishing.

In addition to its obvious use in theatres, it has been installed by the New York City Transit Authority in their new subway cars. Many years of research produced the product which should replace some previously unsatisfactory products.



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CINEX
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ASHCRAFT SUPER CINEX®

for both

35 and 70mm

When you specify ASHCRAFT You may be sure you are obtaining the BEST! Recognized the world over as the LEADER in motion picture projection!

DOMESTIC: YOUR THEATRE SUPPLY DEALER • CANADA: GENERAL SOUND & THEATRE EQUIPMENT LTD. • FOREIGN: WESTREX CORP.

C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

Compact Mobile Unit

A compact mobile snack truck equipped with an automatic popcorn unit makes up one of the newest ideas in the concession field. The snack unit, called the "Snack Hack" and the popcorn unit, called the "Multipop," was designed by the Electroware Corporation of Toledo, Ohio.

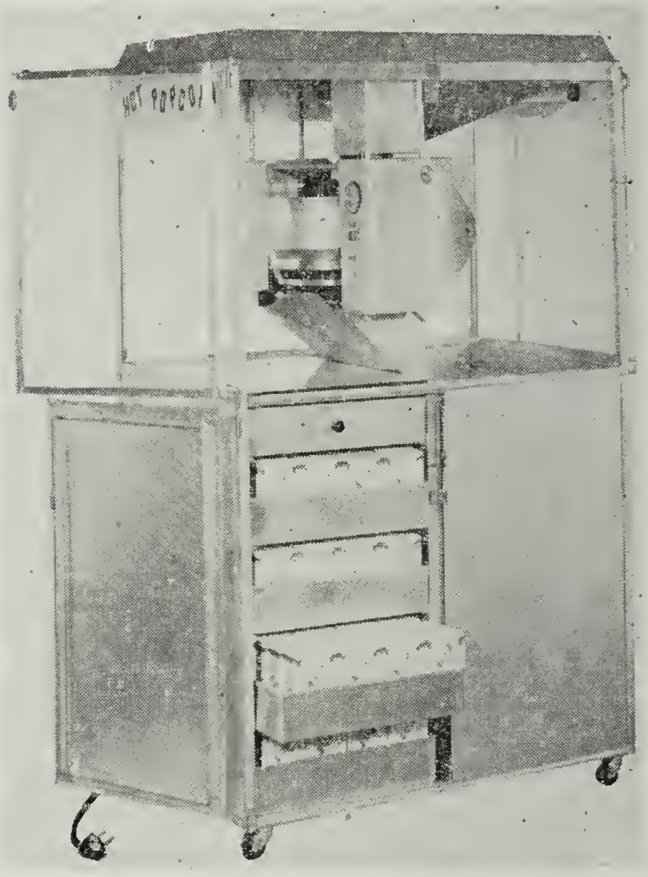
Instead of designing a simple mobile demonstrator "Multipop," Roy Baunach, Electroware's president went a step further. "Multipop" is now on display in the "Snack Hack," a mobile concession stand which supplies its own power.

The "Snack Hack" is a custom-fitted Volkswagen van which opens up on either side for vending. The roof opens into a display which stands out well above the crowd level. Ninety seconds after the operator reaches his station, he can have the counter slide in place, the top open and the equipment working. There is room inside for two men to move about.

The "Multipop" unit handles 50 pounds of corn, 1½ gallons of liquid or solid oil and four pounds of salt at a time. Thermostatically controlled, it automatically pops as many batches as the operators want under ideal popping conditions. Once the raw materials are poured in the hoppers, all the operator has to do is set the dial to the number of batches he wants and turn on the current. An "elevator" keeps the corn at the proper boxing level. There are also five heated storage trays.

THE SNACK HACK
POPCOR
THE
NA

There may be a market for popcorn among animals, as this picture proves, but someone still has to pay. In this case it's the children, attracted by the Snack Hack and the Multipop — the compact concession unit developed by the Electroware Corporation of Toledo, Ohio.

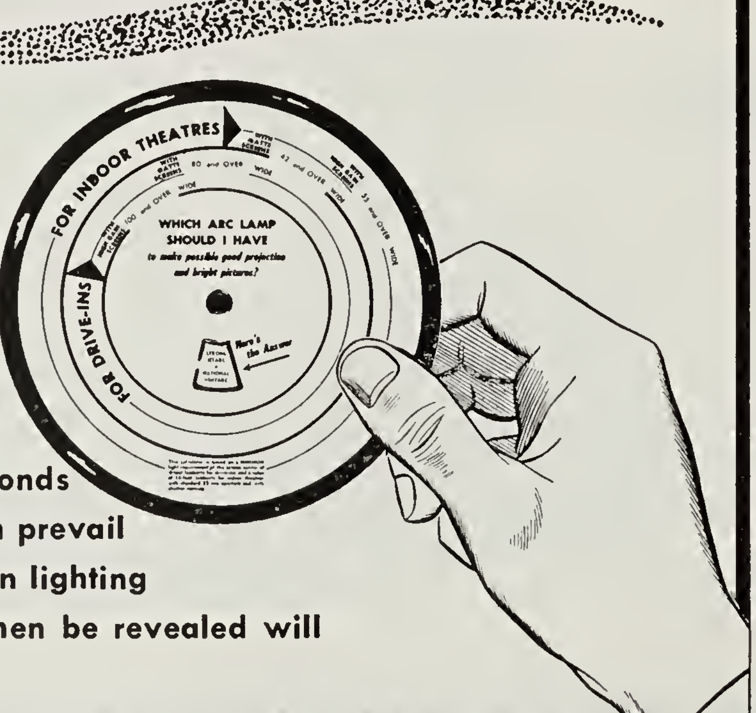


This is the Electroware Corporation's 44-pound Multipop automatic corn popper with shelves for storage of pre-packaged popcorn and a heated storage well that keeps the popcorn at proper boxing level. The unit makes up to 50 batches of pop corn while the vendor is tending to his customers.

Bench For Outdoor Installation

A wood and steel bench for outdoor installations has been introduced by Jamison Manufacturing Company, producer of recreation equipment. It is called the "Contemporary." The new bench is seven feet 11 inches long and has a seat depth of 14¾-inches, Jamison states. Front of the seat stands 18½-inches; it is 16 inches at the back and 30 inches overall with seat and back boards 1⅝ by 2½-inch kiln dried vertical grain Douglas fir, it is claimed. All edges are rounded and all boards are wiped with white pigment to bring out the grain, then given three coats of marine varnish for a long-lasting finish, the firm states.

Frames are 1½ by 14½-inch square steel tubing in a bright galvanized, rust proof finish with ends filled and welded with all joints continuous-bead arc welded and smooth-ground, it is claimed. The frames are hot-dip galvanized after fabrication, then are smoothed by hand, the company states. Fasteners are completely catch-free, with the heads countersunk into the boards and the ends concealed inside the frames, the firm states. Long runners prevent the seat from tipping. The Contemporary Bench weighs 100 pounds.


FOR INDOOR THEATRES
FOR DRIVE-INS
WHICH ARC LAMP SHOULD I HAVE
to make possible good projection and bright pictures!
Here's the Answer

Send for this calculator . . .

it will really open your eyes!

A simple request will bring you one. Turn the dial to the spot which corresponds with the conditions which prevail in your theatre. The screen lighting information which will then be revealed will probably amaze you.

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue • Toledo 1, Ohio

A 6-ft., 2,000 'Burger Griddle

A six-foot wide electric griddle, the Rocket 32, which features a cooking surface measuring six by two feet and a production capacity of more than 2,000 hamburgers an hour, has been made available by Hotpoint. The twelve square feet of griddling surface are divided into eight heating areas, each independently controlled by its own thermostat, the manufacturer states. Each of the eight sections may be used alone or in any combination with the other areas, allowing a decrease in power consumption during off-peak hours, it is claimed.

HOTPOINT'S "ROCKET 32"

The Rocket 32 holds up to 120 four-ounce hamburgers at one time, Hotpoint states. It derives its name, as do the Rocket 12 and Rocket 16 griddles, from its power requirements (32.4 KW for the Rocket 32). The installation weight is 445 pounds.

WANT FURTHER INFORMATION ON
PRODUCTS
ADVERTISED IN THIS ISSUE?

Please Check:

☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
☐ **BALLANTYNE CO., THE,** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
☐ **CARBONS, INC.,** Lorraine Carbons
☐ **COCA-COLA CO., THE,** Coca-Cola
☐ **MANLEY, INC.,** VistaPop Kettles
☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
☐ **NATIONAL CARBON CO.,** National Carbons
☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound Systems
☐ **NORTH AMERICAN PHILIPS CO., INC.,** ISCO 70/35 mm Projection Lenses
☐ **PEPSI-COLA CO.,** Pepsi-Cola
☐ **C. F. SIMONIN'S SONS, INC.,** Popsit Plus popcorn Seasoning
☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
☐ **STRONG ELECTRIC CORP., THE,** Screen Lighting Calculators
☐ **TODD-AO CORP., THE,** Norelco 70/35mm Projector
☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS____________________

ISSUE OF SEPTEMBER 16, 1959

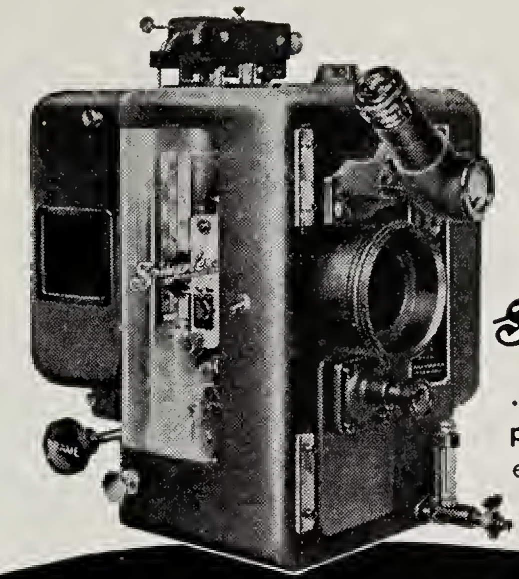
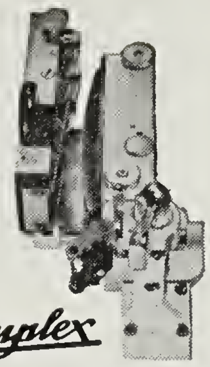
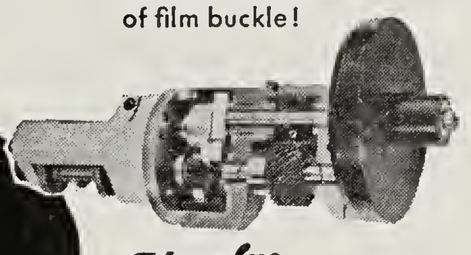
NAME ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.




The right combination for Perfect Projection!

Simplex X-L
...the finest projector mechanism ever built!

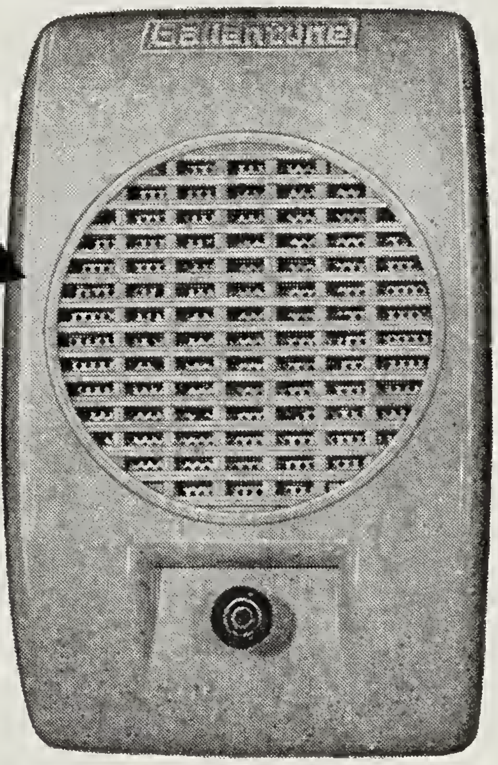
Simplex CURVED FILM GATE
...solves the problem of film buckle!

Simplex HI-SPEED MOVEMENT
...the new Geneva-type intermittent movement that gives more light at less cost!

Simplex
PROJECTION and SOUND SYSTEMS

NATIONAL THEATRE SUPPLY | GPE GENERAL PRECISION EQUIPMENT CORPORATION

NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST TO COAST


TONE Quality

Unsurpassed

TOUGHEST CONSTRUCTION EVER!

Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Concession Suppliers Directory

Continued from Page PE-12

G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens

Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill

Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment

J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill

Dalason Prods. Co., 835 W. Madison, Chicago, Ill.——Bar-B-Frank hot dog machine

Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer

General Mfg. Co., 1209 Castle St., Dallas, Texas

Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine

Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens

Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.

Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa. —"Snak-Bar", hot dog grill and beverage server

Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine

Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server

Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser

ORIGINAL CRISPY PIZZA CRUST CO., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens

Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment

Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment

U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie

Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Campbell Soup Co., Camden, N. J.—Canned Soups

Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared

Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls

Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa. —Frozen foods

C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken

Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters

Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats

Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie

Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie

Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces

Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters

Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill—Del juice vendor

California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal

Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers

Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks

Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser

Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor

Snivel Vending and Sales Company, Winter Haven, Fla. —Cup juice vendor

Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.

Beech-Nut Packing, 10 East 40th Street, New York, N. Y.

Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.

Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.

Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.

William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor

Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor

Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors

Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor

Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter

The Borden Company, 350 Madison Avenue, New York—Ice cream

Craig Machine Company, Danvers, Mass.—ice cream vendor

Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream

De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons

Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors

Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor

Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—ice cream and custard machine

Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine

Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor

General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer

Goldenrod Ice Cream Co., 3900 S. Michigan Ave., Chicago 15, Ill.—Ice Cream

Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor

Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser

Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers

Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers

Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine

National Market Equip. Co , 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases

Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream

Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine

Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser

Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer

Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream

Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine

The Vendo Company, 7400 E. 12th St., Kansas City, Mo.—Ice Cream Vender

West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn

Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.

Central Popcorn Company, Schaller, Iowa—Popcorn

Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.

J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.

MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.

National Oaks Co., Popcorn Div., Cedar Rapids, Iowa.

The Vendo Company, 7400 E. 12th St., Kansas City, Mo.—Cold Milk Vender, Hot Food Vender

'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.

Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.

Wyandotte Popcorn Co., Marion, Ohio

Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser

Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines

C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.

Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser

DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic

G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines

Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.

MANLEY, INC., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.—Popcorn equipment and supplies

Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.

Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning

Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.

Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.

West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.

Best Foods, Inc., 1 East 42nd Street, New York

Capital City Products, West First and Perry, Columbus, O.

Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.

E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.

C. F. SIMONIN AND SONS. Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream

Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine

Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart

DRIVE-IN THEATRE MANUFACTURING COMPANY, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts

Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser

Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.

THE COCA-COLA COMPANY, trailers available from local distributors

Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.

Dr. Pepper Fountain Division, P. O. Box 5086, Dallas, Tex.

Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.

Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.

Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.

Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.

Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.

Nehi Corporation, 10th & 9th Ave., Columbus, Ga.

PEPSI-COLA COMPANY, available from local distributors

Silver Skillet Brands, P. O. Box 216, Skokie, Ill.

Smithfield Ham and Products Co., Smithfield, Va.

Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.

DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.

National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Gas Machine Co., 505 Front Street, Albert lea, Minn.—Scotsman ice machine

DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

The Vendo Company, 7400 E. 12th St., Kansas City, Mo.—Cold Milk Vender, Hot Food Vender.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

A Golfing Neighbor

No businessman is more entitled to the name "showman" than the drive-in operator. In a remarkably short time, he has created a new facet of the motion picture industry, providing family audiences with an entertainment package of fine films, fine food, and a host of other outdoor activities.

The drive-in operator, in the early days of his industry, had to be somewhat of a gambler. He bet a sizeable investment that the outdoor theatre provides a service that the public would buy. His calculation couldn't have been more right.

V. C. Smith, of the Main Line Drive-In, Devon, Pa., is currently involved in the same kind of excitement. He is the Philadelphia area franchise-holder for the Sam Snead School of Golf, a nationwide operation which started in Texas.

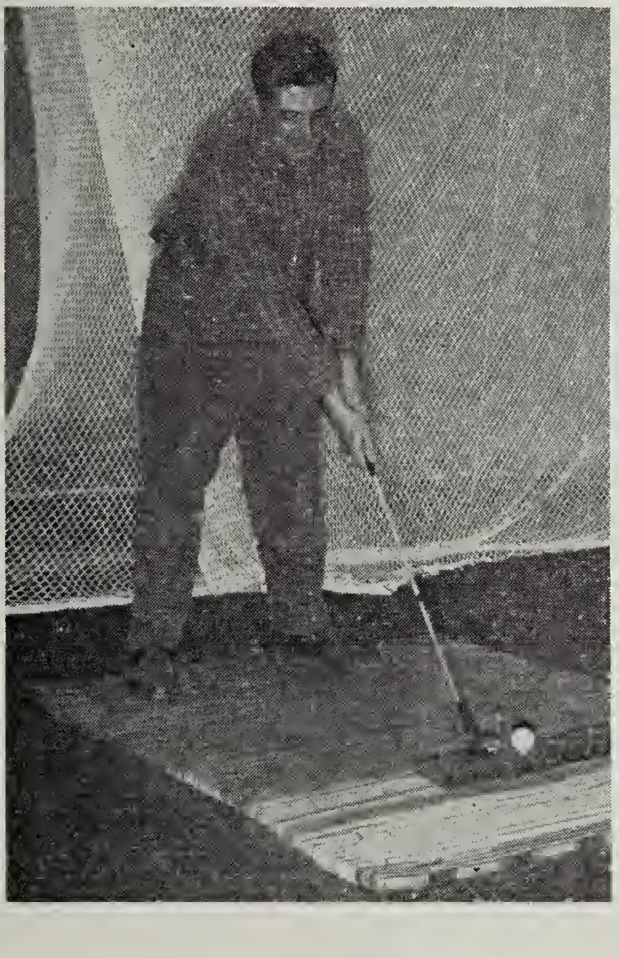
Smith considers the business challenge of his new interest one that is ideally suited to the talents and temperament of a man with his roots in the drive-in field.

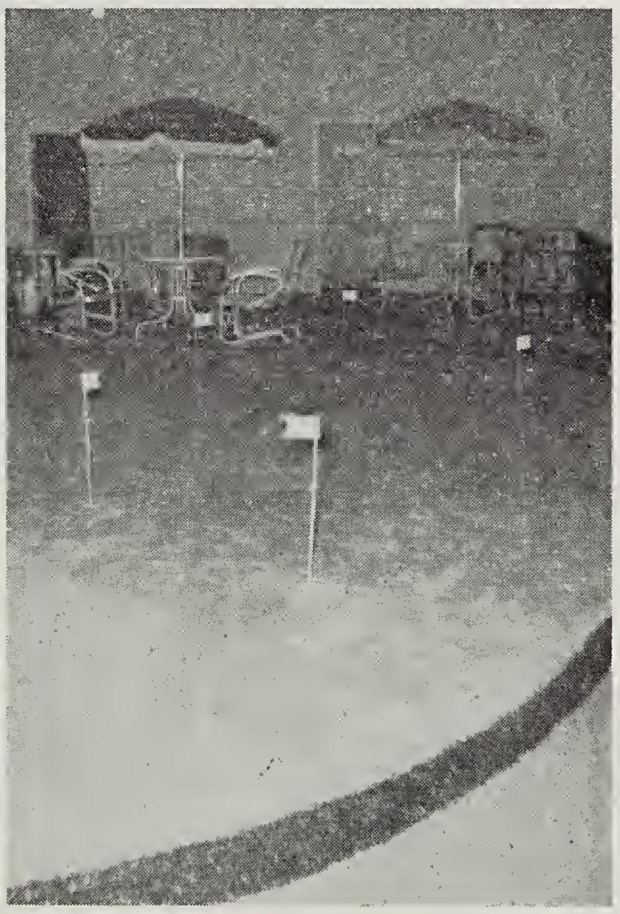
Property on the drive-in itself or immediately adjacent to it may well be ideal for such a school. It can be an additional business enterprise that may well fit the drive-in "like a glove." Providing opportunities to better one's golf game indoors during spells of bad weather and seasons when the outdoor courses are snow-covered and wind-swept, such a school is a powerful attraction for the ever-increasing golfing enthusiasts.

Always a popular sport, golf interest has been stimulated in recent years by a host of different causes. With more leisure time, Americans are more sports-conscious than ever before, with new emphasis on participation rather than spectating. Another reason for its popularity is that age and sex are no bars. The better the player learns the game, the more enjoyment he derives, and there is the reason for the Sam Snead School of Golf.

Pictured here are a few scenes caught in the Philadelphia area school operated by Smith. Specially trained instructors teach golfing fundamentals to eager students who have contracted for private instructions and unlimited use of the practice facilities.

The Sam Snead School of Golf is currently spreading throughout the country, and Smith is an enthusiastic booster. "It's the kind of a business that's made to order for a drive-in man," he says. "It's growing, and it needs the kind of aggressive leadership that only a showman can provide." Who knows? The day may come when it will be standard procedure for the drive-in and the local school of golf to be adjacent operations headed by the same men.





Drink Firm Elects Johnson

The election of Warren L. Johnson as secretary of Orange-Crush Company has been announced by Louis Collins, vice president and general manager.

William Lauten, Long associated with Orange-Crush Company in charge of accounting and as office manager has been appointed controller, Collins announced.

SPECIAL SALE!

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GENERATORS: Complete with Control Panel and Rheostats for 220V 3 ph. 50/100 amp. Rebuilt, **$395**; 65/130 amp. Rebuilt, **$425**; 70/140 amp. Rebuilt, **$475**; 80/160 amp. Rebuilt, **$525**; 100/200 amp. New **$895**

➤ ***Time Payment Plan Available***

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....Signs
....Trailers

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....Air Filters
....Blowers
....Diffusers
....Fans

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....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES
....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

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Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

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City, State ....

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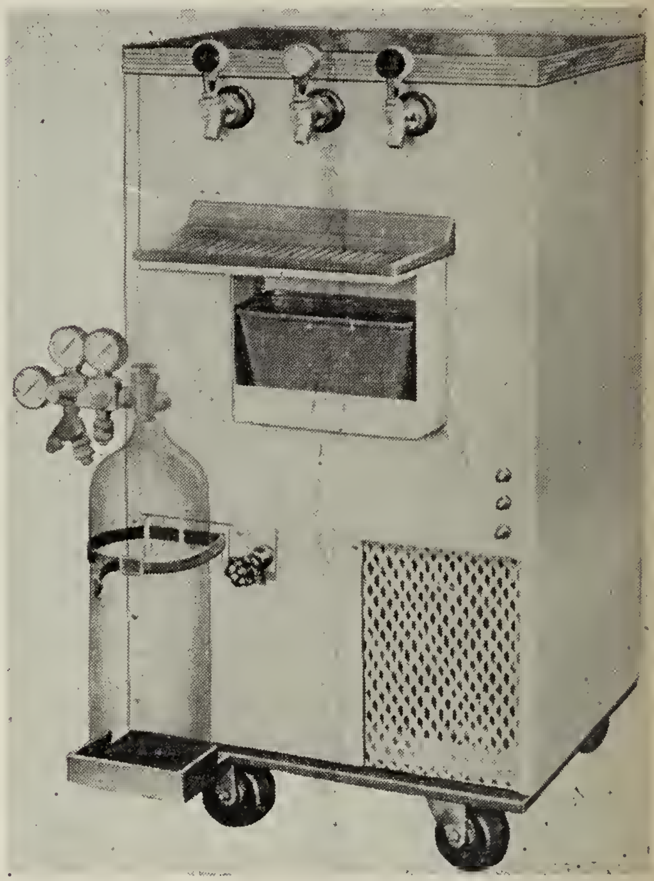
MOTION PICTURE EXHIBITOR
246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Mobile, 1,000 Drink Dispenser

Victor Products Corp. has introduced a new mobile premix dispenser. Labelled the Model SCU-203-3 Self-Contained Electric Mobile Premix Dispenser, the unit can dispense more than 1,000 cold drinks in an hour with product inlet temperature at 80 degrees, the company states. This is accomplished by having the product tubing completely immersed in 17 gallons of circulating ice water with ice bank coils centrally located, enabling the product to take advantage of its cooling surfaces and allowing the dispensing of high volume sales at desired temperatures, it is claimed. Company officials claim that the device eliminates messy ice problems, loss of bottles, has more earning power because of the large product cooling reserve and can be used for mobile type dispensing or in a permanent location.



The Model SCU-203-3 has a welded steel structure with a special carbon dioxide cylinder safety bracket attached to the cabinet that helps to eliminate possible damages and gives the operator a clear view of all gauges. A one-half horsepower hermetically sealed condenser is used. The cabinet is 23½ inches wide, 26½ inches deep, 44 inches high and is finished in standard white baked enamel or parent company franchised colors.

An Answer To Chuckholes

Drive-in operators may find a solution to the troublesome problem of chuckholes in a substance named Zor-X, recently marketed by the Monroe Company, Inc. Zor-X may be applied to cracks, breaks and edges of asphalt and black-top pavements. The firm states that the product can be used in temperatures as low as 15 degrees above zero and can be tamped into place by car or truck wheels as well as regular tamping tools. The substance may be applied without use of special tools, straight from the container in which it is shipped and tamped into place, it is claimed.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and essembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N Clarion St. Philadelphia 7, Penna

SEPTEMBER 16, 1959 SECTION TWO
VOL. 62 NO. 18

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C–Comedy
CAR–Cartoon
COMP–Compilation
D–Drama
DOC–Documentary
MD–Melodrama
MU–Musical
W–Western
NOV–Novelty
TRAV–Travelogue

Number, followed by m. is running time on day of screening If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS–CinemaScope
DC–DeLuxe Color
EC–Eastman Color
MC–MetroColor
NA–Naturama
RE–Reissue
RS–Regalscope
SS–SuperScope
TC–Technicolor
TE–Technirama
TR–Trucolor
VV–VistaVision
WC–WarnerColor
C–Other color

Under the cast heading are only the two or thre e most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 ACCURSED, THE—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 AL CAPONE—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 ARSON FOR HIRE—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 BAT, THE—MD-80m.—Vincent Price, Agnes Moorhead—4617 (8-26-59)—Mystery for duallers
5907 BATTLE FLAME—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 BIG CIRCUS, THE—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 COSMIC MAN, THE—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U. S. A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 FACE OF FIRE—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 FRANKENSTEIN—1970—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 GIANT BEHEMOTH, THE—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 HOUSE ON HAUNTED HILL—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 JOHNNY ROCCO—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 JOY RIDE—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 KING OF THE WILD STALLIONS—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 LEGION OF THE DOOMED—76m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 LITTLEST HOBO, THE—D-77m.—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5826 QUEEN OF OUTER SPACE—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Eric Fleming—4513 (9-17-58)—Okay science fiction entry
5909 REBEL SET, THE—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5837 REVOLT IN THE BIG HOUSE—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5910 SPEED CRAZY—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 SURRENDER, HELL—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 UNWED MOTHER—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5836 WOLF LARSEN—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Sept. WEB OF EVIDENCE—Van Johnson, Vera Miles
Nov. CALLING NORTH POLE—(CS; C)—Curt Jurgens, Dawn Addams

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
RAYMIE AND THE BARRACUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DADDY-'O'—MD-74m.—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teen-age dualler
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HELL SQUAD—MD-64m.—Wally Campo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)Well made horror entry—England
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m. (Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK BATALLION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

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. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The..................	A2	AA
Affairs of Julie, The..................		For.
Al Capone	A3	AA
Alaskan Passage..................	B	Fox
Alias Jesse James..................	A1	UA
•All God's Children..................		WB
Alligator People, The..................	A2	Fox
Anatomy of Love, The..................		For.
Anatomy of a Murder..................	SC	Col.
Angry Hills, The..................	A3	MGM
Anna Lucasta..................	A3	UA
Apache Territory..................	A1	Col.
Arson for Hire..................	A2	AA
As Young as We Are..................	A3	Par.
Ask Any Girl..................	A3	MGM
•Atomic Submarine..................		AA
Attack of the Jungle Women......		Misc.
Auntie Mame..................	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, reedited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder. Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Back to the Wall		For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Barbarian and the Geisha, The	A1	Fox
Bat, The		AA
Battle Flame	A1	AA
•Battle of the Coral Sea		Col.
•Bay of Naples		Par.
Beat Generation, The	B	MGM
•Because They're Young		Col.
Bell, Book and Candle	A3	Col.
Beloved Infidel		Fox
•Ben Hur		MGM
•Best of Everything, The		Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
Blob, The	A2	Par.
•Blonde in 402, The		UA
Blood Of Bataan		For.
Blood of the Vampire	B	UI
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Brain Eaters, The	A2	A-I
Bramble Bush, The		WB
Breath of Scandal, A		Par.
Buccaneer The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Calling North Pole		AA
•Captain Buffalo		WB
Captain from Kopenick, The	A1	For.
•Career		Par.
•Cash McCall		WB
Cast A Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
Circus of Love		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Cool and The Crazy	A3	AI
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
•Counterplot		UA
Crawling Eye, The	A2	For.
Crime and Punishment U. S. A.	A3	AA
•Crimson Kimono, The		Col.
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Damn Yankees	A3	WB
Dangerous Exile	A1	For.
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
Decks Ran Red, The	A3	MGM
Desert Desperadoes		Misc.
Devil's Disciple, The	A2	UA.
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up The Ship	A3	Par.
Dragstrip Riot	B	AI
Dreaming Lips		For.

E

Eighth Day of the Week, The	B	For.
Elephant Gun		For.
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB
Fearmakers, The	A2	UA

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller
GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle
LEECHES, THE—Ken Clark, Yvette Vickers
SIGN OF THE GLADIATOR—(CS; C)—Anita Ekberg, Georges Marchall

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 ANATOMY OF A MURDER—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
314 APACHE TERRITORY W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
333 BANDIT OF ZHOBE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319 BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
338 FACE OF A FUGITIVE—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
313 GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327 GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
332 GIDGET—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 HMAN, THE—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 HAVE ROCKET, WILL TRAVEL—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 HEY BOY! HEY GIRL!—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 IT HAPPENED TO JANE—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 JUKE BOX RHYTHM—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
315 KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325 LAST BLITZKRIEG, THE—MD-84m—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316 LAST HURRAH, THE—CD-121m—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
403 LEGEND OF TOM DOOLEY—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
321 MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
340 MAN IN THE SADDLE—W-87m.—(RE)— Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 MIDDLE OF THE NIGHT—D-116m.—Kim Novak, Frederic March—4634 (9-2-59)—Absorbing drama has top names
322 MURDER BY CONTRACT—D-81m.—Vince Edwards-4542 (12-10-58)—Well done crime story
317 MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
ON THE WATERFRONT—MD-108m.—(RE)— Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 SANTA FE—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC: DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
405 30 FOOT BRIDE OF CANDY ROCK, THE—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 VERBOTEN—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
345 WOMAN EATER, THE—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
337 YOUNG LAND, THE—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Oct. THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
Oct. CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
Oct. MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England

COMING

BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
FLYING FONTAINES, THE—(C)—Michael Callan, Evy Norlund
FRANZ LISZT STORY, THE—(CS; C)—Dirk Bogarde, Genevieve Page
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS (Super Dynamation; C)—Kerwin Mathews, Jo Morrow
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
SATAN'S BUCKET—(CS; C)—Cornel Wilde, Victoria Shaw
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
THOUSAND AND ONE ARABIAN NIGHTS—(TC)—UPA Cartoon feature
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh
YESTERDAY'S ENEMY—Stanley Baker—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 ASK ANY GIRL—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 ANGRY HILLS, THE—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 BEAT GENERATION, THE—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 BIG OPERATOR, THE—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 COUNT YOUR BLESSINGS—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903 DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909 DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
2 FOR THE FIRST TIME—MU-97m.—(TR; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
914 GREEN MANSIONS—D-101m.—(CS: MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
1 IT STARTED WITH A KISS—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names, mass appeal
910 JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
912 MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 MYSTERIANS, THE—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 NORTH BY NORTHWEST—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905 **PARTY GIRL**—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack
SCAPEGOAT, THE—Alec Guinness, Bette Davis—4610 (7-29-59)-Interesting entry for art spots and some other situations—England
908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
904 **TORPEDO RUN**—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
906 **TUNNEL OF LOVE, THE**—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Sept. **TARZAN, THE APE MAN**—(C)—Denny Miller
Oct. **GIRLS' TOWN**—Mamie Van Doren, Mel Torme
Oct. **LIBEL**—Dirk Bogarde, Olivia DeHavilland—England

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
HOUSE OF THE SEVEN HAWKS, THE—(CS; MC)—Robert Taylor, Nicole Maurey
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
NEVER SO FEW—(CS; MC)—Frank Sinatra, Gina Lollobrigida
PLEASE DON'T EAT THE DAISIES—(CS; EC)—Doris Day, David Niven
SUBTERRANEANS, THE—Leslie Caron, George Peppard
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
WRECK OF THE MARY DEARE, THE—(CS; C)—Gary Cooper, Charlton Heston

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5804 **AS YOUNG AS WE ARE**—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
5801 **BLOB, THE**—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)- Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY, THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5806 **HOUSEBOAT**—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5802 **I MARRIED A MONSTER FROM OUTER SPACE**—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T: VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—4602 (7-1-59)—Better than average horror meller—England
5803 **PARTY CRASHERS, THE**—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC)—(RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816 **STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MD-125m.—(TE TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
5805 **WHEN HELL BROKE LOOSE**—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29 58)—Interesting, effective programmer
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Oct. **JAYHAWKERS, THE**—(VV; TC)—Jeff Chandler, Nicole Maurey
Nov. **CAREER**—Dean Martin, Shirley MacLaine

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
LI'L ABNER—(TC)—Peter Palmer, Leslie Parrish
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
SAVAGE INNOCENTS—(TE: TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
835 **BARBARIAN AND THE GEISHA, THE**—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wide—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
832 **HARRY BLACK AND THE TIGER**—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
837 **IN LOVE AND WAR**—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

Fire Under Her Skin		For.
First Man Into Space	A2	MGM
•Five Pennies, The	A1	Par.
Five Gates To Hell		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
•Four-D Man		U-I
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Foxiest Girl In Paris		For.
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
•Franz Liszt Story, The		Col.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of the China Sea	A1	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl In The Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl With An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
•Girls' Town		MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for a Hanging	A1	Col.
Great Is My Country-		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri Gri		For.
Grisbi		For.
Guitars Of Love		For.
•Gulliver's Travels		Col.
Gun Fight At Dodge City	A2	UA
Gun Runners, The	A3	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen From Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is The Bride		For.
Harry Black and the Tiger	A3	Fox
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
Hell Squad	A2	A1
•Heller With A Gun		Par.
Hercules	A1	WB
Here Come The Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
High School Hellcats	A3	AI
Hole In The Head, A	A2	UA
Holiday for Lovers	A2	Fox
Home Before Dark	B	WB
•Home From The Hill		MGM
Hong Kong Confidential	A1	UA
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang		Fox
•Hound Dog Man	B	AI
Hound of the Baskervilles	A2	UA
•House of the Seven Hawks, The		MGM
Houseboat	A2	Par.
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI

I

I Married a Monster from Outer Space	A2	Par.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation Of Life	A3	U-I
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inspector Maigret	A3	For.
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started With A Kiss	B	MGM

J

•Jailbreakers, The		AI
•Jayhawkers, The		Par.
John Paul Jones	A1	WB
Johnny Dark—RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

Kill Her Gently	A2	Col.
•Killers of Kilimanjaro		Col.
King Creole—RE		Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—Re	B	WB
Last Angry Man, The		Col.
Last Blitzkrelg	A2	Col.
Last Hurrah, The	A2	Col.
•Last Mile, The	B	UA
•Last Rookie, The		Fox
Last Train From Gun Hill	A2	Par
Last Voyage, The		MGM
•Law and Disorder		For.
Law Is The Law, The	A2	For.
•Leech, The		U-I
•Leeches, The		A-I
•Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Liane, Jungle Goddess	C	For
•Libel		MGM
Light Touch, The	A1	U-I
•Li'l Abner		Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Littlest Hobo	A1	AA
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers of Paris	C	For.
Loving You—RE		Par.
Lucky Tim		For.

M

Machete	A3	UA
Mad Little Island		For.
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
Man In the Raincoat	A2	For.
Man of the West	B	UA
•Man On A String		Col.
Man Upstairs, The		For.
•Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Menace in the Night	A1	UA
Middle of the Night	B	Col.
Milkmaid, The		For.
•Miracle, The	A2	WB
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
Money, Women and Guns	A1	UI
Monster on the Campus	A3	UI
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
•Mouse That Roared, The		Col
Mugger, The	A3	UA
Mummy, The	A2	U-I
Murder By Contract	A3	Col.
Murder Reported	A2	Col.
Mustang	A1	UA
My Name Is Toxie		For.
My Uncle	A1	For.
My World Dies Screaming		Misc
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place To Land		Misc.
North by Northwest	A3	MGM
Nowhere To Go	A2	MGM
Nun's Story, The	A2	WB

O

•Odds Against Tomorrow		UA
Of Love and Lust	B	For.
•On the Beach		UA
On the Waterfront-Re	A2	Col.
•Once More With Feeling		Col.

909 REMARKABLE MR PENNYPACKER, THE—88m.—(CS: DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining impudent comedy
928 RETURN OF THE FLY, THE—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—4606 (7-15-59)—Exploitable horror entry
842 ROOTS OF HEAVEN, THE—MD-124m.—(CS, DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
912 SAD HORSE, THE—D-78m.—(CS, DC)—David Ladd, Patrice Wymore—4570 (3-25-59)—Good programmer
918 SAY ONE FOR ME—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
902 SHERIFF OF FRACTURED JAW—C-103m.—CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England
910 SOUND AND THE FURY, THE—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 SOUTH PACIFIC—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
834 VILLA—MD-72m.—(CS: DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
914 WARLOCK—W-121m.—(CS: DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
917 WOMAN OBSESSED—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Oct. BEST OF EVERYTHING, THE—(CS: DC)—Joan Crawford, Stephen Boyd, James Mason, Hope Lange
Oct. FIVE GATES TO HELL—(CS)—Patricia Owens, Neville Brand
Oct. MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda

COMING

BELOVED INFIDEL—(CS: DC)—Gregory Peck, Deborah Kerr
CONDEMNED PATROL—Brett Halsey, Ziva Rodann
DOG OF FLANDERS, A—(CS: C)—David Ladd, Donald Crisp
GIRL IN THE RED BIKINI, THE—(CS)—Mark Stevens, Joanne Dru
HOUND DOG MAN—(CS; DC)—Stuart Whitman, Carol Lynley, Fabian
JOURNEY TO THE CENTER OF THE EARTH, A—(CS; DC)—Pat Boone, Arlene Dahl
LAST ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
SEVEN THIEVES—(CS; DC)—Edward G. Robinson, May Britt
SINK THE BISMARK—Kenneth More, Dana Wynter—England
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Frtnciosa

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)Programmer has angles—Pacemakers
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE SOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rackin-Mirisch
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, Marla Landi—4598 (6-17-59)—Fine filming of horror classic—Hammer—England
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE: TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers—English-made
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

COMING FEATURES IN ORDER OF RELEASE

Sept. TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
Sept. INSIDE THE MAFIA—Cameron Mitchell—Premium
Oct. COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
Oct. TIMBUKTU—Victor Mature, Yvonne De Carlo—Imperial
Oct. WONDERFUL COUNTRY, THE—(CS: TC)—Robert Mitchum, Julie London—MPL

COMING

BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—Buster Crabbe, Judith Ames—Vogue
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Brigitte Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5901 BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfit, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England

5926 BORN TO BE LOVED—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer

5924 CURSE OF THE UNDEAD—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry

5920 FLOODS OF FEAR—MD-82m.—Howard Keel, Anne Haywood—4579 (4-22-59)—Interesting, suspenseful programmer—England

IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.

5921 JOHNNY DARK—MD-85m.—(TC)—(RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film

5903 LIGHT TOUCH, THE—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior Import—England

5922 MAN WITHOUT A STAR—W-89m.—(TC)—RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles

5913 MONEY, WOMEN AND GUNS—W-80m.—(CS: EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry

5902 MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show

5923 MUMMY, THE—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror Item—England

5916 NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5915 NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

5911 PERFECT FURLOUGH, THE—C-93m.—(CS, EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy

5906 RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program

SAPPHIRE—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England

5912 SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England

5917 STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program

5914 STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten names

5925 THIS EARTH IS MINE—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Named packed, Interesting drama

5919 WILD AND THE INNOCENT, THE—MD-84m.—(CS: EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Oct. PILLOW TALK—(CS; C)—Rock Hudson, Doris Day

COMING

FOUR-D MAN—Robert Lansing, Lee Merriweather
HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr
LEECH, THE—Colleen Gray, Grant Williams
OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mijannu Bardot
SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made
SPARTACUS—(TE; TC)—Kirk Douglas, Laurence Olivier

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 AUNTIE MAME—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

816 BORN RECKLESS—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer

802 DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles

806 ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO

903 FBI STORY, THE—D149m.—(TC)—James Stewart, Vera Miles—4635 (9-2-59)—Fascinating dramatization should have wide appeal

805 FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction

819 GIGANTIS, THE FIRE MONSTER—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made

810 HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811 HELEN OF TROY—D-114m.—(CS; WC)—(RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy

822 HERCULES—D-107m.—(Dyaliscope: EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy

807 HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama

817 ISLAND OF LOST WOMEN—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot

823 JOHN PAUL JONES—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain

812 LAND OF THE PHARAOHS—D-106m.—(CS; WC)—(RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—English-made

902 LOOK BACK IN ANGER—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering—England

821 NUN'S STORY, THE—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry

804 ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518—(10-1-58)—Entertaining service yarn

813 RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

814 STAR IS BORN, A—D-154m.—(CS; TC)—(RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating

820 TEENAGERS FROM OUTER SPACE—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half

809 UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest

815 WESTBOUND—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program

901 YELLOWSTONE KELLY—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4635 (9-2-59)—Good outdoor action programmer

818 YOUNG PHILADELPHIANS, THE—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly Interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Nov. SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire

COMING

ALL GOD'S CHILDREN—Rita Moreno, Mark Damon
BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CASH McCALL—(TC)—James Garner, Natalie Wood
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—Richard Burton, Carolyn Jones
MIRACLE, THE—(TE; TC)—Carroll Baker, Walter Slezak
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston .
—30—Jack Webb, Nancy Valentine

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roach

CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordincary Scotland Yard who-done-it—Kassler

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor

DANGEROUS EXILE,—MD-90m.—(VV: EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank

ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert

GYPSY AND THE GENTLEMAN, THE—D-89m.(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import

JOSPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.

LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental

LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int

MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank

MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union

NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank

SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Rank

•One-Eyed Jacks		Par.
Onionhead	B	WB
Operations Dames	A3	A-I
•Operation Murder		UA
•Operation Petticoat		U-I
•Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Party Crashers, The	A2	Par.
Party Girl	B	MGM
Perfect Furlough, The	B	UI
Pier 5, Havana	A2	UA
•Pillow Talk		UI
Place in the Sun, A—RE	A2	Par.
Plan 9 From Outer Space		Misc.
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Premier May	A2	For.
Private's Affair, A	AI	Fox
•Private Lives of Adam and Eve, The		U-I

Q

Queen of Outer Space	B	AA
Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Rally Round the Flag, Boys	B	Fox
•Raymie and the Barracuda		AA
Reaching for the Stars		For,
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Restless Years, The	A2	U-I
Return Of The Fly, The	A2	Fox
Revolt In The Big House	A2	AA
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
Road Racers	B	A-I
Roof, The		For.
Room At the Top	B	For.
Room 43	B	For.
Roots, The		For.
Roots of Heaven, The	A3	Fox

S

Sad Horse, The	A1	Fox
Sampson and Delilah—RE		Par.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Satan's Bucket		Col.
•Savage Innocents		Par.
Say One For Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands With the Devil	A2	UA
Shamless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff Of Fractured Jaw	A2	Fox
•Sign of the Gladiator		AI
Silent Enemy, The	A1	UI
•Sink the Bismark		Fox
Sinners of Paris		For.
Sins Of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets A Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba		UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speed Crazy	A3	AA
Spider, The	A2	AI

Square Peg, The		For.
Stalag 17—Re	A2	Par.
Star Is Born, A—RE	B	WB
Step Down to Terror	A2	UI
Stranger In My Arms, A	A2	UI
Street Car Named Desire, A-RE.	B	Fox
•Story on Page One, The		Fox
Subway in the Sky		UA
Submarine Seahawk	A1	AI
•Subterraneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
•Summer Place, A	B	WB
Surrender Hell		AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take A Giant Step		UA
Tamango		For.
Tank Battalion	B	AI
Tank Commandoes	A3	AI
Tarawa Beachead	A2	Col.
•Tarzan, The Ape Man		MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Caveman	A2	AI
Teenagers from Outer Space	A2	WB
Tempest,	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
•They Came to Cordura	A3	Col.
Third Sex, The.	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
Three Men in A Boat	A3	For.
—30—		WB
Thunder In The Sun	A2	Par.
Tides of Passion		For.
Tia Juana After Midnight		Misc.
•Timbucktu		UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo After Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth About Women, The		For.
Tunnel of Love, The	B	MGM
Two Headed Spy	A2	Col.

U

Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
Villa	A2	Fox
•Visit to a Small Planet, A		Par.

W

Warlock	A2	Fox
Watusi	A1	MGM
•Web of Evidence		AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
Windom's Way	A2	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Woman Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
•Wonderful Country, The		UA
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
•Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking Import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
UP THE CREEK—C-83m.—David Tomilnson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute Import—English titles and dialogue—Vinod-Int

FINNISH

MILKMAID, THE—D-70m.—Anneil Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis
CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis
FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Unl
FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental
GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner
GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO
HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable Import—Dubbed in English—Janus
HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Melina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler
LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int
INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental
LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int
LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute Import for art and specialty spots—Titles—Kingsley
MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialy houses—Dubbed in English—Ellis
MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, Interesting import—Titles—Continental
MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining Import for discriminating audience—English dubbed or titles—Continental
POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert
PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
SINNERS OF PARIS—MD-80m.—Charles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis
TAMANGO—MD-102m—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach
TIDES OF PASSION—D-86m.—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus
YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO
WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent Import for art houses—Titles—Kingsley-Int
WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NTA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros-I
CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President
CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has Interest for art spots—Titles—DCA
DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President
LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA
LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed In English—Grand Prize
REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President
THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP.-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michel Simon—4619 (8-26-59)—For the art spots—English titles—Kassler
MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—Engish titles—Ellis
ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux
SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Screenorama
TAILOR'S MAID, THE—C-86m.—(CS)—Vittoria De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux
TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 -59)—Okay import for specialty spots—Titles—Harrison

MEXICAN

ROOTS, THE—COMP.-96m.—Non-professional Mexican indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm
GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Interior exploitation entry—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GIRLS, INC.—NOV.-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study in sexual aberrations—Joseph Brenner
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS (3)

3441	(Dec.) Wonders of Puerto Rico	G	20m. 4563

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.) Sweet and Hot	F	17m. 4539
3402	(Oct.) Flying Saucer Daffy	G	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.) Triple Crossed	F	17m. 4567
3405	(June) Sappy Bull Fighters		

ONE REEL

MAGOOS (10)

(Technicolor)

3751	(Sept.) Magoo's Cruise	E	6m. 4539
3752	(Oct.) Love Comes To Magoo	G	6m. 4539
3753	(Nov.) Gumshoe Magoo	E	6m. 4564
3754	(Jan.) Bwana Magoo	G	6m. 4568
3755	(Mar.) Magoo's Homecoming	G	6m. 4599
3756	(Apr) Merry Minstrel Magoo	G	6m. 4599
3757	(May) Magoo's Lodge Brother	G	6m. 4607
3758	(July) Terror Faces Magoo	G	6m. 4615

HAM AND HATTIE CARTOONS (2)

(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m. 4540
3512	(Jan.) Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS (10)

3801	(Sept.) Aqua-Rama	G	9m. 4540
3802	(Oct.) Rasslin' Ref'	F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	G	9m. 4564
3804	(Feb.) Aquatic Carnival	F	9m. 4568
3805	(Apr.) Racquet Magic	G	9m. 4615
3806	(June) Jungle Adventure	G	10m. 4615

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

3421	Happy Go Wacky	F	16½in. 3225
3422	Trapped By A Blonde	F	16m. 2643
3423	The Awful Sleuth	G	16m. 3072
3424	The Mayor's Husband	F	16m. 1812
3425	Perfectly Dismated		
3426	Woowoo Blues	G	16m. 3119
3431	Two Roaming Champs	F	16½m. 2964
3432	Andy Plays Hookey	F	18m. 2112
3433	Off Again, On Again	F	16m. 1685
3434	Farmer For A Day	F	18m. 1363
3435	Wine, Woman And Song	F	16m. 3056
3436	Spook To Me	F	17m. 1871

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
3160	Midnight Rider Of The Plains		15EP.

COLOR FAVORITES CARTOONS

(Technicolor)

3601	Gerald McBoing Boing	E	6½m. 2998
3602	Flora	G	6m. 2352
3603	Kitty Caddy	F	6m. 2287
3604	Willie The Kid	E	7m. 3311
3605	Short Snorts On Sports	F	6½m. 2422
3606	Rooty Toot Toot	E	8m. 3266
3607	Bon Bon Parade	G	8m. 2375
3608	The Emperor's New Clothes	G	7m. 3527
3609	The Untrained Seal	F	7m. 2436
3610	Little Boy With A Big Horn	E	7m. 3490
3611	The Egg Hunt	F	7m. 537
3612	Madeline	E	7m. 3418
3613	Novelty Shop	G	7m. 4607
3614	Christopher Crumpet	G	7m. 3562
3615	Poor Elmer		

CANDID MICROPHONES

3551	Number 3, Series 5	F	10m. 3473
3552	Number 4, Series 5	F	10m. 3527
3553	Number 5, Series 5	F	10m 3562
3554		F	10m. 3631
3555		F	10m. 3676

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister		

MGM

REISSUES

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

C-31	Jerry's Diary	G	7m. 2734
C-32	Slicked-Up-Pup	E	6m. 3167
C-33	Nitwit Kitty	G	7m. 3167
C-34	Cat Napping	G	7m. 3194
C-35	The Flying Cat	G	7m. 3154
C-36	The Duck Doctor	G	7m. 3172
C-37	The Two Mousketeers	E	7m. 3200
C-38	Smitten Kitten	G	8m. 3259
C-39	Triplet Trouble	G	7m. 3167
C-40	Little Runaway	G	7m. 3177
C-41	Fit To Be Tied	G	7m. 3235
C-42	Push-Button Kitty	G	7m. 3279
W-61	Cruise Cat	G	7m. 3387
W-62	The Doghouse	G	7m. 3392
W-63	The Missing Mouse	E	7m. 3418
W-64	Jerry and Jumbo	G	7m. 3458
W-65	Johann Mouse	E	7m. 3465
W-66	That's My Pop	G	7m. 3519
W-67	Car Of Tomorrow	E	7m. 3136
W-68	Magical Maestro	F	7m. 3200
W-69	One Cob's Family	E	8m. 3164
W-70	Rock-A-Bye Bear	F	7m. 3333
W-71	Cabollero Droopey	F	7m. 3342
W-72	Little Johnny Jet	G	7m. 3499
W-73	TV Of Tomorrow	E	7m. 3534
W-74	Droopy's Double Trouble	G	7m. 3129
W-75	Little Wisequacker	G	7m. 3402
W-76	Busybody Bear	G	7m. 3418
W-77	Barneys' Hungry Cousin	F	7m. 3425
W-78	Cobs and Robbers	F	7m. 3488

Paramount

TWO REEL
SPECIAL
(VistaVlsion; Technlcolor)

	VlstaVislon Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1	(Nov. 15) Boo Bop	G	7m. 4431
B17-2	(Jan. 24) Heir Restorer	F	6m. 4463
B17-3	(Feb. 28) Spook and Span	F	6m. 4475
B17-4	(Apr. 25) Ghost Writers	F	7m. 4467
B17-5	(May 2) Which Is Witch	F	6m. 4512
B17-6	(Sept.) Good Screom Fun	G	7m. 4532
B-18-1	(Jan.) Dolng What's Frlght	F	6m. 4580
B18-2	(Mar.) Down Ta Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party		

HERMAN AND CATNIP (4)

H18-1	(Jan.) Owly To Bed	F	6m. 4599
H18-2	(Feb.) Felineous Assault	G	6m. 45B0
H18-3	(Apr.) Fun an Furlough	F	6m. 4599

NOVELTOONS (6)
(Technicolor)

P18-1	(Oct.) Stork Raving Mad	G	6m. 4540
P18-2	(Dec.) Dawg Gawn	F	6m. 4599
P18-3	(Jan.) Animal Falr	F	6m. 4580
P18-4	(Apr.) Houndabout	G	7m. 4599
P18-5	(May) Huey's Father's Day	F	6m. 4631

MODERN MADCAPS (6)

M18-1	(Nov.) Rlght Off The Bat	G	7m. 4539
M18-2	(Feb.) Fit To Be Tayed	G	7m. 4583
M18-3	(Mar.) La Petite Parade	G	8m. 4599
M18-4	(June) Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.) Talking Horse Sense		

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.) Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.) Punch and Judo	G	7m. 3194
E19-3	(Sept.) Popeye's Pappy	G	7m. 3243
E19-4	(Sept.) Lunch With A Punch	G	7m. 3259
E19-5	(Sept.) Swimmer Take All	F	7m. 3294
E19-6	(Sept.) Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.) Better Bait Than Never	F	7m. 3552
S19-2	(Sept.) Surf Bored	G	7m. 3578
S19-3	(Sept.) Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.) The Seapreme Court	G	7m. 3707
S19-5	(Sept.) Crazy Town	E	6m. 3739
S19-6	(Sept.) Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.) Cage Fright	G	7m. 3357
S19-8	(Sept.) Pig-A-Boo	G	7m. 3392
S19-9	(Sept.) Frightday The 13th	F	7m. 3483
S19-10	(Sept.) True Boo	G	7m. 3410
S19-11	(Sept.) Northwest Mousie	F	7m. 3666
S19-12	(Sept.) Surf and Sound	F	7m. 3715
S19-13	(Sept.) Of Mice and Menace	G	7m. 3766
S19-14	(Sept.) Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE
MOVIETON ADVENTURES
(Color)

7801	(Jan.) Hlgh Divers and Dolls	F	8m. 4463
7802	(Feb.) The Jumping Horse	G	9m. 4463
7803	(Mar.) Wild Race Far Glory	G	9m. 4463
7B04	(Apr.) Transcontinental	F	9m. 4463
7806	(Mar.) Fortress Formosa	G	9m. 4475
7B07	(June) Inside Poland Today	G	10m. 4512
7808	(July) Snow Fun In Callege	G	9m. 4540
7B09	(Aug.) Dance Beat	G	9m. 4540
7B10	(Sept.) Rockets Roar	G	10m. 4552
7811	(Oct.) Blue Water Sports	G	9m. 4568
7812	(Nov.) Undersea Adventure	G	10m. 4568
7813	(Dec.) Firewarks For Freedom	G	10m. 4568
7901	(Jan.) Stairway To The Andes	G	9m. 4631
	(Feb.) Football Roundup	F	10m. 456B
7903	(Mar.) Swedish Air Jets Zoom	G	9m. 4591
7902	(Feb.) Basketball's Aces in Action	F	10m. 4591
7094	(Apr.) Whirlybirds and Thunderbirds	G	10m. 4631

TWO REEL
CINEMASCOPE SPECIALS

7805	(Jan.) Queen Elizabeth Hailed By U S And Canada	G	15m. 4463
	(Aug.) Royal Voyage	G	9m. 4631

SPECIAL

7350	(May) Colorful Courtship (DC)	G	15m. 4532
7351	(June) Fishermen Of Skeleton Coast		

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801	(Jan.) Springtime For Clobber	F	6m. 4463
5802	(Feb.) It's A Living	F	6m. 4463
5803	(Mar.) Gaston's Baby	F	6m. 4463
5B04	(Apr.) The Juggler of Our Lady	E	9m. 4423
5805	(May) Gaston, Go Homel	F	6m. 4491
5B06	(June) Dustcap Doarmat	F	6m. 4491
5807	(July) Camp Clobber	F	7m. 4495
5808	(Aug.) Sick, Sick Sidney	G	7m. 4495
5B09	(Sept.) Old Mother Clobber	F	7m. 4512
5810	(Oct.) Gaston's Easel Life	F	6m. 4520
3B11	(Nov.) Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.) Sidney's Family Tree	E	6m. 4567
5901	(Jan.) Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.) Tale Of A Dog	F	6m 4567
5903	(Mar.) Another Day For Doormat	F	6m. 4615
5904	(Apr.) The Flamboyant Arms	F	6m. 4615
5905	(May) Fooffle's Train Ride	F	6m. 4615
5906	(June) Gaston's Mama Lisa	F	6m. 4615
5907	(July) The Minute and ½ Man	G	7m. 4631
5908	(Aug.) Fabulous Firework Family		
5909	(Sept.) Wild Life		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woadman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5B35	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5B37	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goasie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trauble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5B42	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool		
5938	Better Late Than Never		

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( ) Island Empire	G	18m. 4591
3902	( ) Venice Of The East	G	18m. 4631

ONE REEL
COLOR PARADES (8)

3971	(Nov.) Venezuela Holiday	G	9m. 4540
3972	(Dec.) Down The Magdalena	F	10m. 4540
3973	(Jan.) Round-Up Land	G	9m. 4544
3974	(Mar.) Safarl City	G	9m 4564
3975	(April) Travel Tips	F	8m. 4591
3976	(June) Land Of The Maya	F	9m. 4575
3977	(July) Below The Keys	G	9m. 4615
3978	(Aug.) Road To The Clouds	F	9m. 4631

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.) Jittery Jester	G	6m. 4539
3912	(Dec.) Little Televillaln	F	7m. 4539
3913	(Jan.) Truant Student	G	6m. 4544
3914	(Feb.) Robinson Gruesome	F	6m 4564
3915	(Mar.) Tomcat Cambat	F	6m. 45B0
3916	(April) Yukon Have It	F	7m. 4599
3917	(April) Log Jammed	F	7m. 4599
3918	(May) Panhandle Scandal	F	6m. 4631
3919	(June) Bee Bopped	G	6m. 4615
3920	(July) Woodoecker In The Moon		
3921	(Aug.) The Tee Bird	G	6m. 4615

VARIETY VIEWS

3891	(Jan. 20) Barnyard Frolics	F	9m. 4436
3892	(Feb. 24) Between The Continents	F	9m. 4495
3893	(Mar. 31) Cycle Mania	G	9m. 4512
3894	(Sept.) Tragedy, U. S. A.	E	9m. 4532
3895	(Oct.) Up and Over	F	9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

3931	Termites From Mars	G	6m. 3459
3932	What's Sweepin'	F	6m. 3459
3933	Buccaneer Woodpecker	F	6m. 3499
3934	Operation Sawdust	F	6m. 3562
3935	Wrestling Wrecks	F	6m. 3562
3936	Belle Boys	F	6m. 3603

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6721	(Nov.) Pre-Hysterical Hare	G	7m. 4539
6722	(Jan.) Baton Bunny	F	7m. 4583
6723	(Feb.) Hare-Avian Nights	F	7m. 4583
6724	(Apr.) Apes Of Wrath	G	7m. 4583
6725	(June) Backwoods Bunny	G	7m. 4591
6726	(Aug.) Wild and Woaly Hare	G	7m. 4607
7721	(Sept.) Bonanza Bunny		
7722	(Oct.) A Witch's Tangled Hare		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5701	(Nov. 16) Mouse-Take Identity	F	7m. 4412
5702	(Nov. 30) Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4) Don't Axe Me	F	7m. 4431
5704	(Jan. 18) Tortilla Flaps	F	7m. 4432
5705	(Feb. 22) A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8) Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12) Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26) A Waggily Tale	G	7m. 4475
5709	(May 10) Feather Bluster	G	7m. 4475
5710	(June 28) To Itch His Own	F	7m. 4512
5711	(July 26) Dog Tales	G	7m. 4512
5712	(Sept. 6) Weasel While You Work	G	7m. 4532
5713	(Sept. 27) A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11) Hook, Line and Stinker	F	7m. 4532
6701	(Nov.) Gospher Broke	F	7m 4539
6702	(Dec.) Hip-Hip-Hurryl	F	6m. 4564
6703	(Dec.) Cot Feud	F	6m. 4564
6704	(Jan.) Mouse Placed Kitten	G	7m. 4584
6705	(Feb.) China Jones	G	7m. 4583
6706	(Mar.) Trick Or Tweet	F	7m. 4584
6707	(Apr.) The Mouse That Jack Built	G	7m. 4591
6708	(May) Hot Rod and Reel	F	7m. 4591
6709	(May) Mut in A Rut	G	7m. 4591
6710	(June) Really Scent	F	7m. 4591
6711	(July) Mexicali Shmoes	F	7m. 4607
6712	(July) Tweet and Lovely	G	7m. 4607
6713	(Aug.) Cat's Paw	F	6m. 4607
6714	(Aug.) Here Today, Gone Tamale		
7701	(Sept.) A Broken Leg Horn		
7702	(Oct.) Wild About Hurry		
7703	(Nov.) Unnatural History		

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2890
6310	Scent-imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy		
7302	Often An Orphan		
7303	Putty Tat Trouble		
7304	Hot Cross Bunny		

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror		

ONE REEL

7501	Royal Duck Shoot		
7502	Dare Devils On Wheels		

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavalezza (C) (Shoenfeld)	F	12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Grand Canyon (CS;TC) (Bu-Disney)	G	26m. 4563
Caronatian of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	E	30m. 4563
I Went To Britain (C) (Schoenfeld)	E	22m. 4599
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Patterson vs Johansson Fight (UA)	E	17m. 4607
Scotland (CS;TC) (BV-Disney)	E	25m 4539
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
Wales (BV-Disney) (CS;TC)	G	25m. 4532

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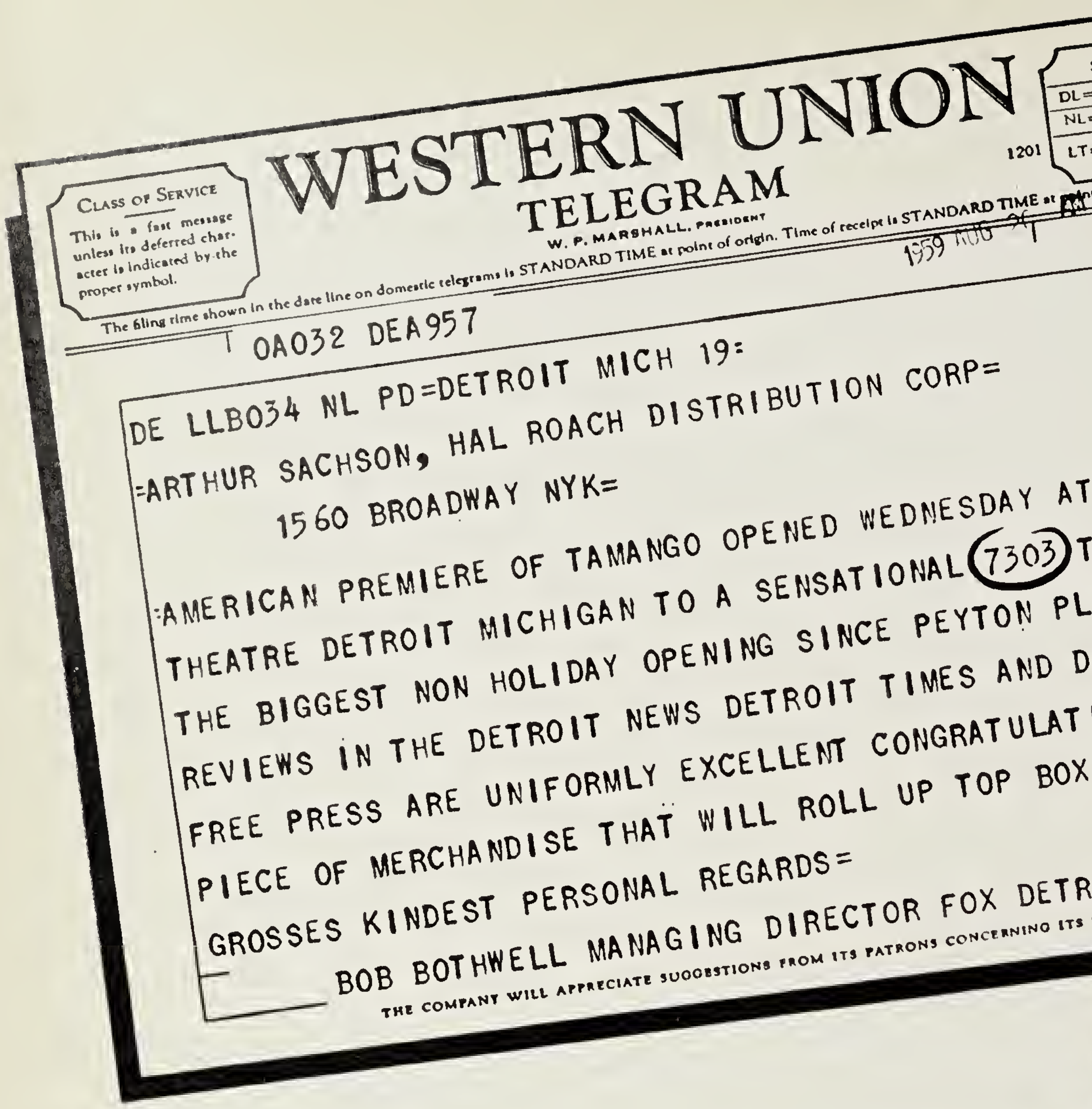

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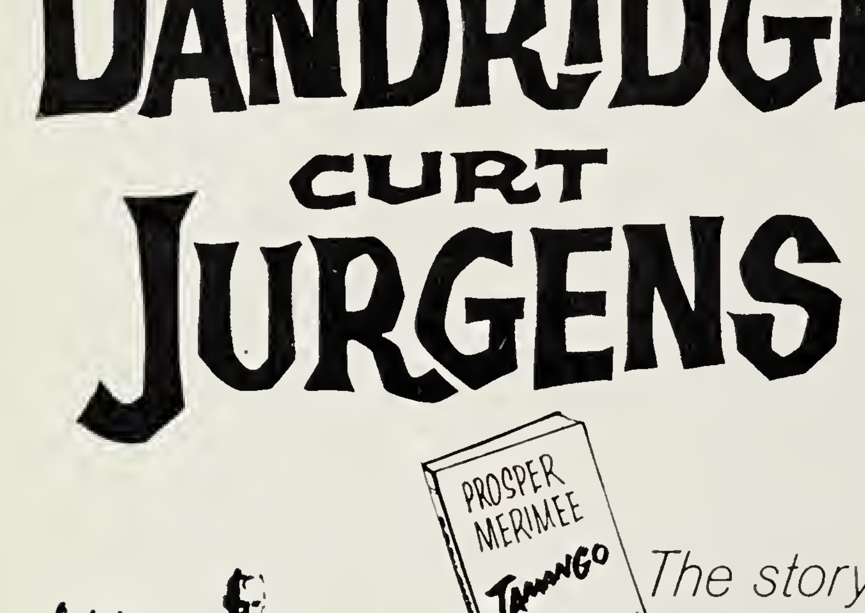

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SEPTEMBER 23, 1959 Volume 62 No. 19

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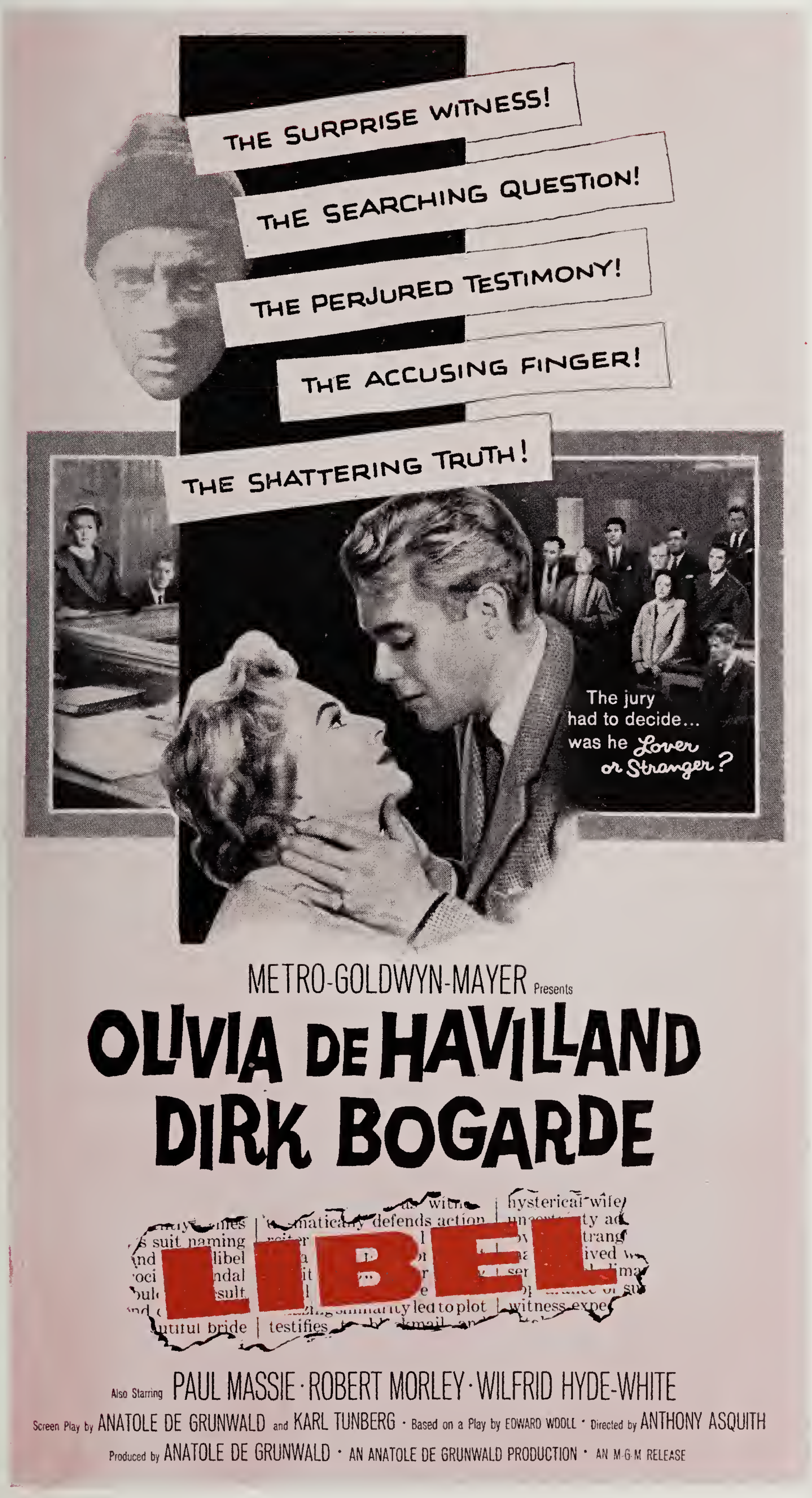

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VOLUME 62 • NO. 19

SEPTEMBER 23, 1959

WHY PRODUCER'S REPS?

ON A RECENT out-of-town visit, we bumped into one of those groups of friends, all with many years of industry experience, all with a love of movie business, and all relaxed and comfortable with a pleasant drink and a good cigar. Out of this bump came some views that we think merit added circulation.

The mentioning of a name brought up the subject of the so-called producer's representatives, and their "power of life and death" not only over pictures and playdates, but over the distributor executives in the home offices and in the field. As one of the "brothers" put it: "*Here are a bunch of guys, most of whom never held very important jobs, and few of whom have ever been in many of the key cities for which they accept and reject contracts. With few exceptions they never made a picture, never sold a picture, never advertised a picture, and never exhibited a picture. Yet, working from behind the scenes, and armed with nothing but the producer's ego, they dictate to able and successful film distributors both the outrageous prices and the ridiculous terms that kill many a fair and equitable deal. With no investment, other than a back room office, and a lunch every day at "the 21," they sit on the industry's back, drawing off a percentage point or two, and costing everybody in time, in ulcers, and in industry goodwill.*"

And another of the "brothers," a veteran branch manager, interposed: "*Yes, and after you break your back, and use all of your personal influence to get their deals, just try to get an adjustment when your customer gets hurt. You show your original notes, you tell your boss how you promised a look. But all you get back is a lot of double-talk and delay. Your own boss, and his boss, are just ashamed to admit that they don't have the power to get it by the producer's reps.*"

There was more! There was the way in which modern independent producers put the same producer's representative with his foot in the door, and his eye on the private business transactions, at two and three different national distributors. Wasn't this crossing of distribution lines, and this carrying of data from one distribution office to another, an obvious breach of the anti-trust and anti-collusion laws?

And there was also the question of whether the producer's representatives involved shouldn't be added to the defendants in most of the anti-trust suits? And because the producer's representatives make the decisions on prices and terms, shouldn't both the producers and the producer's representative be sued when anti-trust action is initiated?

Good points, aren't they!

Here are a bunch of producers who make high priced pictures. They negotiate a distribution deal with a big financially responsible distributor, and they turn over the high priced negatives to it. And then they hire some little man as quarterback, when he only has waterboy abilities, and allow him to direct the distributor.

Doesn't make sense, does it?

Or good business either!

A THINK-PIECE FROM MEMPHIS

WRITES EDWIN HOWARD, theatre critic for The Press-Scimitar, Memphis, Tenn., a Scripts-Howard paper, "*The first and best protection for suggestible children's minds is parental alertness. But I believe all parents would welcome assistance from theatre managers in the form of adults-only restrictions on such films as 'Anatomy of a Murder' and 'Room at the Top.' The theatre managers need not shy away from assuming this responsibility for fear it might be interpreted as a form of censorship. Censorship is imposed from without. This would be nothing more than managerial policy, and no sensible person could doubt its integrity, since it might have the effect of reducing the theatre's income on a specific film (although I believe such a citizen-like move might increase patronage of the theatre in the long run). It is not enough for a theatre merely to advertise a film as Adult Entertainment or Recommended for Adults Only. The effect of this is usually to lure the more impressionable youngsters into the theatre rather than to keep them out. To do the job right the manager would have to set an age limit—preferably 18—and say no one under that age will be admitted. The manager could be expected to do no more than his best. He is not a policeman—tho an official adults-only restriction imposed by the censor board would make him one in effect—and he shouldn't be expected to act like one. But by trying to limit films to adult audiences, he would be making a real contribution to the development of youth.*"

Should such a policy be considered by some of our theatre subscribers, we would like to point out that good useable copy can be taken right from Mr. Howard's words. There is a sincerity of purpose here that rings true. And such sincerity could win many a friend among a family patronage.

It is worth thinking about!

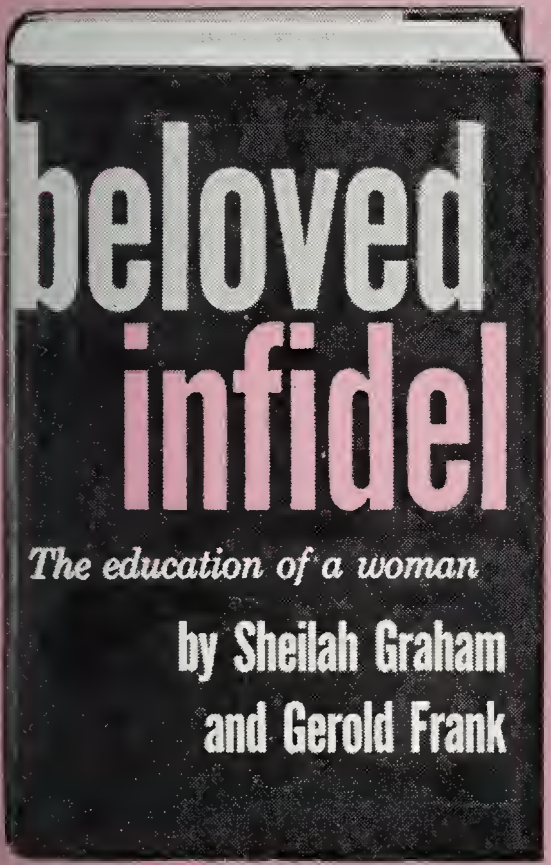
LET'S ANSWER OUR MAIL

MORE AND MORE we hear complaints about the seeming impossibility of getting plain out-and-out acknowledgments, or answers, to intra-industry letters. Whether ignorance, discourtesy, or fear of lawsuits, some pretty simple letters inquiring about availabilities, asking for agreement to co-op campaigns, or just complaining about the condition of a print or the poorness of a gross, disappear into the mailbox and are never heard of again.

The condition seems to be general. And it seems to apply to the New York offices as well as to the branches and to their theatre customers. It runs the scale from general sales managers to the lowliest booker. And in a fast moving business of day-to-day decisions it is gumming up the works.

So, next time you get a letter that needs an answer, think of the other fellow, and if no other stationery is around just turn it over and use the back. A simple "yes," or a simple "no," will often save a lot of aggravation and headaches. And the business will move along faster, too!

for a few selected engagements
at the holiday season,
20th delivers the untold love story of
f. scott fitzgerald and sheilah graham...


beloved
infidel
The education of a woman
by Sheilah Graham
and Gerold Frank

an important best-selling
property...a distinguished
cast...a notable box-office
production...

gregory
peck
AS F. SCOTT FITZGERALD
deborah
kerr
AS SHEILAH GRAHAM
IN
jerry wald's
PRODUCTION OF

beloved infidel

CO-STARRING
eddie albert
DIRECTED BY
henry king
SCREENPLAY BY
alfred hayes
and
sy bartlett

CINEMASCOPE
COLOR by DE LUXE
STEREOPHONIC SOUND

lover be the last.”
—S.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PALM BEACH, FLA.

Please enter a subscription to MOTION PICTURE EXHIBITOR.

If you would like to carry a small news item, plans have been completed and we are commencing construction this month on a new 300 car drive-in in north Cocoa. It will be on State Road 503-A and we expect to be operating no later than Christmas. This will be the newest theatre in the Cape Canaveral area and will be known as The Clear Lake Drive-In. It will bring to 15 the number of theatres in the First Southeast Theatres group on the lower east coast of Florida (formerly the eastern half of the Talgar circuit.)

In New York last week, I had a very pleasant meeting with Alex Harrison of 20th Century-Fox, and I believe there isn't any question but they have a very fine individual at the helm of their sales department. He seems to be top rate all the way around.

HORTON R. PRUDDEN,
Managing Partner
Prudden & Company, for
First Southeast Theatres

EDITOR'S NOTE: Jackpot! Three pieces of good news in one letter!

From ADELAIDE, AUSTRALIA

I must tell you how pleased we were with the article on the Shandon Motel and Drive-In Theatre included in the Theatre Catalog Issue of MOTION PICTURE EXHIBITOR under date of April 1, 1959.

We thank you for generous treatment of this news item and take this opportunity to tell you just how we look forward to every issue of MOTION PICTURE EXHIBITOR.

M. G. HENDERSON
M. G. Henderson and Associated Companies

EDITOR'S NOTE: The pleasure was ours. It was a very readable and well commented on tale that added much to our domestic efforts.

From HOLLYWOOD, CAL.

I thought you might be interested to know that each time a new manager comes into our organization he receives a copy of your "A PRACTICAL SERVICE MANUAL FOR THE THEATRE STAFF." My personal opinion is that this is a very helpful piece of information. I carry one in my briefcase always.

Could you please send me two dozen copies of this MANUAL at your convenience.

JULES G. LANDFIELD, District Manager
Electro Vision Corp. (Theatre Division)

EDITOR'S NOTE: This SERVICE MANUAL is the most widely used in the industry, and we are happy that Mr. Landfield has found it so serviceable.

From KANSAS CITY, MO.

We regularly read MOTION PICTURE EXHIBITOR and you should be commended on having such a live publication, that is of interest to all exhibitors.

We are greatly thrilled to see your increased interest in the job of selling motion pictures. We are happy that distribution and production realize that exhibition is an important part of our business. I think we can both remember many times when motion pictures have been made where they didn't think about selling the picture until after it was finished. Then they started to write the ad campaign. Today, this problem no longer exists.

You can count on us to do all we can to help in any way we can with your very worthwhile SHOWMANALYSIS idea.

FRED O. SOUTTAR
National Theatre Amusement Corp.

From FRAMINGHAM, MASS.

Just today I read the second installment of your new SHOWMANALYSIS, the one on "IT STARTED WITH A KISS" by Russ Grant of Loew's Theatres, and I found it both interesting and informative. Good luck with this series.

NICK LAVIDOR
Cinema-Shoppers World

From BEEVILLE, TEX.

We enjoyed reading your first "HOW I WOULD SELL . . . " SHOWMANALYSIS, and we are looking forward to receiving more of them.

P. FRASSIL
Hall Industries Theatres

From SAN FRANCISCO, CAL.

My reaction to the new SHOWMANALYSIS idea "HOW I WOULD SELL . . ." is that great benefit can be derived from such an exchange of picture campaign approaches. I have profited already from reading Jack Fruchtman's original article. I still believe in the old saying: "You never get too old to learn IF you don't get too wise".

ROBERT M. APPLE, Manager
Fox Theatre

EDITOR'S NOTE: You can never get too "theatre-wise".

From MANILA, PHILIPPINES

I happened to acquire a copy of your yellow SERVISECTION and found it to be a very valuable guide in the choice of motion pictures. Once each week I give a movie for the students of this school, and choosing appropriate films has always been a major headache for me until I came across this stray September, 1958, issue. I would like to get a copy of this fine service sheet regularly if possible. Would you please inform me of the cost of a yearly subscription.

I asked two local movie theatre managers for any back issues of their SERVISECTION from MOTION PICTURE EXHIBITOR, but it seems that they keep them on file for two years or more, and wouldn't part with them. By then, of course, they would be of little use to me because the films are no longer available.

BROTHER CLETUS
De La Salle College

EDITOR'S NOTE: We can understand your position, Brother, and more current copies will be sent to you from time to time. Good luck in your efforts!

From PHILADELPHIA, PA.

I think the story on Sam Diamond, and on his handling of "local autonomy" in the distribution of "ANNE FRANK," as carried in your famous publication, is terrific!

Nothing too nice can happen to you. I appreciate such things, as I am sure many many others do.

MELVIN J. FOX
Melvin Fox Theatres Co.

EDITOR'S NOTE: This is a rather unique situation where the home office, the branch manager and the exhibitor customer, all are pleased—and all made money. What a better business this would be if all film transactions were consummated so pleasantly.

From WATERLOO, IOWA

Can you direct me to sources of supply for special newspaper mats on such things as spook shows, cartoon shows, holiday shows, etc. for theatres?

DAN MEYERS, Manager
Waterloo Theatre

EDITOR'S NOTE: There is FEPCO Theatre Advertisers, P.O. Box 795, Omaha, Neb., and Duncan Poster and Mat Service, 2029½ Jackson St., Dallas, Tex. You also might write for a seasonal catalog of stock cuts and stock photos available from Cobb Shinn, 1721 Union Street, Indianapolis, Ind.

From DEERFIELD BEACH, FLA.

Might it be possible to include phases of the moon in your 1960 BOOKING CALENDAR?

GOLD COAST DRIVE-IN THEATRE

EDITOR'S NOTE: We'll try! It is easy to understand that the brightness of the full moon might affect the drive-in pictures—particularly with color prints. But the other phases aren't important, are they?

From NEWARK, N.J.

In looking over the first installment of "THE TIP-OFF on Business," I find it very useful and feel that it will be an asset to each and every exhibitor. If the information is kept up to date on the early releases, I am sure it will meet with great success.

CHARLES A. SMAKWITZ, Zone Manager
Stanley Warner Circuit

From HANFORD, CAL.

What happened to "THE TIP-OFF" on picture grosses? I found this most helpful if kept simple.

GEORGE E. PETERSEN, Owner
Kings Drive-In Theatre

EDITOR'S NOTE: A modern, knowledgeful version of this highly respected service appeared in the Aug. 5 and Aug. 26 issue. Through the fall and winter it will continue to be published every second week.

From CRAIGSVILLE, W. VA.

That "TV MOVIE ALMANAC AND RATINGS" published by BANTAM BOOKS at 50 cents per copy, as described in the letter from the gentleman from Cotulla, Tex., in your Sept. 2 issue, interests me. Where can I get it?

ARDEN A. RICHARDS
Craigsville Drive In Theatre

EDITOR'S NOTE: From your local news dealer; or, if there is sufficient demand, MOTION PICTURE EXHIBITOR will stock a supply as a service to its theatre subscribers.

NEWS CAPSULES

Warners, AB-Pathe Merge

LONDON—Associated British-Pathe and Warner Bros. Pictures have formed a joint distribution company, Warner-Pathe Distributors, to handle immediately Warners, Associated British, and Allied Artists product.

Sir Philip Warter and Jack L. Warner state the changing phase through which the industry is passing necessitates effective consolidation wherever practicable. The merger, they believe, will result in more joint productions at the Elstree Studios. The new company will consist of Sir Philip Warter (chairman), Louis Lewis (managing director), D. J. Goodlatte, and Arthur Abeles, with J. J. McDonald as secretary. Percy Livingstone has resigned from 20th-Fox to become general sales manager. He will be assisted by Arnold Barber (from A B Pathe). Lawrence Marshall is branch supervisor.

Montague Honored

LONDON—At a Savoy Hotel lunch attended by leading personalities on all sides of the industry, Abe Montague, executive vice-president of Columbia Picture Corporation, revealed that his company had in six years released no less than 49 British pictures which had grossed a staggering $39,400,000 in the U.S.A. and $92,650,000 world wide.

BROADWAY GROSSES

Business Dips Slightly

NEW YORK—With the exception of the Capitol, where the independent Hal Roach release, "Tamango," opened big, the Broadway first-runs all reported below average business over the past week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"BLUE ANGEL" (20th-Fox). Paramount ($39,435)*—The third week was down to $22,000.

"NORTH BY NORTHWEST" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $81,000, with the seventh, and last, week claimed at $122,000. Stage show.

"THAT KIND OF WOMAN" (Paramount). Roxy ($55,405)—Friday, Saturday and Sunday garnered $31,000, with the second session expected to reach $51,000. Stage show.

"TAMANGO" (Roach). Capitol ($33,350)—Opening week good at $35,000.

"BLUE DENIM" (20th-Fox). Victoria ($22,900)—The eighth week was expected to reach $10,000.

"THE DEVIL'S DISCIPLE" (UA). Astor ($25,630)—The fifth week was anticipated at $19,000.

"ANATOMY OF A MURDER" (Col.) Criterion announced that the 12th week would reach $19,000.

"A HOLE IN THE HEAD" (UA). Loew's State reported $22,000 for the 10th week.

"CRY TOUGH" (UA). RKO Palace stated that the opening week would tally $12,000.

"THE BIG FISHERMAN" (BV). Rivoli reported that the seventh week was $16,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR*

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 21

Penna. Exhibs Ready To Test Censor Law

HARRISBURG, PA.—Governor Lawrence paved the way for a return of motion picture censorship in Pennsylvania last week when he signed into law a bill creating a new Motion Picture Control Board designed to meet the objections of U.S. and State Supreme Court decisions that knocked out the old Motion Picture Censor Board.

William Goldman, president, Pennsylvania Association of Amusement Industries, said: "The new Pennsylvania motion picuture censorship bill is a reactionary measure which does this Commonwealth no credit. Censorship has been eliminated in nearly every state of the union, either by legislation or judicial decision. It is most inappropriate that Pennsylvania, the cradle of American liberty, should take this move to destroy our cherished right to freedom of expression.

"In 1956, the Pennsylvania Supreme Court invalidated as unconstitutional the old censorship law which had been on the books since 1911. Only this year the Court, in two noteworthy opinions, threw out other restrictive legislation interfering with the right of the people of this Commonwealth to decide for themselves what they would see and hear.

"Every segment of the motion picutre industry, producers, distributors and exhibitors, have united in this common struggle against censorship. We have retained counsel, Harold E. Kohn, to represent us and we expect to institute within the next few days court proceedings to test the constitutionality of the censorship measure."

Milestone Award To Warner

HOLLYWOOD—The Screen Producers Guild executive board last week designated Jack L. Warner, president, Warner Brothers Pictures, to receive its next annual Milestone Award, regarded as ranking second only to the Academy's Thalberg Award, which Warner also has won. The award, given for distinguished contribution to the motion picture over a period of years, will be presented at the Guild's annual dinner on Jan 24 at the Beverly Hilton Hotel.

FILM FAMILY ALBUM

Arrivals

Michael Miller, MCP Film Distributing Company, Hollywood, became the proud father of a baby boy, **Severn Eyre Savage Miller**, born in St. Louis Hospital, Santa Monica, on Sept. 12.

Gold Bands

Susan Levy, secretary to **Jerry Sager**, of B. S. Moss Theatres, New York City, was married on Sept. 19 to **Marvin Satarsky.**

Obituaries

James A. Bailey, 74, associated with Buffalo theatres for more than 50 years, died in the Little Hippodrome theatre, which he owned. His entire business life was spent in one block on Main Street, divided between three theatres there, the Hippodrome, Keith's, and the old Academy.

James M. Coles, 82, retired Chicago projectionist, died leaving his wife and a daughter.

Paul Douglas, 52, well known actor, died unexpectedly at his home last fortnight. His wife was actress **Jan Sterling.**

Mrs. Anne Horne, wife of **William Horne**, independent film distributor, died last fortnight in New York City.

Wayne Morris, 45, actor, suffered a heart attack last fortnight while visiting an aircraft carrier in San Francisco Bay. He was rushed to a hospital in Oakland where he succumbed.

W. A. (Wally) Sault, 79, veteran entertainer and film executive, died at his Toronto home. A member of the Canadian Motion Picture Pioneers, he was last at the Odeon home office. He is survived by a son and daughter.

MGM recently held a two-day conference for a group of their key field representatives in New York to discuss in detail the ad-promotion plans for "Ben-Hur." A highlight of the home office session was a visit by the feminine star Haya Harareet. Seen, left to right, are Bob Schwartz, Harry McWilliams, Dan Terrell, and Oscar Dobb, of the home office. Front row center, John L. John, Pittsburgh; Miss Harareet; Norm Levinson, Dallas; Norman Pyle, Chicago; and Ernest Emerling, Loew's Theatres. Back row, Hilda Cunningham, Toronto; Ed Gallner, Philadelphia; Judson Moses, Atlanta; Burt Herschfeld, Bernie Serlin, and Emery Austin, of the home office.

Allied Trio Criticizes ACE Policies

Conciliation No Answer To Problems Of Small Exhibs, According To Shor, Berger, and Myers

NEW YORK—The American Congress of Exhibitors last fortnight was criticized by several veteran industry leaders active with National Allied.

Ruben Shor, former president of National Allied, and a member of ACE's Committee on Ways and Means to Increase Motion Picture Production, stated from his Cincinnati office that while he believes that ACE "has accomplished nothing for the small exhibitor," he does not intend to disassociate himself from the organization.

He said he is determined to stick with ACE to use it as a forum for relief to the small exhibitors of the sort to which he feels they are entitled. This despite the fact that he feels that "it speaks preponderantly for big business."

Shor claimed ACE's action on conciliation was no more than a "hollow gesture," since it had to do with something already available to exhibitors, and said that the majority of exhibitors financially are in no position to journey long distances for conciliation.

Shor also expressed criticism of the Theatre Owners of America, as well as of ACE, stating that he was of the opinion that the policies of the two organizations "are the same."

BERGER

Later, Benjamin Berger, who withdrew from Allied activity several years ago, issued a call to ACE to apply its efforts to the creation of an "all inclusive" arbitration system for the industry.

Berger who served as president of North Central Allied for 11 years, said that unless ACE dedicates itself to the task of bringing about the establishment of an "all-inclusive" arbitration plan for the industry, it will serve no purpose so far as the small exhibitors of the nation are concerned. He said that ACE must face up to the fact that "the big thing is arbitration" as far as the country's small exhibitors go.

The president of the Berger Amusement Company, Minneapolis, warned that should ACE neglect to exert its energies to the end of devising a system of arbitration, "it will mean the destruction of all other exhibitor organizations, such as Allied." Such a calamity, according to Berger, would be brought about by the fact that the thought would be implanted in the mind of the average theatreman that ACE "speaks for all exhibitors."

The emphasis being placed by ACE on conciliation as a means of aiding distressed exhibitors failed to impress Berger, who said, "We've always been able to have a complaint conciliated." He inferred that what the ACE-MPAA conferees came up with represented in his eyes no great contribution to the search for ways and means of aiding the small theatre operators.

Berger said he is for ACE "provided it shows itself to be sincere in trying to find ways of solving the small theatremen's problems," but he charged that "ACE has not revealed itself to be sincere" in achieving the desired goal.

Mich. Allied Offers Help In Conciliation Procedures

DETROIT—Eric Johnson recently made certain remarks before a meeting of representatives of ACE and distributors, concerning small theatres in distress and conciliation.

Michigan Allied has printed these in a special bulletin, and further offered members its facilities in instructing on conciliation procedure. This is particularly interesting, for since conciliation came into being there has been absolutely no record of any exhibitors taking advantage of the new machinery for settling disputes. Indeed, it has been wondered if it was effective.

The new activity indicates it has been, and that the technique has not been to make a federal case of arguments, but to solve problems quietly without fanfare.

UA Eyes New Record

NEW YORK—Robert S. Benjamin, United Artists board chairman, stated last fortnight that UA's revenues in 1959 may exceed $90,000,000, compared with $84,000, in 1958.

Recently, UA reported six-month net profits of a record $1,597,000 equal to 96 cents a share, and revenues of $44,844,000. For the comparable 1958 half year, net profit was $1.319,000 or 79 cents a share, and revenues $37.517,000.

UA's 1959 releases number 41, about the same number as in 1958, but the company is gleaning greater revenues from more films this year. Ten or 12 of the 1959 releases should gross more than $5.000,000 each in the world market, Benjamin estimated.

The company has not released any post-1948 films to television so far this year, although it licensed 72 features to TV last year.

MYERS

Abram F. Myers, National Allied board chairman and general counsel, speaking on "The White Paper and ACE—Can They Be Reconciled?" at the Ohio Valley Exhibitors Convention at the Sheraton-Gibson Hotel, Cincinnati, said "ACE's potentials for good or evil have not been fully disclosed. It is timely for independent exhibitors to scrutinize it carefully and decide for themselves whether it is all that it purports to be, or whether it is a mere stalking horse for those elements who are gunning for Allied and its 'White Paper' Campaign.

"The White Paper was in the minds of those who promoted ACE," Myers continued. "Since the White Paper is aimed at the special indulgences granted by the Department of Justice to the film companies and divorced circuits under the Paramount Decree, their opposition is understandable and could have been foreseen.

"The White Paper campaign was in fact slowed down by ACE," the Allied leader charged, saying, "Unless ACE in the next few months can provide something more substantial in the way of justice and fair dealing for exhibitors; unless it can come much closer to satisfying the complaints cited in the White Paper, the chance of favorable action at the next session of Congress, beginning in January, are very bright."

(*Continued on page 22*)

Allied Leaders Speak At Ohio Convention

CINCINNATI—The Allied Ohio Valley indoor and outdoor theatre convention here last fortnight at the Hotel Sheraton-Gibson was attended by nearly 100 exhibitors from Ohio, Kentucky, Indiana and West Virginia.

The keynote address was given by Benjamin Berger, Minneapolis, who urged that independent operators be accorded greater recognition in film availability. He noted that a new type of exhibitor is developing in smaller communities such as chambers of commerce and service clubs, who are determined to keep the theatre alive in their towns.

Other speakers were Abe Berenson, New Orleans, president, Gulf States Allied; Jack Kirsch, Chicago, president, Illinois Allied; Ruben Shor, Cincinnati convention co-chairman; Al Myrick, Wake Park, Iowa, president, Iowa-Nebraska Allied; and Jack Whittle, Baltimore, president, Maryland Allied.

Rube Jackter, Columbia vice-president and general sales manager, accompanied by James Darren, Evy Norlund, and Carol Douglas, representing prime examples of the company's "youth movement," attended and discussed Columbia's lineup of current and forthcoming product.

James H. Nicholson, president, American International Pictures, told the delegates that a one-year "truce" between exhibition and production would prove to be the salvation of the industry. This, he explained, could be established by the producer making the kind of product that both he and the exhibitor can benefit from, with both doing their best to sell it. He credited AIP's five-year rise to its steadily maintained policy of regarding the exhibitor as a partner, and suggested it might not be amiss for other companies to adopt such an attitude.

Among three resolutions passed on the second day of the convention was one calling for withdrawal of support by National Allied for the American Congress of Exhibitors unless enough constructive activity is shown within the next three months to justify continued support. The two other resolutions called for the use of the industry's conciliation plan and the complete support of Allied's "White Paper campaign."

U-I Back In Black

NEW YORK—Universal Pictures Company last fortnight reported a consolidated net profit of $3,772,036, after taxes of $450,000 on ordinary operations, for the 39 weeks ended Aug. 1.

While this net includes $3,667,387, resulting from the sale of the studios, it is pointed out that profit from ordinary operations in the 13 weeks to Aug. 1 was $637,915. Thus an apparent operating loss in the first 26 weeks of the fiscal year was overcome in the following 13 weeks. Tax provision for the 13 weeks was $815,000.

Profit for the 39 weeks is equal to $4.04 per share on 899,802 shares of common outstanding at Aug. 1, excluding shares in the treasury.

In the comparable period of 1958, Universal sustained a net loss of $861,247 after a Federal tax benefit of $1,160,000. In the 13 weeks to that date, company's loss was $341,990.

Exhibitors Song from "Porgy and Bess"
"BESS YOU IS MY WOMAN NOW"

SAMUEL GOLDWYN'S

PORGY AND BESS

SEATS NOW ON SALE THROUGH JAN. 1, 1960 IN FIRST 6 ENGAGEMENTS!

14th WEEK · WARNER THEATRE, NEW YORK CITY
11th WEEK · CARTHAY CIRCLE THEATRE, LOS ANGELES
10th WEEK · CORONET THEATRE, SAN FRANCISCO
10th WEEK · McVICKER'S THEATRE, CHICAGO
8th WEEK · ASTOR THEATRE, BOSTON
7th WEEK · TIVOLI THEATRE, TORONTO

and next...

N.E. Industry Turns Out In Force To Honor Loew's Charles Kurtzman

BOSTON—More than 750 friends of Charles E. Kurtzman, former northeast division manager of Loew's Theatres, Inc., who is leaving Boston for a national post in New York, attended a testimonial dinner in his honor in the main ballroom of the Sheraton-Plaza Hotel last fortnight.

The affair was highlighted by the presence of His Eminence Cardinal Cushing who was the chief speaker. He said, "I salute him as one of my dearest friends who has been an inspiration to me. With his energy and drive, he has been the chairman and principal worker in more charitable endeavors in this city than it is possible to name. He has also proven himself to be a keen and successful business man. But what is more important, he has never permitted a motion picture of questionable quality to play his theatres, nor has he ever allowed his theatres to be run for a questionable profit."

In a lighter vein, the Cardinal said, "As you know, Kurtzman sold me a theatre recently, but never has a deal been consummated so fast. In a matter of a few hours, we shook hands over the agreement. Since then, the Donnelly family has taken it as a memorial to their deceased members and the theatre will be known as the Donnelly Memorial. We will show certain religious films at certain times, but we will utilize the property as a haven for discouraged refugees from countries behind the Iron Curtain, where they can have their folk songs and get togethers to make them feel more at home."

Kurtzman was given plaques from different organizations, including the State of Massachusetts, the City of Boston, the American Legion, the Variety Club of New England, all commending him for his charitable efforts. It was announced by Norman Knight, president of WNAC, that the proceeds from the dinner will be distributed among Kurtzman's charities, and Eugene Picker, president of Loew's Theatres, Inc., announced he will see to it that Kurtzman will have a check from his company to add to it for distribution.

All the officers of Loew's Theatres, Inc., and their wives were present, headed by Mr. and Mrs. Eugene Picker. John A. Murphy, Leopold Friedman, Mr. and Mrs. Jack Stillman, Mr. and Mrs. Arthur Tolchin, Ernest Emerling, Jim Shanahan were also present, as were the following Loew's Theatres managers, Sam Gilman, Jim Tibbetts, Lester Pollock, Jack Clark, Bill Tradukis, Eddie Meade Harry Greenman. Tables for 10 were taken by American Theatres Corp. headed by Samuel Pinanski; New England Theatres, headed by Martin J. Mullin; RKO Theatres, headed by Jay Golden; ABC Vending, headed by Louis Klebenov. Other theatremen present were Michael Redstone, Louis Richmond, Ted Fleisher, Julian Rifkin, George Roberts, Murray Weiss, E. M. Loew, Harry Segal, Edward M. Fay Albert Clark, Stanley Shein, E. Myer Feltman, Ben Bebchick, Bill Kumins, Sam Seletsky, Paul Levi, Abe Weiner, Chester Grenier Ben Sack, Sam Richmond, Joe Longo, Jim Connolly, Helen Deveau Flaherty, H. V. McKinney Kenneth Mayer, Harry Feinstein, and many others.

Other speakers were Walter Diehl, assistant to Richard Walsh of IATSE, Judge Felix Forte, and Picker. George Swartz was the chairman. Head table guests included Harry Kalmine, Stanley Warner; William Elder, who replaces Kurtzman as northeast division manager; Leslie E. Thompson, RKO Theatres; M. A. Silver, Stanley Warner Theatres; Hon. Joseph E. White, city councillor; Ralph M. Binney, First National Bank if Boston; Msgr. Rt. Rev. Robert Sennott, and others.

Over 750 friends of Charles E. Kurtzman, former northeast division manager of Loew's Theatres, Inc., who is leaving Boston for a national post in New York, recently attended a testimonial dinner in his honor in the main ballroom of Boston's Sheraton-Plaza Hotel. Seen, seated, are Eugene Picker, president, Loew's Theatres; Cardinal Cushing, who was the chief speaker; Kurtzman; and Lieutenant Governor Robert Murphy. Standing, are Norman Knight, president of the Yankee Network who was toastmaster; John Murphy, of Loew's Theatres; City Councillor Joseph White; Leopold Friedman, chairman of the board of Loew's Theatres, Inc.; and George Swartz, who was chairman of the evening.

Drive-In War Of Words May Drive Patrons "Bugs"

SARASOTA, FLA.—Hugh Thomas, Jr., Siesta Drive-In, while realizing that the word "mosquito" should never be mentioned or even hinted at, decided to make a joke of the matter since his worthy opposition doggedly insists on informing all drive-in patrons about the mosquito problem.

In newspaper copy of the Train Drive-In, it is stated, "Our parking field is all crushed shell. No mosquito infested grass to park on." Thomas countered with, "Our parking area is a nice soft carpet of crushed mosquitoes. No "infested" scratchy shell to park on."

Mich. Allied Agenda Set

DETROIT—All preparations have now been completed for Allied Theatres of Michigan's 40th annual convention.

Added details include a Sept. 23 directors breakfast meeting. National Carbon will sponsor cocktails at noon that day, and Confection Cabinet (ABC Vending) the luncheon. The Variety Club party after the "Pillow Talk" premiere will be hosted by Alexander Film Company.

National Carbon will repeat at the same time the next day, as Pepsi Cola gives the luncheon. That evening, Electro carbons will hold a cocktail party before the dinner dance.

The over 200 attending will receive the 1960 year book. In it, are 13 various features of information, listings program, articles and tributes from Michigan Governor Williams and Detroit Mayor Miriani. There is also a short piece by Eric Johnston.

Baseball's Top Showman To Address TOA Meet

NEW YORK—Bill Veeck, energetic and colorful president of the Chicago White Sox baseball team, will be main speaker at the luncheon highlighting the "Show in Showmanship" day at the 12th annual convention of the Theatre Owners of America, at the Hotel Sherman in Chicago Nov. 8 through 12 inclusive, it was announced by the convention co-chairmen.

Veeck, widely known as a top-grade showman whose promotional activities fanned boxoffice attendance for the White Sox tremendously, will address the luncheon on Nov. 10, co-chairmen Richard H. Orear of Kansas City, Gerald J. Shea of New York, and Dwight L. Spracher of Seattle, revealed in a joint statement. Veeck accepted the invitation to speak jointly tendered by George G. Kerasotes, TOA president, and David Wallerstein, president of Balaban and Katz of Chicago and chairman for the convention.

Veeck, whose team appears destined to win the American League pennant this year—his first with the team—is expected to talk about the many boxoffice stimulants he has used during his career, and to charge theatremen with developing new and novel promotions to spur their ticket sales. He is to be remembered for his hiring of a midget to bat for the old St. Louis Browns, when the Browns were floundering in last place, but showing strong attendance due to anticipation of the unexpected from Veeck.

This year, Chicago White Sox fans have been treated to elephant parades, circus acts, free pizza pies, free beer, giveaways in which prizes ranged from the valuable to the ridiculous, including pounds of ice on hot days to sacks of potatoes, all designed to whet the fans' appetite for something different and extra every time they came to the ball park.

Rechetnik Joins COMPO

NEW YORK—Sidney H. Rechetnik has been added to the COMPO staff, it was announced by Charles E. McCarthy, COMPO information director.

Rechetnik, a former member of the Warner Bros. publicity and advertising department, assumed his new duties immediately.

Exhibitors Song from "Porgy and Bess"

"OH, THEY CAN'T SIT DOWN"

SAMUEL GOLDWYN'S

PORGY AND BESS

STANDING ROOM ONLY IN NEXT 6 ENGAGEMENTS!

October 1 • VALLEY THEATRE, CINCINNATI

October 7 • MERCURY THEATRE, DETROIT

October 7 • GOLDMAN THEATRE, PHILADELPHIA

October 14 • UPTOWN THEATRE, WASHINGTON, D.C.

October 28 • TOWN THEATRE, BALTIMORE

November 4 • PALACE THEATRE, CLEVELAND

Red Wing, Minn., Exhib Files Suit Against Auditorium Use As Theatre

RED WING, MINN.—Suit was filed last fortnight in U.S. District Court, St. Paul, by Jack Wright and Associates, owners-operators, Chief, against 20th-Fox, Paramount, and United Artists; James Fraser, operator, T. B. Sheldon Memorial Auditorium board; the City of Red Wing; and the Red Wing Publishing Company, publishers of the Daily Republican Eagle.

An alleged conspiracy and clearance discrimination against the Chief are charged. In addition, the defendants are charged with trying to drive the Chief out of business and to give the Auditorium a monopoly of the motion picture business in Red Wing. Damages amounting to $120,000 are asked.

The Wright group cited action taken by the board leasing the Auditorium to Fraser, news accounts appearing in the newspaper, and efforts made resulting in the passaage of a bill by the Minnesota Legislature authorizing the City of Red Wing to operate the Auditorium as a motion picture theatre as moves made to harass the Chief. They also claim that the Legislature's bill is unconstitutional.

In another suit filed in Red Wing District Court, Wright and Associates are suing the City and the Auditorium Board for $202,000 damages, claiming that as the amount of business lost in the past six years by the operation of the Auditorium. Fraser is named in a separate suit.

In an earlier action filed in the Red Wing area, Wright sought a writ to order the City and the Auditorium board to cease leasing the Auditorium as a theatre. The presiding judge who heard the case said that no damages were shown in Wright's suit.

Last June, the Minnesota Supreme Court in a four to three decision refused to order the City of Red Wing to stop leasing the Auditorium as a motion picture theatre. Wright had asked the court for a writ prohibiting renting the Auditorium to a private operator.

U.S.-U.K. Cement Relations

LONDON—Anglo-American relations in the motion picture industry were cemented further today as the result of a dinner for United States and British film industry leaders aboard the aircraft carrier H.M.S. Victorious tendered by the governors, president, and members of the Royal Naval Film Corporation, with Admiral of the Fleet The Earl Mountbatten of Burma as host.

Jack L. Warner, president of Warner Bros. Pictures; Benj. Kalmenson, the company's executive vice-president and Arthur Abeles, continental manager and managing director in the United Kingdom, led the United States delegation. British industry leaders were headed by Sir Philip Warter, chairman of the board of Associated British Pictures Corp.; C. J. Latta, managing director of ABPC; and Jack Goodlatte, ABPC director.

AA Promotes Criss

NEW YORK—Lamar Criss, who has been acting assistant comptroller of Allied Artists Pictures Corporation since Aug. 24, was elected to that office by the board of directors at its meeting at the studio.

Criss succeeds Andrew MacDonald, who resigned to accept a similar position at Universal-International. Criss joined Allied Artists 14 years ago.

Airlift To Move NTA From N.Y. To West Coast

NEW YORK—National Telefilm Associates, Inc., one of the largest television companies in the nation, will airlift its home office, 30 key executives, their families and belongings from New York to Los Angeles next week without one moment's loss in business activity. It is the first transcontinental move of its kind in American industry.

The east-to-west shift will get under way at the close of business Sept. 25, when a squad of moving men invades the present headquarters of NTA in the Coliseum Tower, New York.

It will become a fait accompli the next business day, Monday, Sept. 28, on the west coast. At that time NTA's offices, with the same staff and the same equipment, will open in the National Theatres and Television Building in Los Angeles. NTA is a subsidiary of NT and T.

Variety Honors Balmer

PITTSBURGH, PA.—The Variety Club of Pittsburgh, has scheduled an informal stag dinner Sept. 28 at the New Arena in honor of Jimmy Balmer's 50th anniversary in show business.

Balmer is one of the original Tent One members and is connected with Harris Enterprises. He is Variety Club International ceremonials chairman and one of the industry's best-liked men.

Dipson Circuit Names Two

BATAVIA, N. Y.—Thomas E. Roberts and Frank J. Feocco were last fortnight named executive aides on the Dipson Theatres staff and will serve in the Batavia headquarters in the Dipson Theatre Building. Roberts was promoted from district manager in Elmira, while Feocco was formerly with Cornell Theatres, Inc., in Ithaca.

N.O. Suburban House To Feature Roadshows

NEW ORLEANS—Joy N. Houck, proprietor of the Panorama, only Todd-AO outlet here, and the only theatre presently equipped for 70mm presentations, announced its closing on Sept. 20, with all its equipment to be moved to the Patio, a suburban theatre, also his property.

The Panorama, formerly the Strand, and one of the city's first erected for motion picture showing, must be vacated by Sept. 30 so that demolition of the building can get underway by Oct. 1 in preparation for the construction of a 27-story office building on the site.

Houck stated that he will convert the Patio into one of the finest neighborhood "road show" establishments in the nation; that it will have a "drive under" auto entrance so that patrons can leave their cars at the door and have them parked by uniformed doormen.

"The Patio will have better facilities than the Panorama," said he, "because it has no balcony and therefore has a straighter projection angle." The Heywood—Wakefield Rocking Chairs, in the Panorama, the only theatre in town equipped with this ultramodern type, will be included in the equipment to be installed at the Patio.

The Patio, when Todd-AO is installed, will have 800 seats, while the Panorama had over 1000, with the balcony seating.

Houck, a veteran in exhibition, having operated one of the larger circuits in the south consisting of 71 theatres, said he now has 15 theatres scattered throughout Louisiana, Texas, and Mississippi and is planning the construction of a series of bowling alleys, one of which probably will be in New Orleans.

Dana Won't Join Sack

BOSTON—A message signed by Ben Sack, president, Sack Theatres, reads: "After due consideration we find that at this time we are unable to locate Peter T. Dana in our organization."

Last week, Sack had announced that Dana has become a vice-president of Sack Theatres in charge of buying and booking for the four Sack Boston theatres and two in Fitchburg, Mass. Sack was out of town and could not be reached for comment on his cryptic message.

SAMSON
AND DELILAH

Paramount and Loew's executives recently examined advertising art on Paramount's "Samson and Delilah" reissue at a promotion conference at Loew's New York home office. Seen, left to right, are Myron Sattler, Paramount New York branch manager; Hugh Owen, vice-president of Paramount Film Distributing Corporation; Eugene Picker, Loew's Theatres president; Jim Barry, National Broadcasting Company sales manager; Jerry Pickman, Paramount ad-publicity vice-president, and Martin Davis, Paramount national advertising-publicity-exploitation manager. The film will have a 100-theatre saturation opening in the New York metropolitan area.

Kirsch Urges Support For Skouras Drive

CHICAGO—A call for support by exhibitors for the Spyros P. Skouras sales drive came from Allied States' official Jack Kirsch at the closing session of the 20th Century-Fox area showmanship meeting held here last week.

The meeting, presided over by assistant general sales manager Martin Moskowitz and Chicago branch manager Robert Conn, heard of plans for the Skouras drive, which got under way at the recently concluded national sales meeting. At the opening session, the more than 200 mid-western exhibitors gathered at the Sheraton-Blackstone and heard merchandising and exploitation plans for the company's product between now and the end of the year.

In his speech, Kirsch told the assembled exhibitors: "Spyros P. Skouras is one of the industry's leading presidents in trying to do something for exhibitors. Every exhibitor should cooperate in this drive to make it a tremendous success. As far as Allied is concerned, you can tell Spyros that we will cooperate one hundred per cent in this drive."

Over 10,000 Exhibs Invited To Skouras Drive Meetings

Announcement was made by general sales manager Alex Harrison that 20th Century-Fox branch managers are sending out invitations to more than 10,000 exhibitors operating more than 15,000 theatres to attend Spyros P. Skouras Drive rallies to be held within the next month in 38 cities in the United States and Canada.

Harrison, along with assistant general sales managers C. Glenn Norris and Martin Moskowitz, will attend the 38 meetings at which they will not only present a personal message from President Spyros P. Skouras, but will also pin-point the company's ambitious production schedule and other plans of concern to exhibitors for the next two years.

Harrison will be the principal speaker at meetings scheduled to be held at branches in the west. Norris will speak at rallies scheduled at exchanges in the midwest and south, while Moskowitz will cover sessions at offices in the east.

In addition to the exhibitors, the meetings will be attended by branch managers, who will preside, exchange sales and office managers, salesmen, bookers and regional advertising directors.

Fox Aims To Aid Exhib, Einfeld Tells Showmen

"Twentieth Century-Fox will do more for the exhibitor than any other motion picture company," vice-president Charles Einfeld told the area showmanship meeting.

The statement was given to the meeting through Eddie Solomon, 20th exploitation manager, who read the Einfeld remarks to the exhibitors.

"We have 19 regional advertising and publicity managers throughout the U.S.," Einfeld noted, "more than any other company in the business. We will continually aid the exhibitor at the local-level through our sales force and our advertising-publicity force. It is this kind of cooperation between 20th and the exhibitor which will maintain the company's position as the number one motion picture organization in the world."

At the meeting, special merchandising plans for Fox product was revealed, through a variety of non-industry speakers whose organizations are involved in 20th promotions.

Einfeld summed up: "One of the main reasons we are holding these area showmanship meetings, is to acquaint the exhibitor with the material he will have going for him on each of the pictures. With the proper cooperation between our branch managers, advertising-publicity managers, and the exhibitor each of the promotions entered into will be utilized to the fullest."

Markley Lauds WOMPI Contribution To Recent Film Industry Upsurge

JACKSONVILLE—Sidney Markley, AB-PT vice-president from New York, paid deep tribute to the Women of the Motion Picture Industry for their zeal and success in cooperating with other industry groups to present a favorable image of the industry and helping to sell it to the public.

Speaking at the closing WOMPI banquet here in the Robert Meyer Hotel, Saturday, Sept. 12, to approximately 200 WOMPI delegates from 10 states, Washington, D. C., and Canada, Markley proudly termed them "a group of loyal women who have gotten to the core of one of the main problems of our industry and are doing something about it."

He especially commended his listeners for the amazing scope and variety of community charitable and philanthropic work they have gone into. "With your help in creating a favorable image of the motion picture industry in the public mind, we can again become the leading form of mass entertainment in the world." He pointed to the sensational increase in theatre attendance during the past summer as an indication of the industry's healthy resurgence.

In introducing the main speaker, Louis J. Finske, president of Florida State Theatres, Markley, originator of the famous Markley Plan for the mass promotion of new film product said he has "one of the finest creative minds in our motion picture industry."

Pursuing his theme of the industry's image in the public mind, Markley stated: "our industry is sound, responsible, respected. It is a necessary member of the community in whose everyday life it is an indispensible part; it is in reality a form of communication between peoples at home and abroad. It is an industry, now mature, which is far removed from its humble beginnings as the counterpart of the medicine man and the sideshow. It is an industry that has long ago outgrown its 'luxury tax' status and has become as necessary to the life of our cities and towns as the grocery or shoe store and, though competitive with, has not and cannot be replaced by the sports event or the television set.

"Can any of you imagine our teenagers taking their best dates home to see 'Father Knows Best' or, for that matter, can you imagine yourself having a night on the town with a TV late, late show."

This huge sign for MGM's "Ben-Hur" is one of the world's largest—40 feet high and 150 feet wide, a total of 6,000 square feet. It is seen by more than 350,000 people daily as they ride past the New Jersey flats in 120,000 automobiles and in the 300 Pennsylvania Railroad trains that travel by there each day.

Youngstein To Receive Human Relations Award

NEW YORK—Max E. Youngstein, vice-president of United Artists, will be honored with the Human Relations Award of the motion picture division of the Joint Defense Appeal at a testimonial luncheon at the Hotel Astor on Nov. 24.

Announcement of the tribute to Youngstein was made by honorary co-chairmen Barney Balaban, president of Paramount Pictures; Harry Brandt, president of Brandt Theatres; and William German, president of W. J. German Inc.

The Joint Defense Appeal is the fund-raising arm of the American Jewish Committee and the Anti-Defamation League of the B'nai B'rith. The two seek a national total of $6,100,000 this year for the support of their program devoted to combatting bigotry, safeguarding human rights, and promoting inter-faith harmony.

Youngstein, who is active in numerous charitable, civic and industry-wide organizations, is being honored for his "distinguished community service and outstanding leadership in the advancement of human rights causes."

In addition to his activities on behalf of UA, he has served as public relations chairman of the motion picture industry's drives for the March of Dimes, Cerebral Palsy, United Jewish Appeal, and the National Conference of Christians and Jews.

UA Circuit Ups Hassanein

NEW YORK—It was announced last fortnight that Salah M. Hassanein, film buyer for United Artists Theatre Circuit, Inc., had been elected a vice-president by the company's board of directors.

U.S. Films Honored At Fete

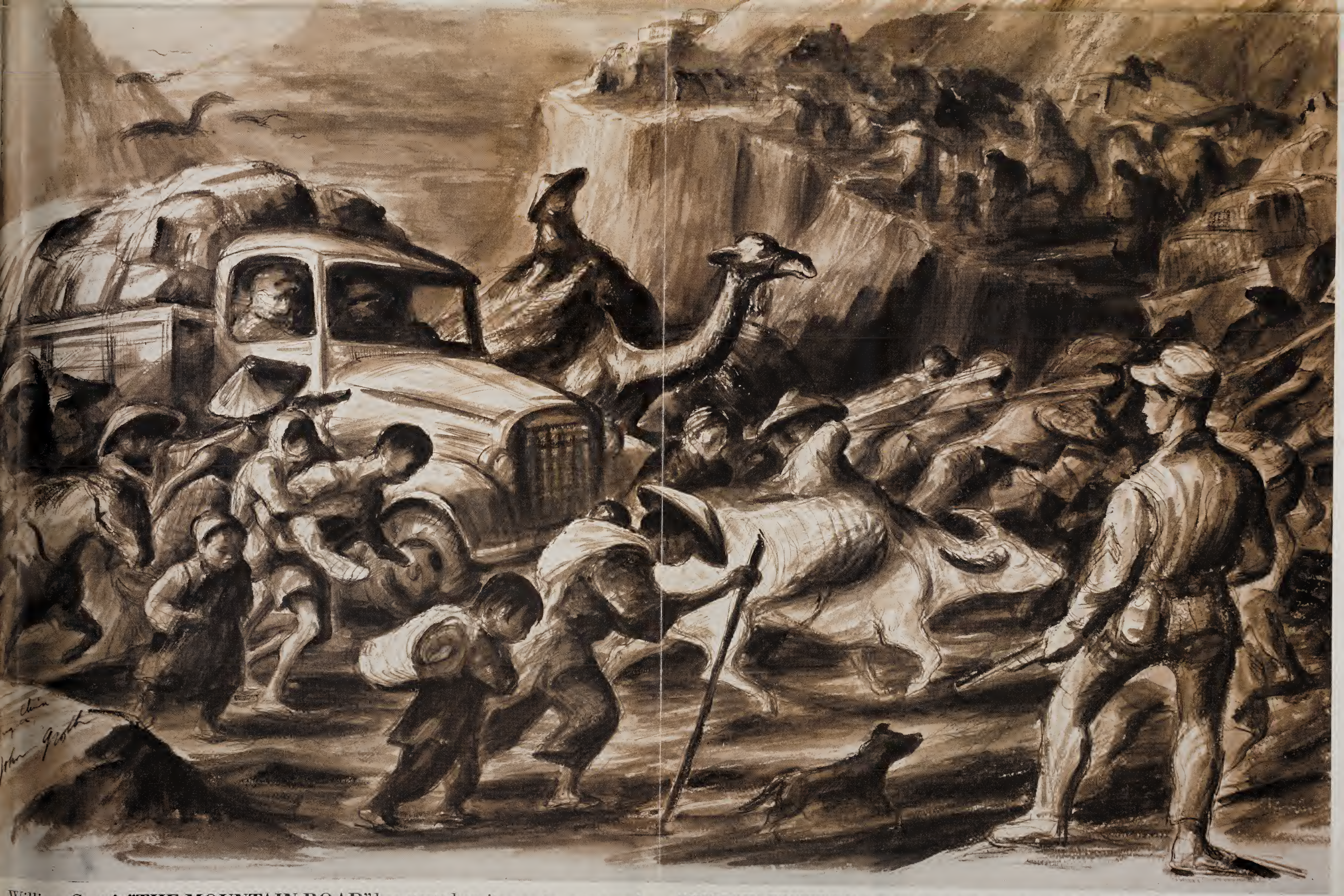
EDINBURGH—Roy Thomson Film Guild Awards were won by two American features at the Edinburgh Film Festival last fortnight.

The grand prize went to "The Savage Eye," filmed in Hollywood by Ben Maddow, Sidney Meyers, and Joseph Strick, and another award went to Pintoff Productions' first theatrical release, "The Violinist," in Eastman Color, written and directed by Ernest Pintoff.

Md. TOA Plans Meet

BALTIMORE, MD.—The newly organized Maryland Theatre Owners Association, an affiliate of the Theatre Owners of America, will hold its first fall conference at the Hotel Emerson here Oct. 14, it was announced by John G. Broumas, president.

Broumas said the one-day conference will feature round-table work shops on ticket selling and business building.



William Goetz's **"THE MOUNTAIN ROAD"** has started on its way to greatness!

JAMES STEWART in THE MOUNTAIN ROAD with Lisa Lu · Glenn Corbett · Henry (Harry) Morgan · Frank Silvera · James Best · Screenplay by Alfred Hayes
Based on the novel by Theodore H. White · Produced by William Goetz · Directed by Daniel Mann · A WILLIAM GOETZ PRODUCTION · a COLUMBIA release

The NEW YORK Scene

By Mel Konecoff

THE EXPECTED BEST-SELLER "HAWAII" won't be ready for release until possibly the summer or fall of 1961, yet the campaign is underway to make it an item that will be remembered between publication date and its eventual playoff in theatres. The promotion plans were outlined last week at a press conference held by Bennett Cerf, president of Random House; Fred Goldberg, UA director of advertising, publicity, and exploitation; and Leon Roth, vice-president, Mirisch Company, under whose banner the film will be made.

The film will be directed and produced by Fred Zinnemann, who has committed himself for a two-year term to the project, and it is expected that it will be filmed in a wide-screen process on location in Hawaii for roadshowing in theatres. The trio announced that $100,000 has been allocated by the three organizations to launch the James Michener novel and to rivet attention on it during development and production, as well as to put it on and keep it on the best-seller list.

Cerf reported that the initial print order of the expensive book calls for 100,000, and it has already been selected as the Book of the Month with other publishing breaks also scheduled. The campaign will include heavy newspaper usage, magazine and trade saturation, window and store displays, merchandising tie-ups, radio and TV, personality tours, etc. To heighten interest, the public may also be asked for suggestions as to casting leading roles, etc. It is expected that 100,000,000 people wil have read the book or portions of it via excerpts and condensed versions over the next year.

By the way, Michener's deal calls for $600,0000 as against 10 per cent of the gross.

THE METROPOLITAN SCENE: TV station WNTA-TV is instituting 54 hours of live programming each week from 9 a.m. to 6 p.m. during the week, which is scheduled not only for the viewers at home but also for the women who go out shopping in super markets, etc. To catch these, a new division known as NTA Storevision, Inc., has been organized which will see 400 supermarkets in the New York area equipped with sets, as well as laundry centers, busy store windows, etc. It might prove an interesting area for the use of trailers and other picture promoting stunts. . . . Fox's "The Best of Everything" has been selected by the Mayor as the official motion picture of the New York City Hudson Celebration. It deals with people who live and work here and was filmed against many city backgrounds. . . . Statue of George M. Cohan was finally unveiled last week on Broadway and 46th Street. . . . The return of "Some Like It Hot" for a second-run on Broadway was moved forward to Sept. 25 at the Victoria, after which it will probably make the rounds again.

MUCH ADO ABOUT ANATOMY: Producer's representative Mike Beck claims Columbia is upset because Kassler Films has a film opening shortly titled "The Anatomy of Love." Naturally, Columbia assumes their "Anatomy of a Murder" might get the short end of the patron's attention. Kassler thinks Columbia might have swiped its titled from Burton's "Anatomy of Melancholy," a 17th century philosophical work. Beck says Sophia Loren, who is in the film, did not comment. Her anatomy speaks for itself.

Filmakers Trio Back In New Production Unit

LOS ANGELES—The formation of a new motion picture company, Atlantic Pictures Corp, was announced recently by Irving H. Levin, president.

Other officers in the new company are Harry L. Mandell, vice-president and secretary; Esther Schwartz, treasurer; and Jean Solome, assistant secretary.

The new firm has come into being as a result of the final dissolution of the former AB-PT Pictures Corp., a subsidiary of the American Broadcasting-Paramount Theatres Corp. Resigning from the board last week of AB-PT Pictures were Leonard H. Goldenson, president of the parent company; Sidney M. Markley, vice-president; and Simon B. Seigel, vice-president and treasurer.

The new board, as announced by Levin, will include Joseph O. Baranoff, senior partner of the Los Angeles accounting firm of Baranoff and Perelman; Aaron Arthur Levine, Los Angeles automotive magnate; and motion picture producer Collier Young.

The reuniting of Levin and Mandell with Young marks the joining once again of a trio who with Ida Lupino were most successful as Filmakers Corp. a few years ago.

Atlantic Pictures acquire four negatives and nine literary properties from AB-PT. Levin states that he expects to go into production in the very near future. Plans for distribution are being discussed presently with both Warner Bros. and Paramount.

The newly-formed firm shifts into high gear with the announcement of the activation of its property, "Bourbon Street," and the naming of Boddy Bregman as producer for the film.

Lopert Names Weitman

NEW YORK—Norman Weitman will join the Lopert sales organization as district sales representative in the Philadelphia, Washington, Pittsburgh, and Cleveland exchange territories, it is announced by Ilya Lopert, president of Lopert Films, Inc.

Weitman has been with Universal Pictures for 14 years, most recently as branch manager in Cleveland. He will headquarter in Philadelphia.

Levinson With Trans-Texas

DALLAS—Norm Levinson, MGM's southwest press representative, has resigned to accept the position of general manager and advertising director of Trans-Texas Theatres, it was announced by Harold (Buster) Novy, president of Trans-Texas. The Texas theatre company, which has home offices here, operates 12 first-run theatres in many cities, including Dallas, Ft. Worth, El Paso, and Austin.

Justice Dept. Opposes UA TV-Film Activity

NEW YORK—The Department of Justice last fortnight filed in U.S. District Court an action charging violation of the Clayton Act by United Artists in connection with the company's acquisition of the pre-1949 film libraries of Warners and RKO Radio.

Named in the action are United Artists Corporation and United Artists Associated, Inc. The latter company is not a subsidiary of UA, but last year acquired the Warner film library from Associated Artists Production Corporation, and is distributing the films internationally under UA supervision for a distribution fee. United Artists Corporation also has an option to buy the stock of UA Associated.

United Artists Associated acquired 729 of the RKO Radio features in April from C&C.

The Government action claims that AAP and C&C formerly were competitors of UA in the distribution of features to television, and that acquisition of the feature assets substantially lessens competition by eliminating the firms as competitors in the industry.

The Government asked that the acquisition of assets of AAP and C&C be declared unlawful and in violation of the Clayton Act, and that United Artists and United Artists Associated be required to divest themselves of all feature films acquired from AAP and C&C.

United Artists, through Robert S. Benjamin, board chairman, immediately denied that it had violated the Clatyon Act in acquiring the rights to the features.

The company will file pleadings denying the action by the Government. Benjamin also noted that United Artists failed to receive any notification of the pending lawsuit until the action was filed.

IFD Acquires 235 Pix

NEW YORK—The acquisition of international distribution rights to a group of 235 features and westerns has been announced by Joseph Wohl, president, and Charles H. Rosenblatt, vice-president of International Film Distributors, Inc., currently celebrating its first anniversary in overseas distribution. The deal was closed with Armand Schneck, president, of J and J Pictures Corporation and B and B Pictures Corporation, and covers distribution in all theatrical, television and 16 mm. markets outside the United States.

With the acquisition of this new product, International's theatrical program now includes 294 features and westerns and 52 cartoons. Its television releases now number 452 features and 77 shorts.

Mountain Exhibs Meet

SALT LAKE CITY—More than 100 exhibitors from the Utah, Nevada and Idaho areas were to convene last week at the Ambassador Club for the two-day fall meeting of the Mountain States Theatres Association, president John Krier disclosed.

Roy Cooper of San Francisco, assistant president of TOA, was to deliver the keynote address, with a session devoted to advertising, equipment and product. A panel was to lead a discussion on newspaper, radio and television advertising; concession and theatre equipment spokesmen were to discuss new equipment and techniques in theatre operation; and the branch manager of each film company was to discuss his company's forthcoming product.

Ohio Convention Plans Feature Top Speakers

COLUMBUS, O.—Lineup of speakers for the business-building convention of the Independent Theatre Owners of Ohio, to be held Oct. 26-28 at the Deshler-Hilton in Columbus is being announced by Marshall Fine, acting president and convention chairman.

Board of directors meeting will be held Monday, Oct. 26, at a dinner session.

Official title for the annual theatremen's gathering is the "Drive-In and Indoor Theatre Convention" and is open to all operators of the 780 indoor and outdoor theatres in Ohio, whether they are members of the association or not.

Registration will be held Tuesday morning, Oct. 27, followed by luncheon at 12:30. The Tuesday afternoon session will be devoted to research, with Dr. Robert Miner, chairman of the business organization department of Ohio State University, as principal speaker. Dr. Miner will discuss marketing and merchandising. His talk is inspired by a thesis on the motion picture industry developed last spring by Stanley Rinehart, graduate student at Ohio State.

Philip Lowe, president, National Association of Concessionaires, will speak on merchandising of concessions at the Tuesday afternoon session. A representative of Wheeler, Kight, and Gainey, Columbus advertising firm, will discuss a proposed plan for a sectional campaign and a statewide campaign for the film industry. The plan was developed by the agency.

Jay Berry, representative of Alexander Film Co., will give an outline of a successful business-building campaign held recently in Canton in which all theatres participated.

A night club party or a screening of a major new film will be held Tuesday evening, said Fine.

Business session Wednesday morning, Oct. 28, will be devoted to media. Mel Tharp, director of consumer research for the Columbus Dispatch, will discuss the role of newspapers in theatre advertising. Herbert Evans, general manager, radio station WRFD, Columbus-Worthington, will speak on radio's part in theatre advertising. James Leonard, general manager of television station WLWC, Columbus, will speak on the contribution that TV can make to a well-rounded theatre campaign.

Two directors of advertising and publicity from major film companies will speak at the Wednesday afternoon session. Their name will be announced later. Election of officers also is scheduled Wednesday.

Annual banquet will be held Wednesday evening in the Hall of Mirrors. Principal speaker will be Irving Dollinger, Allied representative with the American Congress of Exhibitors. The banquet will be a salute to Horace Adams, president of ITOO for the past five years and president of National Allied for the past two years.

Convention committee, in addition to Fine, includes Jack Armstrong, Bowling Green; Frank Murphy, Cleveland; Sam Schultz, Cleveland; and Louis Wiethe, Cincinnati.

Circuit Names Lightstone

NEW YORK—Leonard Lightstone, for 11 years with Island Theatre Circuit, was last fortnight appointed vice-president of Rugoff and Becker Management Corporation in charge of buying and booking. He replaces Clem Perry, who resigned recently as film buyer and general manager.

CANADIAN Highlights

By Harry Allen, Jr.

WITH FILM FESTIVAL time over, Canadian motion picture executives are doing a little wondering. They question whether they haven't passed up a major opportunity to perhaps showcase the industry better than they did. Three salient factors are influencing their thinking. During the past year, two film festivals were held in Canada, Vancouver and Stratford, Ont. At neither of these did the film executives make any attempt at cooperating with the festival, despite the fact their own films were showing.

Now a film festival is being planned for Winnipeg by PACE (Production and Coordination Enterprises) of Winnipeg, of which Leonard D. Stone is president. It proposes an arts festival in November, of which the film would be one of three sections. He claims the support of leading film-cinema figures in Winnipeg for the film festival.

The importance of film festivals in this country may be judged that at Vancouver there were 100 entries from 18 countries. In Stratford, where 22 features from 15 countries were shown in two weeks, there was a gross of $10,729 from an equal number of patrons. With two exceptions, film executives stayed away in droves from either festival. At Stratford, only Frank Fisher, general manager, Odeon Theatres of Canada, Ltd., and Charles Mason, publicity director, Rank Film Distributors, Ltd., were present for the opening. Although Hollywood films were shown at both festivals, representative of these companies didn't bother themselves to show up at the festivals in person or even cooperate. In a few cases, the showings at the festivals were Canadian premieres for the films.

The matter might very well be placed on the agenda of the coming meeting of the Canadian Motion Picture Industry Council. Some say that it's up to the individual companies. Others point out that here is an opportunity of showing the public that the motion picture industry is not only interested in taking the patron's dollar, but in raising the artistic level of the motion picture industry.

The question then arises, how is the industry going to assist the film festivals? An information bureau could be set up at the festivals, and representatives from the various companies would be there to pass out literature on upcoming films and answer questions about the film industry. The film industry could set up a cooperative committee to help publicize the festival through the press and in the theatres. This would mean only a very slight imposition on the industry as a whole. To work out a solution in Canada is complicated by the fact that the various heads of most of the film distribution companies in Canada are only figureheads. They lack autonomy. Their major decisions are made in their head offices. The lack of a coordinated information office for the industry has been a time-worn problem. The motion picture industry has had many conferences on the subject, yet nothing has been done, say observers. The question now is, "When?"

REEL CLIPS: Paul Lazarus, Jr., vice-president of Columbia in charge of advertising and publicity, will talk about modern, active showmanship at the annual convention of Twentieth Century Theatres' managers, executives, and head office personnel, Sept. 23-24. A sales and promotion session will be put on by Theatre Confections, Ltd. under J.J. Fitzgibbons Jr. . . . G. and J. Huska opened their 500-car Moonlight Drive-In near Prince George, B.C. It's the second in the area . . . The Palace, Hamilton, was reopened by Odeon Theatres (Canada), Ltd., with an evening performance preceded by the appearance of civic dignitaries, the Hamilton Tiger-Cat Football team, and Joe E. Brown on the stage . . . With the recent passing of Harold Bishop, the supervisory responsibilities in Famous Players' Winnipeg office have been switched. Theatres in Alberta are now in the British Columbia district supervised by Maynard Joiner, whose district manager is John McCausland, John Ferguson, Manitoba district manager with offices in Winnipeg, will have direct charge of the theatres in the province formerly handled by Bishop. Alberta booking will continue to be handled by Paul Cardell in Calgary.

Samuel Bronston, center, producer, Warners' "John Paul Jones," recently received the Meritorious Public Service Citation from U.S. Secretary of the Navy William B. Franke for his "valuable contribution to the U.S. Navy and the nation" through his film. Mrs. Bronston looks on at the ceremony in the Navy Secretary's Pentagon office.

Loew's Sets Fall Fete

NEW YORK—A meeting of Loew's Theatres intown managers, division managers, executives of the distributing companies, and Loew's Theatres executives met last week at the Loew's Theatres penthouse to formulate plans and discuss publicity and exploitation campaigns for the forthcoming intown Loew's Fall Film Festival.

Present at the meeting were Eugene Picker, president of Loew's Theatres; John Murphy, executive vice-president; Leopold Friedman, chairman of the board; Ernest Emerling, vice-president in charge of advertising and publicity, who acted as chairman; advertising, publicity, and exploitation representatives from the distributing companies; and other circuit executives and managers.

Emphasis was placed particularly on "Away From the Theatre" ballyhoo by all the speakers. A number of prizes will be awarded to managers and assistants for best campaigns.

In the Jerry Wald Production, "HOUND-DOG MAN," country music gives THE FABULOUS FABIAN his big chance. All who have seen the early rushes are loud in their praise of his boyish warmth.

A NEW STAR is Discovered

The fabulous story of THE FABULOUS FABIAN, the 16 year old high-school lad, who leaped from an obscure neighborhood to the bright spotlight of full stardom, in just a few short months.

A MOTION PICTURE EXHIBITOR *Spotlight Survey*

ONE YEAR AGO there were few outside of his rock and roll fans in South Philadelphia High School who had ever heard of Fabian Forte, but a few Chancellor records, "I'm A Man," "Turn Me Loose," and "Tiger," had a tremendous impact on the teenagers. Coupled with several personal appearances on name television shows, Fabian was soon on top of the entertainment world.

At his personal appearances, the chicks among his teenage fans sigh, squeal, shout, and scream, and the astronomical demand for his platters led him to be billed as "The Fabulous Fabian."

Several months ago, he was booked on the Steel Pier, Atlantic City, N.J., where he made entertainment history. Fans gave "The Tiger" a noisy, rousing welcome, with a group presenting him with a gold key to the city on behalf of Mayor Joseph Altman. To capacity crowds of over 4,200, Fabian gave six or seven shows a day, while fans shrieked their approval in thunderous ovations. It was more of the same elsewhere.

Meanwhile, he was signed by 20th Century-Fox to make his film debut in "Hound Dog Man." Immediately, he sunk his teeth into his first film role and showed director Don Siegel and producer Jerry Wald a natural aptitude for acting and an amazing facility for learning the ropes in the complicated art of movie-making.

Hollywood went all out to welcome the singing sensation, who is also a gentleman with sincerity and down-to-earth qualities. A whoopin', shoutin', hollerin' crowd jammed Los Angeles Airport and reminded residents of the flamboyant days of yore. Over-zealous fans clamoring for a glimpse of their rock 'n' roll idol pressed against the closed windows of his private car accidentally shattering the glass. Fabian wound up in a nearby hospital, but his condition was not serious. None the worse for his ordeal, he was ready to face the cameras after California courts cleared the way for the 16-year-old to start work on "Hound Dog Man" by okaying his six year contract.

The rock 'n' roller plays it smooth in his first movie. "Hound Dog Man" is an adventure-drama, with the setting Texas in the wild and wooly days of 1910. 20th Century-Fox has tapped the top echelon of film talent for his co-stars. Featured with Fabian are Carol Lynley, Stuart Whitman, Alfred O'Connell, and Betty Fields. Of course, he will sing in his inimitable mountain music style.

When Fabian visited the Pat Boones recently, he made such a hit with the whole family that Pat signed Fabian for an appearance on his show for Oct. 1.

Putting some of his "Hound Dog Man" riding experience to work, Fabian took part in the recent Sheriff County Benefit rodeo at Los Angeles Coliseum. From grizzled, veteran cowhands he received rare praise. "He's a natural athlete. Sits his pony real well," they said. The ever modest Fabian shrugged this off, saying, "I've always liked sports. Riding is a lot of fun."

With the picture completed, "The Tiger" has tackled a busy itinerary which will take him to the various state fairs in the east and possible personal appearances in connection with the film's opening, especially in his home town. On Oct. 10 he'll be bound for a tour of Hawaii, going on to Australia later that month.

So "the fabulous one" is well on his way.

His father is Patrolman Dominic Forte, and he will most likely get the proud opportunity of helping handle the crowds trying to get into a Philadelphia motion picture theatre to see his boy do his stuff.

From a modest but comfortable home in South Philadelphia, FABIAN, the 16-year-old-wonder, departed for his last day at the local high school where he had participated in sports and been in every way the average American boy. Records, stints on local TV, and an engagement at Atlantic City's Steel Pier (see the fan club members) had started an avalanche of teen-age followers that rolled along into national importance. So FABIAN was called to Hollywood, and his fame preceded him (see below).

WELCOME FABIAN
STAR OF "HOUND DOG MAN"

FABIAN has voice, manner, showmanship, and a liking for people; but, most important, he has a warmth of personality. It's a combination that seems destined to carry him far.

FABIA
IS
OUR BO
LOVE
YOU
BIAN!

In 20th Century-Fox's "HOUND-DOG MAN," the promising new star is surrounded by such known players as Stuart Whitman, Carol Lynley, Arthur O'Connell, Betty Field and others. The 20th Century-Fox "merchandisers" who introduced Elvis Presley and Pat Boone can also be relied on to jockey his initial appearance into many a column and front page.

LONDON Observations

by Jock MacGregor

JACK L. WARNER, Spyros P. Skouras, Abe Montague, and Bernie Zeeman joined the London based leaders of the film world on the special express for the Royal Naval Film Corporation's great dinner at Portsmouth. With the Associated British chairman, Sir Philip Warter, who is also head of British Railways (southern region) aboard, NME doubted that we would be ahead of time on both outward and homeward journeys.

At Portsmouth, the Admiral's barge whipped us across the harbor to the giant aircraft carrier, HMS Victorious, to be ceremoniously piped aboard and greeted by Admiral of the Fleet The Earl Mountbatten of Burma. Following cocktails among the jets in the hangar, we were taken up to the flight deck, Here with the massed bands of the Royal Marines beating retreat, we witnessed the ever impressive spectacle of the lowering of the colors at sunset. The tone for the evening had been set.

And how good it was to hear men of the calibre of Mountbatten; the Earl of Selkirk, First Lord of Admiralty; and Admiral Sir Charles Lambe, First Sea Lord, speak so highly of the value of movies to the morale of the Navy. Jack Warner, Spyros Skouras, and Montague C. Morton spoke for the industry.

Particularly welcomed was the news that the Duke of Edinbugh had become patron of the RNFC. In a message, he said: "I know from personal experience how much the films which the RNFC makes available to HM Ships are appreciated, and I am happy to be associated with the corporation. Please tell all the important representatives of the great British and American film companies attending the dinner in Victorious that the ships' companies of the fleet will never be able to repay their kindness and generosity during the past 20 years."

Despite traditional Navy hospitality, many, and I am happy to say, some Navy types were up early next morning for the Variety Club charity race meeting the first ever in Britain. As someone said: "It was just what was needed to blow away the cobwebs." This was unquestionably among the Tent's greatest achievements and a personal triumph for Irving Allen.

Fabulous prizes were promoted for all races. These included the Pepsi-Cola Selling Stakes, the Billy Butlin Handicap, Daily Mirror Nursery, and Lyons Maid Stakes. The Princess Royal won one race, Prince Aly Khan another. Serious papers like The Times hailed the meeting as a great fillip to racing.

On the lighter side, Jayne Mansfield, Gina Lollobrigida, Julie Andrews, Broderick Crawford, and other stars attended. A Tent 36 was actually erected in the paddock, and there were enough exhibitors, producers, and distributors present to suggest a film convention. TV and newsreels covered the event. The biggest laugh was when Brod Crawford tried to put an American style (unknown here) Pepsi-Cola laurel wreath on the winner. The horse would have none of it, little realizing that moments later he would be bought by a producer. The sight would have gladdened the hearts of Bert Knighton and Norm Wasser. Variety received some $60,000 and many wonderful bouquets. Irving can take a very deep bow for a great job.

THE VARIETY CLUB has pledged to raise $14,000 annually for research into leukemia. This was planned before the death of Kay Kendall, but several papers have suggested the Tent should do something in her memory. Many members of the public, stunned by her death, have sent donations. The premiere of "The Five Pennies" which the Duke Edinburgh will attend at the Plaza on Oct. 21 will in part benefit this research. . . . The industry here is simply delighted with the wonderful news that M. J. Frankovich has been elected a vice-president of the Columbia Pictures Corporation. In the years that he has been here he has done a fabulous job bringing Columbia to the real forefront of the majors, while his work on behalf of the Variety Club is renown.

Ministers Rap Film Violence

HOLLYWOOD—The Hollywood Ministerial Association, comprising the Congregational, Community, Presbyterian, Methodist, Christian, Baptist, Episcopal, Lutheran and Liberal Catholic denominations announced last fortnight the unanimous passage of three motions tending to back the charges of their west coast director, George A. Heimrich, of the Broadcasting and Films Commission of the National Council of Churches, that there is an over-emphasis on violence and sex in American films.

Milwaukee House Closes

MILWAUKEE—Stanley Warner Corporation closed the Alhambra last fortnight after 16 years of operation.

Bob Groenert, manager, said the house was being stripped. The house was built in 1896 and turned to movies in 1914. The theatre is owned by the Uihleins.

William J. Heineman, left, vice-president of United Artists, and Fred Goldberg, national director of advertising, publicity, and exploitation, are seen planning the unprecedented second first-run engagement of UA's "Some Like It Hot" for a Broadway encore at the Victoria.

Stanley, Phila., Set For Full Renovation

PHILADELPHIA—After the last performance on Sept. 20, the downtown Stanley will close for a short time for a complete renovation and redecorating project, it was announced by Frank J. Damis, Stanley Warner Theatres.

Half a million dollars has been budgeted for these extensive alterations, and upon their completion, the New Stanley will be one of the most beautiful theatres in America.

One of Philadelphia's leading architects, William H. Lee, has been planning, designing, and checking on innovations for almost two years, and now these extensive plans are ready for execution.

One of the innovations to be afforded New Stanley patrons will be the "easy chair" lounger seats, spaced to provide an unobstructed view of the screen from any location.

The New Stanley will have the newest stereophonic sound. In addition, the New Stanley will be equipped with all large screen mediums, including Todd-AO. This renovation will include an all-season air conditioner system. Winter or summer, the 240 ton air conditioning will deliver 50,000 cubic feet of scrubbed, filtered air per minute.

The Stanley Warner Theatres have named the New Stanley to be the flagship of the famed circuit.

Blumenstock Joins Schlaifer

NEW YORK—Charles Schlaifer last week announced the appointment of Sid Blumenstock as vice-president in charge of the west coast offices of Charles Schlaifer and Company, Inc.

Blumenstock will assume his new assignment early in October, at which time he will leave Embassy Pictures Corporation as vice-president in charge of advertising and promotion and will have completed the campaign for "Hercules."

Blumenstock has held important executive advertising positions with 20th Century-Fox and Paramount. Just prior to his coming with Embassy, he was coordinator for the 1959 Academy Award Telecasts.

ALLIED TRIO

(*Continued from page* 10)

The Allied counsel stated that "exhibitors are free to conciliate and at the same time support the White Paper campaign since their objectives are wholly dissimilar. The White Paper is not concerned with gratuities to be handed out by distributors on pleas of distress. It seeks to induce or require the Department of Justice to enforce the law against burdensome and oppressive trade practices and sales policies as construed and applied by the courts. The legal rights emanating from the decrees are for the protection of all independent exhibitors.

"Conciliation has been in effect since November 1, 1957," Myers continued, "and not in a single instance was conciliation of the slightest benefit to the exhibitor invoking it."

"However," Myers concluded, "Allied has again urged that all members qualifying promptly invoke conciliation so that it can be thoroughly tested in the next three months. If conciliation proves a boon to needy exhibitors, we will rejoice. If it is merely designed to get the film companies out of hot water in Washington, that fact should be determined and made ready for use come next January. The White Paper campaign should be continued."

ALBANY

Three drive-ins have taken the plunge into year round scheduling. They are Fabian Theatre's 1,000-car Mowhawk and Alan Iselin's Turnpike, Westmere, and Auto-Vision, East Greenbush. All three will be full-time operations, unlike the Hollywood, Averill Park, which has had a weekend winter policy. The heaters will be handed out from a trailer or building next to the box office, and collected on the way out. Admission prices will remain at 80 cents for adults. . . . Fabian's three theatres also ran a successful "End of the summer" party at which patrons received free admission and refreshments. The first three hundred cars received additional gifts. . . . Dick Dickerson, Schine Albany booker, was dropped in an economy move. Bill Kraemer, chief-date-setter, and one-time booker, is his replacement. . . . The Indian Lake Drive-In, "Lake," has shuttered for the winter. . . . Screen News Digest Sales Division, Inc., has incorporated in New York with 200 shares of no-par capital stock. Joseph A. D'Addario, director, filed the incorporation papers.

ATLANTA

James H. Harrison, general manager, Wilby-Kincey Theatres, received a scroll for making the Fox available for a full week of grand opera. The scroll was presented on behalf of the directors of the Atlanta Music Festival Association by Charles Jagels, president. . . . The Atlanta WOMPI held a children's show for their charity fund. John Carter donated the use of the theatre. . . . Bids are being accepted for the construction of a new Huntsville, Ala., theatre by the Crescent Amusement Co., Nashville. . . . George M. Kirkland, president, International Sound Films, Inc., has returned from Puerto Rico where he was directing a film for the Waterman Steamship Corp. It will be ready for October release, and will be cleared for television and non-theatre release.

BOSTON

A big promotional campaign bally-hooed the opening of Warner Bros.' "John Paul Jones" in Falls River. The Mayor designated the week Naval Recruiting Week, a recruiting booth was set up in front of the theatre, and new recruits were sworn in at ceremonies carried by the local radio stations on opening night. . . . William Elder was introduced to the trade by the man he was replacing, Charles E. Kurtzman, at a luncheon. Kurtzman has accepted a national post with Loew's Theatres, and Elder will become northeast manager. . . . The 20th-Fox Merchandising Clinic for New England executives was held at the Fox Little Theatre under the auspices of branch manager Al Levy and publicist Phil Engel. . . . The new manager of the Sack Theatre chain's Capri theatre is Leland Powers School graduate Jack Roy. . . . The Embassy Pictures staff surprised Joe Levine with a birthday wing-ding. . . . The more than two dozen managers, district managers, and home office personnel of the American Theatres Corporation attended a Fall Showmanship Session called by president Samuel Pinanski. . . . The Archdiocese of Boston will rename Loew's State the Donnelly Memorial Theatre in honor of one of Boston's most famous families, Cardinal Cushing announced. The Archdiocese purchased the theatre recently for use in the Church's educational activities. . . . The Cinema Lodge of B'nai B'rith is making up bowling teams with the four teams to play against each other first and then to challenge other B'nal B'rith Lodges. Paul Kessler general manager of Rifkin Theatres, is the chairman of the bowling events. . . . William P. Melnicker, director of theatre operations, Loew's International, was in to attend the 65th annual convention of the Pi Lamba Phi Fraternity at the Hotel Somerset, Boston. . . . Alan MacDonald has resigned as assistant manager, Paramount, Boston, to join the traffic control department at Logan Airport. Replacing him is Mario Poto, transferred from the Metropolitan, with Algy Ivaska taking over Poto's spot at the Met. . . . J. Robert Hoff, president of Ballantyne Equipment Company and head of Motion Picture Investors, Inc., has been added to the list of speakers at the Independent Exhibitors, Inc., and Drive-in Theatre Association convention.

BUFFALO

At a meeting of the Barkers of Tent 7, Variety Club, there was much discussion of the proposition of leasing the present quarters at 193 Delaware Avenue and set up quarters elsewhere, but there was no final decision made. Tent 7 now is making its annual drive for funds to carry on its many charitable activities. Collections now are being made at the drive-in and the indoor theatres will be covered later. . . . Charles A. McKernan, manager, Seneca, a south Buffalo AB-PT community operation, is new golf champion of Council 184, Knights of Columbus. . . . Harry Altman, one of the prominent members of the local Variety Club, operator of the Town Casino and the Glen Casino, and for nearly 40 years Buffalo's unofficial "Mr. Show Business," was tendered a testimonial dinner Sept. 13 in the Town Casino. Dick Fischer was general chairman of the event. . . .

CHICAGO

Charles Teitel, president, Teitel Film Company, and his assistant Dan Goldberg are planning production here of an art film. Shooting will start next spring. The production will have its premiere at Teitel's World Playhouse. . . . Varnal Elliott, operating lessee of the Capitol, Waterloo, reopened the house after a summer closing to give his employees a vacation. . . . Robert Good, operator of the Capitol, Pickneyville, looked over the Globe, Christopher, with the possibility of reopening the house closed last December by the Fox-Capitol Company, a subsidiary of the Fox Midwest Theatres of Kansas City. The Christopher Area Betterment Assn. is backing the idea of reopening the Globe which is the largest building in the town. . . . David Wisner was appointed vice-president in charge of production by the Delta Film Productions. . . . A special police detail kept crowds in order when Kookie Byrnes appeared at the Roosevelt at the premiere of "Yellowstone Kelly." . . . Ed Williams, Warners' division manager, presided over a sales meeting attended by representatives from the home office and sales managers from Dallas, Oklahoma City, Des Moines, Kansas City, and Omaha. . . . Jack Dempsey and his publicity manager George Florey, held film conferences here. . . . Ralph Smitha, Essaness general manager, who staged the La Rabida Sanitarium audience benefit collections, reports the drive has brought in more than $50,000. The collection in the B and K chain brought in more than $25,000. . . . Work is being rushed on the Rand Drive-in on Rand Rd. in the northwest section. It will be the 13th outdoor in the Chicago area. . . . An increase of 47 percent for the second quarter of 1959 amounting to $583,249 was reported by Bell and Howell. . . . Joe Mazur was named by Mrs. Helen Kimberly to take over the management of the Jackson Park. It was the famous Federal Court suit by this theatre which changed the Loop booking system.

CINCINNATI

Roofed houses and drive-ins in this area enjoyed excellent business over the hot and humid Labor Day weekend, and business has since continued good, as indicated by film holdovers in five first-run downtown houses. The customary drop-off in attendance with school re-openings is not expected to develop this year to the extent noted in recent years. . . . Although the downtown Capitol will wind up five years of Cinerama presentations about Nov. 1, William Rush, manager, plans to continue the successful hard-ticket policy. National Theatres "Windjammer" is slated to run until Feb. 4, when MGM's "Ben Hur" will move in for an expected run of a year or more. . . . Pearl Bailey heads an elaborate vaudeville show, booked into the downtown Albee for the week of Oct. 8. . . . A. A. Aaron has purchased the first-run Capitol, Charleston, W. Va., from Charles Middleberg. . . . Joe Hurst, owner, Royal, Chillicothe, O. is now booking and buying through the Frank L. Weitzel Booking Service of this city.

COLUMBUS, O. NEWS—Sam Shubouf, manager, Loew's Ohio, has been appointed a member of the public relations sub-committee of the Downtown Study Committee, named by Mayor M. E. Sensenbrenner to bring new life to the downtown area. Robert Lazarus Jr., local merchant, is chairman of the sub-committee. . . . Vicky Robison, secretary to Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, returned from a vacation spent in Chicago and Ponca City, Oklahoma.

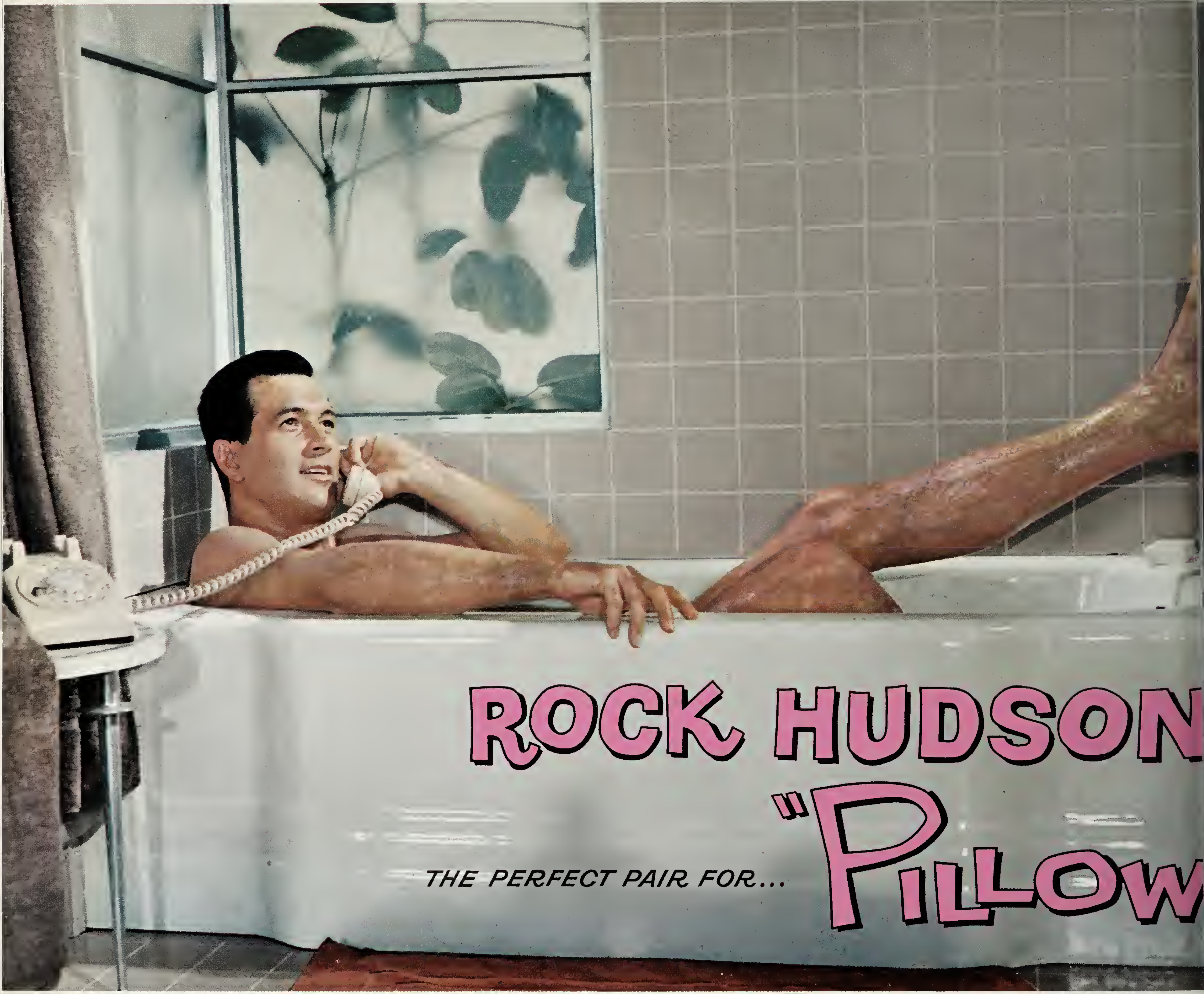
CLEVELAND

Ray Schmertz, 20th-Fox branch manager, was in New York to attend a company sales meeting. . . . Ellis Lewin, former Warners booker now in the auto repair business, returned to Film Row to announce the arrival of his second son. . . . Local Variety Club Tent Six is handling contributions for a 1960 GM Corvair automobile, with all proceeds going to pet charity Camp Ho-Mita-Koda for diabetic children. . . . Five downtown firstrun theatres were dark for five hours during the afternoon of Sept. 2 when 25 operators, members of Local 160, I.A.T.S.E., staged a walkout as a result of failure to negotiate a new contract for the old one that expired at midnight, Aug. 31. They returned to work in time for the evening shows on orders from Richard Walsh, national I.A.T.S.E president, who declared the strike illegal and unauthorized, and charged the action of Local 160 as a violation of the union's international constitution. The constitution provides that a local must receive strike sanction from the international before it may conduct an authorized walkout. And in such instances where sanction is sought, the international sends in a representative to study the dispute. It is reported Local 160 had not complied with this procedure. The Local allegedly is asking a 10 per cent wage hike and a reduction from a 36 hour work week to 30 hours. Present base operator's salary is $134.55 for 36 hours. An operator's hourly rate is $3.73¾. The base pay reportedly is augmented about 10 dollars a week by overtime payments. Theatres affected by the walkout were Loew's State, Ohio, Stillman; Warners' Allen, and the independently owned Hippodrome. The Palace, playing a road show policy, was not affected. Negotiations between the contractual parties were resumed immediately after President Walsh's intervention, and are still continuing. . . . Marie Flynn O'Neil, who left the MGM organization 16 years ago

(*Continued on page* 26)

the NEW **ROCK** "is as suave, self-possessed and convincing as though he had been delineating lighter roles all through his distinguished acting career!"

...... *Boxoffice*


ROCK HUDSON
THE PERFECT PAIR FOR...
"PILLOW

CO-STARRING

TONY RANDALL

"A COMEDY TO BE LAUGHED AT BY ADULTS... JUNIORS...

LITHO IN U.S.A.

the NEW **DORIS** "goes sexy in "PILLOW TALK"

. . . Columnist W. Ward March • Cleveland Plain Dealer

"absolutely tops in her combination of sophistication and naivete!"*. . . Hollywood Reporter*

DORIS DAY

TALK" *...IT'S WHAT GOES ON WHEN THE LIGHTS GO OFF!*

THELMA RITTER

with **NICK ADAMS • MARCEL DALIO • JULIA MEADE** Directed by MICHAEL GORDON

Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN • Produced by ROSS HUNTER and MARTIN MELCHER

AN ARWIN PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE • IN EASTMAN COLOR • CINEMASCOPE

AND THE EXHIBITOR ON HIS WAY TO THE BANK!"*. . . Film Daily*

CLEVELAND *(Continued from page 23)*

to get married and raise a family, is back with the company again as bookers' secretary. Imperial branch manager, announces he is now releasing "Prince of Peace" in the northern Ohio territory. . . . Announcement is made of the engagement of Alan Mink, son of Max Mink, managing director of the Palace Theatre, to Gloria Leizlick of Farrell, Pa. . . . The Hippodrome will hold a midwest premiere of "Pillow Talk" on Oct. 9 instead of the previously announced world premiere on Oct. 8. The change was made because Rock Hudson, one of the stars scheduled to attend the world premiere, had a TV commitment. Two previous Ross Hunter pictures were world premiered in Cleveland—"Magnificent Obsession," at the Palace Theatre in 1954, and "Imitation of Life," at the Hippodrome this year.

DALLAS

Hollywood star Jeanne Crain arrived for a brief visit here. . . . The Herber Equipment Company has installed a Hurley Super-Glo screen in the new Preston-Royal, the new McLendon Theatres unit here. . . . Bill Lewis, Columbia, was here a few days before going out on another exploitation assignment in New Orleans. . . . Mr. and Mrs. William Wyler attended the sneak preview at the Tower of the four hour long "Ben Hur," as the special guests of R. J. O'Donnell, vice president and general manager of the Interstate Theatre Circuit. The film was given its first public showing. . . . The home office of the Trans-Texas Theatres, headed by Harold Novy has been moved to the National Bankers Life Building. . . . R. J. O'Donnell, John Q. Adams, Raymond Willie, W. E. Mitchell, Frank Starz, Conrad Brady, Pat Hudgins, Francis Barr and Art Katzen, of the Interstate Theatres executive staff, went to Winter Park, Fla., to attend a three day meeting of officials for the five southern AB-PT circuits to prepare for a unified promotional program on "But Not For Me" and "The FBI Story." . . . Karl Hoblitzell, head, Interstate Theatre Circuit, has been appointed a director of the Texas Power and Light Co. . . . Thelma Jo Bailey, president, Dallas chapter, Women of the Motion Picture Industry, attended the recent convention of the group in Jacksonville, Fla. She presented a public relations award donated by R. J. O'Donnell, vice president and general manager of Interstate Theatres. An international membership award to the WOMPI who has brought in the most members was donated by Mrs. Mabel Guinan, of Dallas. . . . The Dallas Teenage Review Board of 15 teenagers, sponsored by the Dallas Motion Picture Review Board in cooperation with the Interstate Theatres, will meet again once each month for the third year to look at one of the important pictures. They will analyze it, consider whether it is suitable entertainment for young people, and then write reviews for their high school papers. Interstate Theatres has hopes that similar groups may be established in other Texas towns in which they have theatres.

DETROIT

Joseph J. Lee, who for 16 years was Detroit branch manager for 20th Century-Fox, has accepted the post of managing director of the Fox theatre, succeeding Robert Bothwell, who is now connected with West Coast interests.

HOUSTON

Clint Walker, TV star of "Cheyenne," and Louis Quinn, the Roscoe of TV's "77 Sunset Strip," made three personal appearances here to plug "Yellowstone Kelly." . . . A huge promotional effort for the "Big Circus" at the Metropolitan has resulted in jammed houses. The PR work was handled by the Interstate Theatre Circuit's Art Kazan, and included newspaper contests, side panels on 500,000 milk cartons good for reduced prices, radio and TV spots, clown costumes for the staff, and soundtrack music to attract passers-by. . . . Several local men interested in starting a small, intimate art house, had the 104-seat theatre in the 20th-Century-Fox distribution office leased from under them.

Harvey House
Dale

This eye-catching street bally was used in the over-all campaign to herald the opening of United Artists' "The Devil's Disciple," Viking, Philadelphia. The ancient vehicles were promoted from a local auto dealer, properly adorned with signs, and the attractive models drove the antiques through center city streets.

JACKSONVILLE

Walt Woodward, genial Florida State Theatres staff member from Miami, visited here at the home of Col. John Crovo, retired FST exhibitor, and Mrs. Crovo after completing his annual cruise through Caribbean islands. He left here for a brief stay in Philadelphia before returning to his Miami home. . . . Jerry and Louis Gold, who operate the Gold-Dobrow Theatres in the heart of the agricultural Everglades area, called along Film Row to book their motion picture programs for the fall season. . . . Jerry Hayes, former St. Johns Theatre staffer, has moved into the assistant's post at the suburban Edgewood. . . . Johnny Tomlinson, Warners manager, has invited exhibitors of the area and local VIPs to a morning advance screening of "A Summer Place" at the Florida on Sept. 16. . . . The property of the Oceanway Drive-In, which closed last month, has been purchased by Joe Musleh, owner of the Lake Forest Drive-In, and not by Capt. and Mrs. Hans Vige, owners of the Pinecrest Drive-In, as erroneously reported earlier. Mrs. Vige, who requested a correction, stated that she and Captain Vige are quite happy in operating their one theatre which specializes in wholesome entertainment for family groups in the northern end of Duval County. . . . Thomas P. Tidwell, 20th-Fox manager, left for conferences with executives in the New York office. . . . Roy Smith, local theatre supplier, was also spending a week in New York attending to business interests. . . . Grady Goodwin resigned from Bob Bowers' staff at Allied Artists to replace Pete Hillman in the local booking office of Carl Floyd Theatres. Hillman has moved to the Floyd home office in Haines City. . . . Judge May and Jack Harris, Florida Times-Union and Jacksonville Journal film writers, praised local first-run theatres for having the "most versatile indoor lineup since early summer" for motion picture patrons over the Labor Day weekend. . . .

MIAMI, FLA., NEWS—Sympathy was extended to Frank Myers, Wometco purchasing agent, in the passing of his wife, Jane. . . . The North Dade and Boulevard Drive-Ins, featured a special combination dinner-show ticket for Labor Day: For $1.99, patrons were admitted to the theatre and given a ticket to be exchanged at the concession stand which would entitle them to a combination chicken-pizza dinner. . . . Fireworks displays were featured at Wometco's North Dade, Boulevard, North Andrews, and Davie Blvd. Drive-Ins, for a Labor Day feature. . . . The Carib, Miami, and Miracle held a special screening of "Blue Denim" for press, radio, television, civic leaders, judges from juvenile courts, welfare workers, school principals, PTA officials, juvenile officers, and religious leaders. Following the screening, a forum was held with Ralph Renick, WTVJ newscaster, as moderator.

NEW HAVEN

Morris Rosenthal, retired manager, Loew's Poli, New Haven, and Mrs. Rosenthal passed through Connecticut, enroute home to Hollywood, Fla., from a Toronto, Canada, vacation trek. . . . Jack Sanson, manager, Stanley-Warner Strand, Hartford, has been recuperating from surgery. William Shepard, S-W State, Manchester, Conn., was relief manager. . . . Allen M. Widem, Hartford Times theatre editor-columnist, interviewed Edward "Kookie" Byrnes, starring in Warners' "Yellowstone Kelly," on Hartford-to-Burbank, Calif., phone. . . . Jason Theatrical Enterprises' first-run Bristol, Bristol, Conn., has discontinued Monday-through-Friday matinees for the winter. Similar policy also went into effect at the J-T-E's Gem, Willimantic, Conn. . . . The subsequent-run West End, Bridgeport, Conn., has new policy of revival shows Mondays, Tuesdays and Wednesdays. Programs are advertised as "Your Best Entertainment Buy."

NEW ORLEANS

With the reopening of schools, Gulf States Theatres, McComb, Miss., as in former years, will curtail its operations from two to one theatre in several Mississippi towns. Among the theatres scheduled to have operations suspended are the State, McComb; Dixie, Brookhaven, where the colored patronage Rex will also indefinitely cease operation; the Anne Drive-In, Leland; and the Vicksburg Drive-In, Vicksburg. . . . Emmett Flowers has shuttered the Grovehill, Grovehill, Ala. . . . The Pelican Drive-In, Jenner, La., is going on part time operation. . . . Giddens and Rester Theatres have taken over the Roxy, Mobile, Ala., from Mr. and Mrs. Arthur Olensky. . . . Mrs. Rhea Gonzales, National Screen Service office staffer, resigned to await the arrival of a "bundle from heaven." . . . J. Roger Lamantia, manager, Exhibitors' Coop Service, is able to be about despite the fact he is wrapped in bandages due to three fractured ribs sustained when he was hit by a public service bus while crossing a street. . . . Fred and Evelyn Goodrow celebrated their 43rd wedding anniversary. He operates an independent film exchange and is territory representative for Hal Roach Productions. . . . Ann and Larry Dufour celebrated their 22nd wedding anniversary. Mrs. Dufour is UA feature booker.

PHILADELPHIA

The local Paramount exchange is out to celebrate branch manager Ulrik Smith's 45th anniversary with the company in November with an avalanche of bookings. In helping them celebrate Smith's anniversary you will enable the branch to attain the goal of leadership in this year's "1959 Achievement Drive,"

(Continued on page 28)

ANATOMY OF A MURDER (COL.)

Criterion, New York (*$29,500)	10 wks.	123%
United Artists, Detroit (**$8,810)	10 ”	158%
United Artists, Louisville (**$7,690)	4 ”	119%
Gary, Boston (**$11,100)	9 ”	109%
St. Louis, St. Louis (**$12,850)	4 ”	115%
Randolph, Philadelphia (**$13,730)	6 ”	143%
Fifth Ave., Seattle (**$7,480)	5 ”	115%
Woods, Chicago (**$19,400)	9 ”	145%
St. Francis, San Francisco (**$10,550)	5 ”	161%
Orpheum, Omaha (**$6.590)	1 ”	152%
United Artists, Louisville (**$7,690)	4 ”	119%

ASK ANY GIRL (MGM)

Woods, Chicago (*$22,900)	4 ”	64%
Saxon, Boston (*$11,530)	5 ”	81%
Adams, Detroit (*11,350)	4 ”	73%
Radio City, New York (*$139,680)	4 ”	102%
Stanley, Philadelphia (*$20,000)	2 ”	63%
Loew's, St. Louis (*$13,900)	2 ”	83%
Blue Mouse, Seattle (*$9,250)	1 ”	65%
State, Omaha (**$5,960)	2 ”	93%

BEAT GENERATION (MGM)

Warfield, San Francisco (*$11,880)	1 ”	101%
Orpheum, Seattle (**$5,660)	1 ”	80%
United Artists, Louisville (**$7,690)	1 ”	85%
Fox, Philadelphia (**$14.580)	1 ”	82%

BIG CIRCUS

Roxy, New York (**$52,600)	4 ”	117%
Omaha, Omaha (**$5,450)	2 ”	142%
Midtown, Philadelphia (**$9,000)	2 ”	105%
Paramount, Boston (**$11,920)	2 ”	84%
State Lake, Chicago (**$25,800)	4 ”	92%
Rialto, Louisville (**$9,220)	2 ”	105%
Palms, Detroit (**$19,850)	2 ”	100%
Paramount, Seattle (**$8,040)	1 ”	65%
Golden Gate, San Francisco (**$15,150)	2 ”	110%
Fox, St. Louis (**$13,400)	2 ”	116%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	5 ”	156%

BLUE ANGEL (20th-FOX)

Paramount New York (**$29,850)	1 ”	134%
St. Louis, St. Louis (**$12,850)	1 ”	180%
Fox, San Francisco (**$12,230)	1 ”	135%
Memorial Boston (**$17,080)	1 ”	147%

BLUE DENIM (20th FOX)

Victoria, New York (**$20,150)	5 ”	133%
5th Avenue, Seattle (**$7,480)	2 ”	120%
Midtown, Philadelphia (**$9,000)	4 ”	100%
Memorial, Boston (**$17,080)	2 ”	100%
State-Lake Chicago (**$25,800)	2 ”	170%
Rialto, Louisville (**$9,220)	1 ”	110%

CRY TOUGH (UA)

Palms, Detroit (**$19,850)	1 ”	82%
Viking, Philadelphia (**$8,330)	2 ”	51%
Golden Gate, San Francisco (**$15,150)	1 ”	93%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)

Normandie, New York (*$11,430)	7 ”	83%
Garrick, Chicago (**$14,300)	7 ”	75%
Fifth Ave., Seattle (**$7,480)	2 ”	94%
Fox, San Francisco (**$12,230)	1 ”	131%
Viking, Philadelphia (**$8,330)	3 ”	114%
Loew's, St. Louis (**$11,600)	2 ”	108%
Metropolitan Boston (**$15,120)	3 ”	82%
Brown, Louisville (**$4,950)	1 ”	82%
Madison, Detroit (**$19,920)	3 ”	95%

DEVIL'S DISCIPLE (MGM)

Madison Detroit (**$19,920)	1 ”	90%
Astor, New York (**$18,880)	3 ”	170%
Normandie, New York (**$7,340)	3 ”	144%
Viking Philadelphia (**$8,330)	3 ”	130%
Saxon, Boston (**$10,270)	1 ”	165%

DIARY OF ANNE FRANK (20th FOX)

Palace, New York ($18,110)	25 ”	103%
Midtown, Philadelphia (*$13,420)	6 ”	88%
McVickers, Chicago (*$16,500)	7 ”	76%
Saxon, Boston (*$11,530)	7 ”	80%
Palace, New York (*$18,110) Cont.	10 ”	85%
Fox, San Francisco (**$12,230)	2 ”	109%
Brown, Louisville (**$4,950)	3 ”	130%
Paramount Seattle (**$8,040)	3 ”	116%

DON'T GIVE UP THE SHIP (PAR.)

Chicago, Chicago (*$31,800)	2 ”	72%
Fox, St. Louis (**$13,400)	2 ”	119%
Michigan, Detroit (**$21,120)	2 ”	103%
Golden Gate, San Franc. (**$15,150)	3 ”	98%
Coliseum, Seattle (**$7,555)	2 ”	116%
Astor, Boston (*$10,200)	5 ”	83%
Viking, Philadelphia (*$8,270)	3 ”	106%
Omaha, Omaha (*$6,810)	2 ”	121%
Kentucky, Louisville (**$5,850)	3 ”	110%

FIVE PENNIES (PAR.)

Esquire, Chicago (*$10,700)	10 ”	130%
Paramount, Boston (*$12.000)	4 ”	96%
Capitol, New York (*$24,650)	6 ”	149%
Madison, Detroit (**$19,920)	3 ”	90%
Golden Gate, San Franc. (**$15,150)	2 ”	96%
Orpheum Omaha (**$6,590)	1 ”	114%
Arcadia Philadelphia (**$10,030)	5 ”	86%
Coliseum, Seattle (**$7,555)	1 ”	104%

FOR THE FIRST TIME (MGM)

Roxy, New York (**$52,620)	4 ”	118%

HERCULES (WB)

Pilgrim, Boston (*$5,920)	3 ”	242%
Mary Anderson, Louisville (**$4,880)	3 ”	202%
B'way Capitol, Detroit (**$10,120)	3 ”	244%
Paramount, San Francisco (*$13,410)	2 ”	221%
Fox, St. Louis (**$13,400)	2 ”	168%
Omaha, Omaha (**$5,450)	1 ”	293%

HOLE IN THE HEAD (UA)

Oriental, Chicago (**$22,000)	8 wks.	150%
State, Boston (**$10,310)	8 ”	144%
Goldman Philadelphia (**$10,750)	8 ”	195%
Omaha, Omaha (**$5,450)	3 ”	140%
Music Box, Seattle (**$4,215)	7 ”	124%
United Artists, San Franc. (**$16,230)	7 ”	74%
Orpheum, St. Louis (**$6,730)	7 ”	165%
Loew's State, New York (**$43,175)	8 ”	108%
Michigan, Detroit (**$21,120)	5 ”	106%
United Artists, Louisville (**$7,690)	2 ”	130%

HOLIDAY FOR LOVERS (20th FOX)

Paramount, New York (**$29,850)	3 ”	85%
Stanley, Philadelphia (**$17,650)	2 ”	60%
Fox, Detroit (**$14,380)	1 ”	83%
Rialto, Louisville (**$9,220)	1 ”	65%
St. Louis, St. Louis (**$12,850)	1 ”	93%
Fox, San Francisco (**$12,230)	1 ”	90%
Paramount, Boston (**$11,920)	2 ”	92%
Roosevelt, Chicago (**$21,230)	2 ”	91%

HORSE SOLDIERS (UA)

State Lake, Chicago (*$31,900)	5 ”	80%
Orpheum, Boston (*$19,960)	5 ”	78%
Palms, Detroit (*$16,210)	2 ”	154%
United Artists, Louisville (*$10,120)	2 ”	104%
Astor, New York (*$24,230)	8 ”	100%
Fox, Philadelphia (*$14,925)	5 ”	121%
United Artists, San Francisco (*$9,940)	4 ”	146%
Coliseum, Seattle (*$8,900)	3 ”	124%

IT STARTED WITH A KISS (MGM)

Capitol, New York (**$24,950)	3 ”	116%
Stanton, Philadelphia (**$12,270)	1 ”	107%
Loews, St. Louis (**$11,600)	1 ”	172%
Chicago, Chicago (**$22,480)	1 ”	205%

JOHN PAUL JONES (WB)

Rivoli, New York (*17,810)	7 ”	37%
Roosevelt, Chicago (**$21,230)	2 ”	78%
Midtown, Philadelphia (**$9,000)	3 ”	78%
Paramount, San Franc. (**$10,410)	1 ”	106%
Mary Anderson, Louisville (**$4,880)	1 ”	92%
Palms, Detroit (**$19,850)	1 ”	52%
Metropolitan, Boston (**$15,120)	2 ”	96%

LAST TRAIN FROM GUN HILL (PAR.)

Roosevelt, Chicago (**$21,230)	3 ”	105%
Omaha, Omaha (**$5,450)	1 ”	119%
Paramount, San Francisco (**$10,410)	2 ”	138%
Stanton, Philadelphia (**$12,270)	4 ”	97%
Capitol, New York (**$24,950)	3 ”	112%
Palms, Detroit (**$19,850)	2 ”	102%
Memorial, Boston (**$17,080)	2 ”	80%
Fox, St. Louis (**$13,400)	1 ”	112%
Kentucky, Louisville (**$5,850)	1 ”	87%

MIDDLE OF THE NIGHT (COL.)

Odeon, New York (*$14,710)	12 ”	101%
T-L Krim, Detroit (**$6,000)	6 ”	105%
Translux, Philadelphia (**$4,450)	7 ”	160%
Paramount, San Fanc. (**$10,410)	2 ”	120%
Brown, Louisville (**$4,950)	1 ”	131%
Kenmore, Boston (**$9,600)	4 ”	118%
United Artists, Chicago (**$17,800)	1 ”	112%

NORTH BY NORTHWEST (MGM)

United Artists, Chicago (**$17,800)	9 ”	164%
Adams, Detroit (**$8,650)	9 ”	160%
Loew's St. Louis (**$11,600)	6 ”	107%
Warfield, San Francisco (**$10,110)	6 ”	151%
Music Box, Seattle (**$4,215)	1 ”	357%
United Artists, Louisville (**$7,690)	2 ”	188%
Orpheum, Boston (**$19,580)	4 ”	139%
Stanley, Philadelphia (**$17,650)	4 ”	114%
Radio City, New York (**$142,810)	5 ”	132%

NUN'S STORY (WB)

Metropolitan, Boston (*$17,080)	6 ”	122%
Michigan, Detroit (*$18,190)	4 ”	110%
Radio City, New York (*$139,680)	7 ”	111%
Chicago, Chicago (**$22,480)	6 ”	130%
Randolph, Philadelphia (*$15,770)	5 ”	113%
St. Francis, San Francisco (*$14,380)	5 ”	167%
Orpheum, Omaha (**$6.590)	2 ”	152%
St. Louis, St. Louis (**$12.850)	2 ”	137%
Blue Mouse, Seattle (**$5,040)	6 ”	125%
Mary Anderson, Louisville (**$4,880)	4 ”	177%

PORGY AND BESS (COL)

Warner, New York (*$23,250)	10 ”	153%
McVickers, Chicago (**$13,050)	7 ”	205%
Astor, Boston (**$8,370)	5 ”	193%
Cornet, San Francisco (No Record)		Ave. $23,500

PRIVATE'S AFFAIR (20th-FOX)

Paramount, New York (**$29,850)	3 ”	69%
Fox, Philadelphia (**$14,580)	2 ”	59%
St. Louis, St. Louis (**$12,850)	1 ”	94%
Fox, San Francisco (**$12,230)	1 ”	111%
Coliseum, Seattle (**$7,555)	1 ”	112%
Memorial, Boston (**$17,080)	2 ”	71%
Orpheum, Omaha (**$6,590)	1 ”	152%
Garrick, Chicago (**$14,300)	2 ”	63%

RETURN OF THE FLY (20th FOX)

Fox, Philadelphia (**$14,580)	1 ”	89%
Coliseum, Seattle (**$7,555)	1 ”	119%
Fox, Detroit (**$14,380)	1 ”	98%
Fox, San Francisco (**$12,230)	2 ”	93%
Pilgrim, Boston (**$8,610)	1 ”	105%

ROOM AT THE TOP (CONT.)

Esquire, Chicago (*$10,700)	9 ”	118%
Kenmore, Boston (*$6,610)	13 ”	136%
United Artists, Detroit (*$14,650)	3 ”	46%
Fine Arts, New York (*$9,280)	23 ”	168%
Fifth Ave., Seattle (*$9,500)	2 ”	87%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.*

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

SAY ONE FOR ME (20th FOX)

Memorial, Boston (*$14,920)	3 wks.	173%
Fox, Detroit (*$15,440)	3 ”	91%
Paramount, New York (*$27,040)	5 ”	148%
Rialto, Louisville (**$9,220)	3 ”	100%
Arcadia, Philadelphia (*$8,590)	5 ”	116%
Orpheum, Omaha (*$8,350)	2 ”	102%
St. Louis, St. Louis (*$15,400)	3 ”	80%
Fox, San Francisco (*$13,850)	2 ”	105%
Paramount, Seattle (*$9,900)	3 ”	73%
Oriental, Chicago (**$24,550)	4 ”	128%

SCAPEGOAT (MGM)

Saxon, Boston (**$10,270)	6 ”	112%
Trans-Lux, Philadelphia (**$4,450)	2 ”	222%
T-L Krim, Detroit (**$6,000)	1 ”	250%

SLEEPING BEAUTY (BV)

State Lake, Chicago (*$31,900)	12 ”	100%
Gary, Boston (*$18,190)	8 ”	116%
United Artists, Detroit (*$14,650)	9 ”	112%
Brown, Louisville (*$7,380)	7 ”	117%
Criterion, New York (*$29,850)	13 ”	96%
Goldman, Philadelphia (*$15,000)	7 ”	139%
State, Omaha (*$6,400)	5 ”	145%
Pageant, St. Louis (*$5,700)	13 ”	117%
Fox, San Francisco (*$13,850)	2 ”	114%
Blue Mouse, Seattle (*$9,250)	7 ”	113%
Music Box, Seattle (*$5,200)	2 ”	80%
Fox, Detroit (**$14,380)	2 ”	91%
Rialto, Louisville (**$9,220)	1 ”	65%

TAMANGO (ROACH)

Fox, Detroit (**$14,380)	3 ”	156%

TARZAN'S GREATEST ADVENTURE (PAR.)

Fox, Detroit (**$14,380)	1 ”	97%
Paramount, Boston (**$11,920)	1 ”	84%

TEN SECONDS TO HELL (UA)

Victoria, New York (**$20,150)	2 ”	54%

THIS EARTH IS MINE (U-I)

Madison, Detroit (*$13,920)	4 ”	107%
Roxy, New York (*$54,460)	3 ”	104%
Stanton, Philadelphia (*$14,380)	4 ”	96%
Fox, St. Louis (*$14,500)	2 ”	89%
Golden Gate San Francisco (*$14,080)	3 ”	126%
Music Box, Seattle (*$5,200)	3 ”	87%
Memorial, Boston (**$17,080)	2 ”	102%
Orpheum, Omaha (**$6,590)	2 ”	121%
Chicago, Chicago (**$22,480)	3 ”	116%

TINGLER (COL.)

Broadway-Capitol, Detroit (**$10,120)	3 ”	210%
Pilgrim, Boston (**$8,610)	1 ”	255%

YELLOWSTONE KELLY (WB)

Palms, Detroit (**$19,850)	2 ”	82%
Stanton, Philadelphia (**$12,270)	1 ”	81%
Fox, St. Louis (**$13,400)	1 ”	112%
Paramount, San Francisco (**$10,410)	1 ”	160%
Orpheum, Seattle (**$5,660)	2 ”	111%
Paramount, Boston (**$11,920)	1 ”	135%
Roosevelt, Chicago (**$21,230)	3 ”	100%
Mary Anderson, Louisville (**$4,880)	1 ”	102%

PHILADELPHIA *(Continued from page 26)*

in which the branch is in second place. Every booking, whether it be a feature or a short, matinee kiddie show, etc., will mean one step further towards this all important goal in Smith's career. On the celebration committee are John Moore, Ralph Garman, Mike Weiss, Tony Lomanoco, Matty Judge, Johnny Kane, Harry Dressler, Jim Winters and Stanley Smithers. . . . The Riviera, Manayunk, Phila., Pa., is now being handled by Milgram Buying and Booking Service. . . Veteran former film salesman Arthur Heymann is a patient in Hahneman Hospital, Room 1218. . . . 'Colonel' Joe Kennedy, Highway Express Lines, is about to enter his second term as unopposed 'Mayor of Vine Street.' . . . Al Viener, 56, manager, Normal Lewis' Benson, died of a heart attack. He has been succeeded by Charles Slemmer.

PITTSBURGH

Ralph Adelman will reopen his Mars, Mars, on Oct. 2. House, a part-time operation, was closed for the summer. . . . Bill Duncan is new second assistant at the Stanley. Manager Larry Knee promoted him from usher. . . . Russ Wehrle, owner-operator, Capitol, Braddock, an old-timer in both exhibition and distribution, was in Braddock General Hospital for an operation. . . . Branch manager Larry Seidelman and his Buena Vista crew moved to new quarters in the Paramount building. . . . Associated Theatres set a Sept. 3 or 4 opening date for their new Ardmore Drive-In, 14 minutes from downtown Pittsburgh. This will be the area's first "outdoor-and-indoor" theatre, actually a "three-in-one" operation, with two air-conditioned indoor auditoriums. Associated head George Stern reports the indoor structure can be increased to a seating capacity of up to a thousand, if business justifies. . . . John John was in ahead of MGM's super block-buster, "Ben-Hur." Farthest in advance an advance man has been seen in these parts, as the long-run engagement at the Warner is not scheduled until early 1960. . . . Terry Davis, son of Stanley Warner booker Gus Davis, is getting his Air Force basic training in the heat of Texas. . . . Producer William Castle was in town for press interviews in advance of his new Columbia release, "The Tingler," scheduled for a Sept. 24 opening at the Harris. Meeting newspapermen at the Press Club, Castle revealed details of his "Percepto" gimmicks. Castle's visit received liberal space in all 3 dailies. With him was Columbia exploiter Milton Young. . . . Warner, downtown deluxer, closed for installation of Todd-AO equipment and multi-directional stereophonic sound by Ampex. First attraction in the new process will be Buena Vista release of Rowland V. Lee's "The Big Fisherman," on road-show, reserved seat policy. Oct. 15 is opening date. Bob Suits continues as house manager. . . . Doris Macosky, clerk at Warner exchange, came back from her vacation as Mrs. Terry Brown, Jr.

PORTLAND

Martin Foster, San Francisco, was up to confer with Nancy Welch, city manager, on product and fall promotion plans. . . . Murray Gershon, Dick Colbert, and Barney Rose were among U-I officials here for regional confab. . . . Warren Slee, Fox; Sammy Siegel and Mike Kaplan, Columbia, were among exploiteers in town working on product. Earl Keate was also in town working on "Devil's Disciple" and other UA product. . . .

(Continued on page 30)

Motion Picture Herald says it's

'A BLOCKBUSTER!'

→

Box Office says it's

'A BLOCKBUSTER!'

→

Film Daily says it's

'A BLOCKBUSTER!'

→

Motion Picture Exhibitor says it's

'A BLOCKBUSTER!'

→

Motion Picture Daily says it's

'A BLOCKBUSTER!'

→

Hollywood Reporter says it's

'A BLOCKBUSTER!'

→

Variety says it's

'A BLOCKBUSTER!'

→

The Independent says it's

'A BLOCKBUSTER!'

→

You are crouched in a basement stairway opposite a theatre in Chicago. Keep your eye on that FBI man across the street. He has set the trap for deadly public enemy, John Dillinger...

THIS IS
BUT ONE OF THE
SPECIAL THRILLS
THAT CROWD THE LIFE OF
CHIP HARDESTY—
WHOSE STORY
IS CALLED

"THE FBI STORY"

Starring

JAMES STEWART

as Chip Hardesty

VERA MILES

as the girl behind the man from the FBI

The story that smashed best-selling records! More than 17,000,000 have thrilled to it here and abroad!

A **WARNER BROS.** PICTURE

Filmed at actual locations to put full force behind all its authentic thrills!

TECHNICOLOR® A MERVYN LeROY Production · Screenplay by RICHARD L. BREEN and JOHN TWIST · Directed by MERVYN LeROY WB Music by MAX STEINER

YOU'LL SEE THIS AD IN THE PRESSBOOK.

First at Radio City Music Hall —next attraction! To be followed by 'A Summer Place' from Warner Bros. and 'The Miracle' from Warner Bros.!

PORTLAND *(Continued from page 28)*

Frank Breall, former theater manager, is in Portland Sanitarium convalescing after serious injuries suffered in an automobile crash. . . . Rex Hopkins, Portland city manager, Fox-Evergreen, together with Fox manager Dean Mathews, Hollywood manager Carl Miller, and Alton Robbins and Art Anderson, Eugene, were among 65 Fox-Evergreen and Fox-West Coast managers attending the semi-annual meeting at the Villa Hotel at Hillsdale, Cal. . . . M. M. Mesher, Paramount, made the house available to the Centennial-sponsored appearance of the San Francisco Opera Company.

ST. LOUIS

B. D. (Pete) Faddis is now sole owner of the 63 Drive-In and the Vista and Avenue, West Plains, Mo., having recently purchased the interest of his partner, Frank Hall. The Midway Drive-In near here, which they had formerly operated, is not open at this time. . . . Terry Hynes, Warners booker, and Rosemary Price, National Screen Service, were married recently. . . . Lester Bona, assistant sales manager, Warners, checked into St. Mary's Hospital for observation. . . . Condolences to Pete Macek, who operates the Madison, Madison, Ill., upon the death of his mother. . . . A quick change artist bilked Doris Michels, cashier, Lincoln, Belleville, Ill., out of $10. . . . Fran O'Neil, secretary to Harry Hopkins, MGM manager, brought her husband home from DePaul Hospital. He is making a fine recovery from recent illness. . . . Ruth Stinelli, assistant manager, Loew's State, for some 25 years, resigned to accept a post outside of the industry. . . . Elmer H. Muehlenbrock, former local orchestra leader, disc jockey, and secretary of Musicians Union Local Two, died. . . . Jimmy Frisina, Taylorsville, Ill., participated in the National Amateur Golf qualifying rounds at Meadowbrook Country Club, St. Louis County. He is Illinois state champion. . . . Thirty juvenile officers and welfare agency officials saw a private screening of 20th-Fox's "Blue Denim" at the Fox screening room. Roger Bell, Radio Station KXOK, was moderator at a discussion following the showing. . . . The Circle, Golconda, Ill., was to be reopened by Paul D. Johnson. . . . The Globe, Christopher, Ill., is scheduled to be reopened on Oct 1 by Robert Good, who operates the Capitol there. Formerly a Fox Midwest Theatres' unit, the Christopher Area Betterment Association purchased the theatre building for $6,000. . . . A switch in assignments for United Artists ad-publicity men brings Ed Borgan here from Minneapolis, while Irv Shiffrin goes to the milling metropolis on the northern reaches of the Mississippi. . . . Clint "Cheyenne" Walker was in to plug Warners' "Yellowstone Kelly."

SALT LAKE CITY

Michael W. Piliaris is the new house manager at the Lyric. . . . Clint Walker was in in connection with Warners' "Yellowstone Kelly." . . . The Centre held a special screening of 20th-Fox's "Blue Denim" for professional, social and welfare workers, representatives of the juvenile court, police department, and religious and youth groups. A discussion was conducted after the screening under the guidance of a professor of sociology. . . . Former Columbia shipper George Alley has been named a booker at Paramount by branch manager W. D. Foster.

SAN ANTONIO

Frank Whisnant, manager, Fredericksburg Road Drive-In, estimated that the damages suffered in the freak windstorm which hit the drive-in was in excess of $2,000. A large portion of the fencing was ripped down and several in car speaker posts torn out of their concrete bases. . . . Fernando J. Obledo, office manager for Columbia, returned from a business meeting in Los Angeles. . . . Addie Addison, exploiteer for United Artists from the Dallas exchange, was in making arrangements for the forthcoming opening of "A Hole in the Head" at the Aztec. . . . Sam Schwartz, owner, Yolande, Aztec, and Cenizo, Eagle Pass, Tex., was in to pay a call to his physician. . . . Jewell Truex, manager, Azteca Films, has returned from a business trip to Houston. . . . W. T. Hawkins, formerly with the Texas-Valley Film Service, is now owner and operator of the Hawkins Film Service here. . . . Richard McAllister is producer of "Somebody Cares," a motion picture to be used here during the United Fund Campaign for San Antonio and Bexar County. . . . Raquel Pene is the latest addition to the staff of the Azteca exchange and will be a clerk in the booking department. . . . Mr. and Mrs. Irwin W. Spreckels, owner and operators, Cozy, Schulenburg, Tex., since 1922, were selected to receive the Chamber of Commerce outstanding citizenship award for 1958 community activities. Spreckels is the new president of the organization. . . . Mr. and Mrs. L. L. Maker have reopened the Palace, Shiner, Tex., which had been closed for about three months. . . . Ramon Ruenes, operator of the Rex, Mission, Tex., was on a buying and booking trip to San Antonio for Mexican motion pictures. . . . Maverick Enterprises, a new corporation under a Texas charter, was formed in Eagle Pass, Tex. The group plans to build a new air conditioned modern theatre for the showing exclusively of Spanish language motion pictures. Nandor Neuman is president. Other officers include Conway F. Pickard, secretary-treasurer; Manuel Moncada, vice-president; E. R. Walker, general manager, and T. H. Gonzales, Raymundo Moncada, Peter Ross Jr., and Ernest L. Smith, directors.

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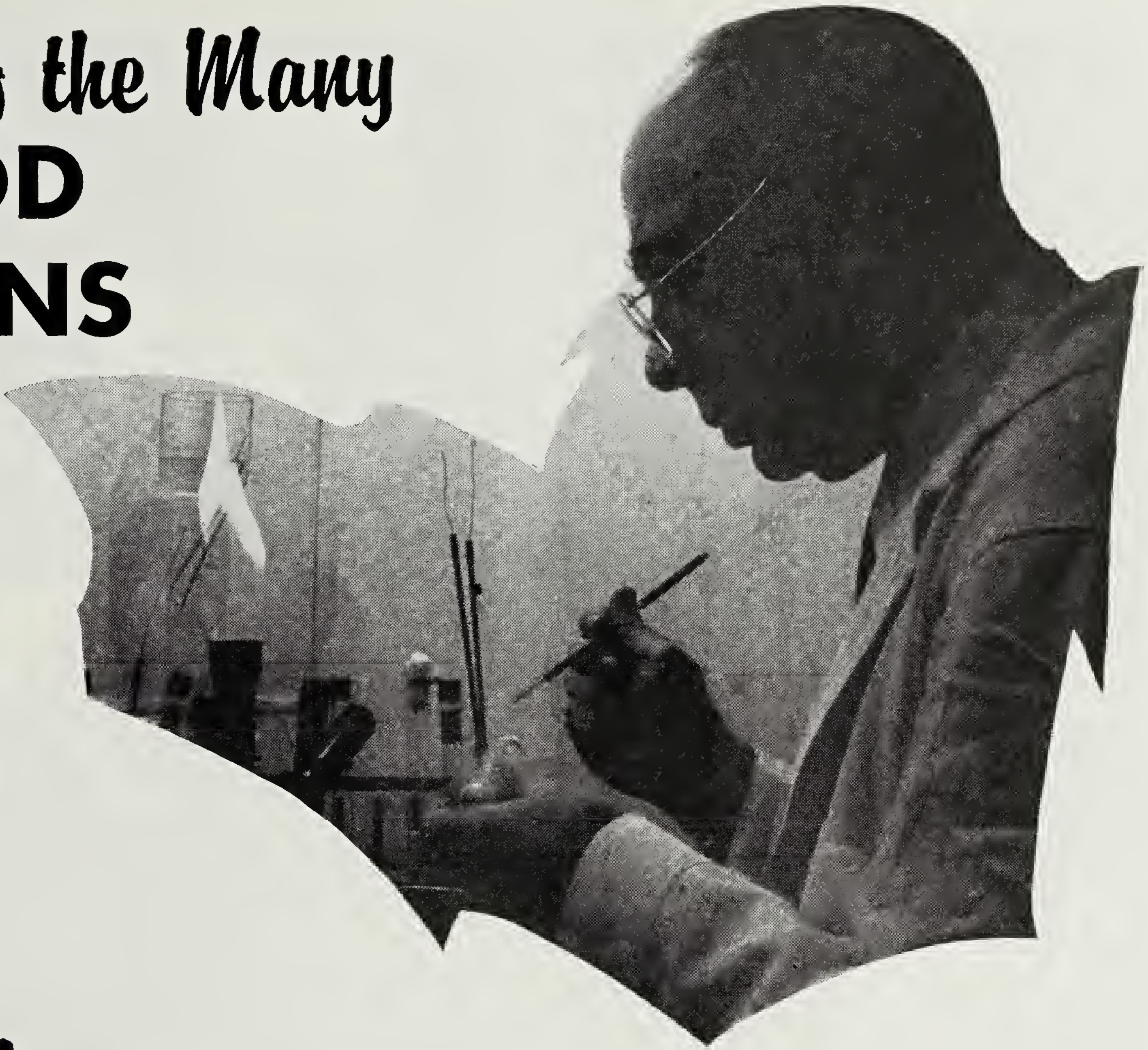
SAN FRANCISCO

Harry Rice, manager, Embassy, back from his vacation at a Lake County dude ranch, is tanned by the sun on his face and blistered elsewhere from a lot of hoss-back riding. Even so, Harry brought back a trophy he copped in a rodeo event he entered. . . . Variety Club's Tent 32 tees off Sept. 24 with its 13th annual golf tournament at Lake Merced. Tourney chairman Fred Dixon, Golden State Theatres, is expected to win the top prize, as usual. . . . Lyle Krueger, formerly on the staff of the Metro and later assistant manager, Coronet, has been upped to manager, Balboa. Krueger succeeds Frank Duino, retiring veteran of more than 26 years in local show business. . . . Dolores Jovick, private secretary to Irving M. Levin, head of San Francisco Theatres, Inc., is back at her desk after a two-week vacation at Palm Springs. . . . Sergio Echeverria, Santiago, Chile, is again a member of the San Francisco International Film Festival. Linguist and world traveler, Echeverria worked with the fete during the first year of its creation. . . . Charlie Coovert, long-time Crown manager, is recovering in the hospital from a heart attack. . . . Mary Drake Couden, chief of staff, Embassy, is back after an extended leave of absence. . . . Bill Sutherland was reelected as secretary treasurer, California State Theatrical Federation, for his 11th term. . . . Local show people are mourning the deaths of Charles J. Roswell, 81, for years doorman at the Golden Gate and later the Orpheum, and Mellanee McDuffie, matron at the Golden Gate, who died on her vacation at Tacoma, Wash. Additionally tragic was the death of her son who passed away only hours after Mrs. McDuffie's demise.

WASHINGTON

Variety Club of Baltimore held a gala opening of the fall-winter social season on Sept. 12 with a cabaret show, dance, and dinner. . . . The State, Clarksville, Va., closed. . . . The Liberty, Keyster, West Virginia, reopened. . . . The Carver, Baltimore, Md., closed indefinitely. . . . The Rex, Petersburg, Va., reopened. . . . The Palace, Petersburg, Va., is closing for alterations. . . . The Bluebird, Petersburg, Va., closed. . . . The Devon Club, Luke, Md., will reopen on Sept. 20. . . . The Port, Williamsport, Md., reopened.

TWO of the Many GOOD REASONS



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Ranking with the topmost of Medical Research Organizations, the laboratories at Will Rogers Hospital are continuously searching for a speed-up in cures, and for prevention of all chest diseases, including lung cancer, tuberculosis and heart disease. Results have already cut the death-rate, and reduced hospitalization time by one-half—they are being shared with the entire Medical Profession.

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If you are employed in any capacity in any phase of the Amusement Industry you and your loved ones are welcome at your Will Rogers Hospital for care and treatment of chest diseases for as long as you need it. Every patient is 'The Important One'—nothing is spared for his comfort and care. No red-tape to admission, Doctor's recommendation is all that is needed.

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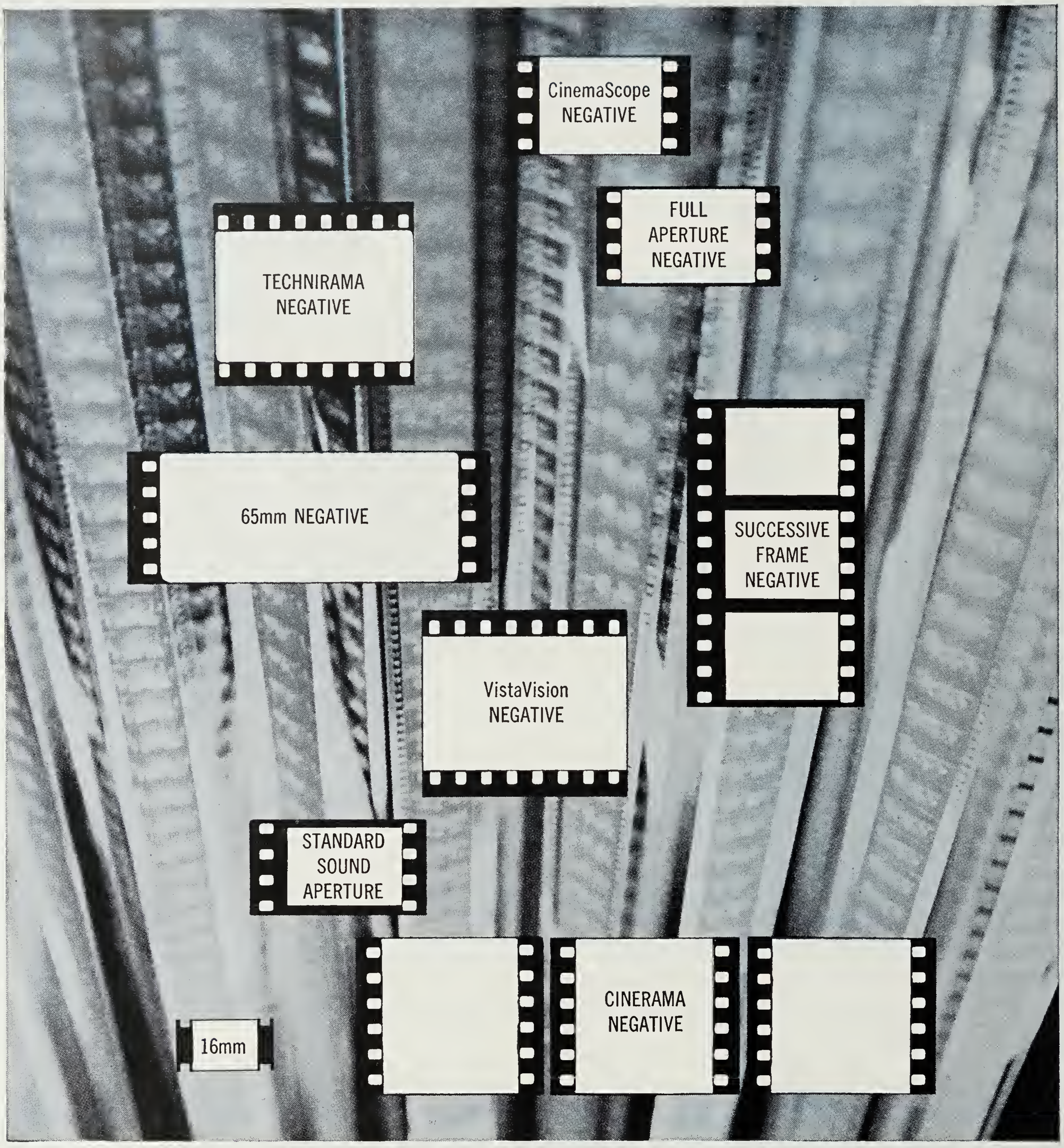
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EXHIBITOR
VOTED BY THE FILM BUYERS
OF THE
MOTION PICTURE INDUSTRY
LAUREL AWARDS

1959 LAUREL AWARDS

Presented annually since 1948, pursuant to an INTERNATIONAL POLL of THEATRE EXECUTIVE OPINION conducted by the STUDIO SURVEY Department.

STUDIO SURVEY appears as a special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to editorial director Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York Office: 8 East 52nd Street.

September 23, 1959

Laurel Awards Salute New Upsurge

IN ANY YEARLY WRAP-UP of an industry's accomplishments, an editor enjoys ferreting out trends that have become evident over a 12-month span. Our industry has never been without its trend-finders, but mainly they have been impressed by the changes that have occurred.

It's time now to salute for the 11th time the creative personnel of motion pictures via the International LAUREL AWARDS, voted by the world's exhibitors, who comprise the screen's link with the public. Some of the changes that have manifested themselves over the past year are indeed pleasant to report.

For one thing, there has been an encouraging upswing in attendance and interest in motion pictures on the part of the public. This welcome halt to a downward swing that had lasted an uncomfortably long time has been credited to a variety of factors, not the least of which is better films. A public satiated with the commercial "sameness" of the bulk of television programming has rediscovered the excitement, glamor, and unmatched technical and photographic excellence to be found in theatres. Motion pictures have become not only bigger, which would be hardly a virtue in itself, but more imaginative, more adult (a plus when accompanied by good taste).

JOSEPH R. VOGEL

RECORD BALLOTING

Another heartening sidelight of this years LAUREL balloting has been participation by a record number of exhibitors. It seems as though the industry itself is recognizing its potential. A fine motion picture is as complicated a venture as a great symphony played by a top orchestra, and when the varied technical components and creative talents jell properly, it's as exciting a venture as well.

For the first time, exhibitors were asked to vote on special musical and photographic categories as well as production, direction, and acting. It takes a heap of talent to make a movie.

VOGEL A WINNER

Each year, the LAUREL ballot asks the question, "Which person or what development do you think did the most for the industry during the past year?" This year, the situation was never in doubt. As the votes poured in, more and more theatremen singled out the resurgence at MGM under President Joseph Vogel as the most heartening industry occurrence. It's hardly a surprising development. For years, MGM occupied the highest spot in motion pictures' corporate world. Theirs were the stars that meant the most, the films that grossed the most. Then the company began to slip, slowly at first, and then with alarming speed. The low point was reached when forces within the company seriously considered its dissolution as a producer-distributor. Enter Joe Vogel, and the rest is well known, not only in the industry but throughout the business world. Today, solidly in the black, MGM awaits the release of the industry's biggest film, "Ben Hur." Small wonder that exhibitors singled out MGM and Joe Vogel for special LAUREL AWARD honors.

THE OLD, THE NEW

There are many in our industry who will battle at the drop of an adjective, but there is one unifying force as well. There is still nothing wrong with the motion picture business that good pictures won't cure . . . good pictures and the realization of mutual responsibility and respect for the other guy, be he exhibitor, producer, or distributor.

Look over the names of the creative giants honored in these pages. Many you have seen before. They're famous throughout the world and rightfully so. Others are unfamiliar, and they can be found in every category. They represent the future of motion pictures and of every man, woman, and child whose life is bound up by the industry. The wisdom of experience, the rashness and imagination of youth are blended in the melting pot of the silver screen. The results are the films that have kept motion pictures the best entertainment buy all over the world.

MOTION PICTURE EXHIBITOR says a sincere "Thank You" to those whose ballots have made these awards possible. We say a sincere "Well Done" to the men and women who make these films possible.

With a year of solid achievement behind us and the promise of more and more great films ahead, it's a fine time for trend-finding.

1959 LAUREL AWARD WINNERS:

Topliner

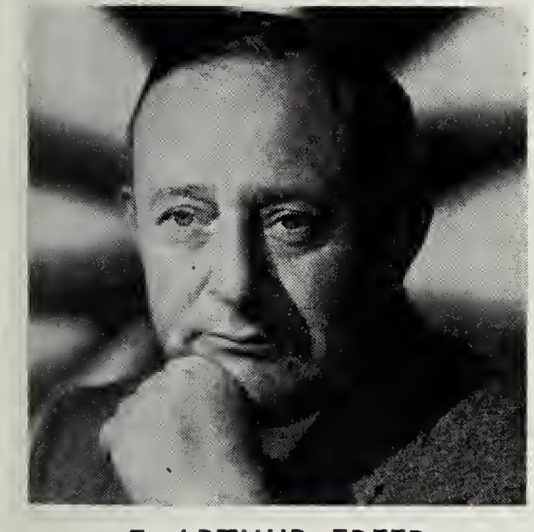
PRODUCERS

1. BUDDY ADLER

2. SOL SIEGEL

3. WALT DISNEY

4. SAMUEL GOLDWYN


5. ARTHUR FREED

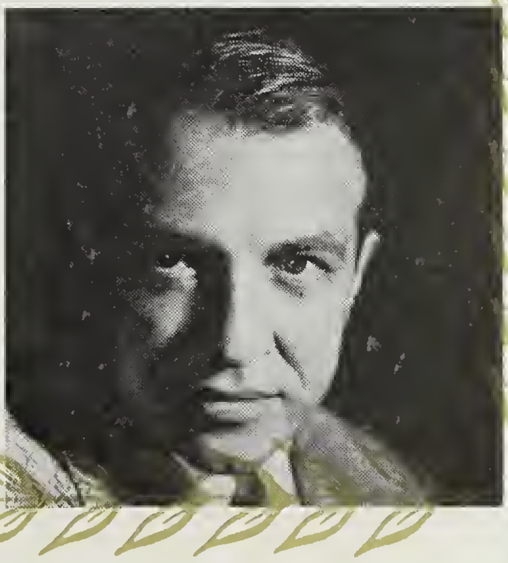
6. JERRY WALD

7. SAMUEL SPIEGEL

8. JOSEPH PASTERNAK

9. ROSS HUNTER

10. HENRY BLANKE



1959 LAUREL AWARD WINNERS:

Topliner

PRODUCER-DIRECTORS

1. ALFRED HITCHCOCK

2. BILLY WILDER

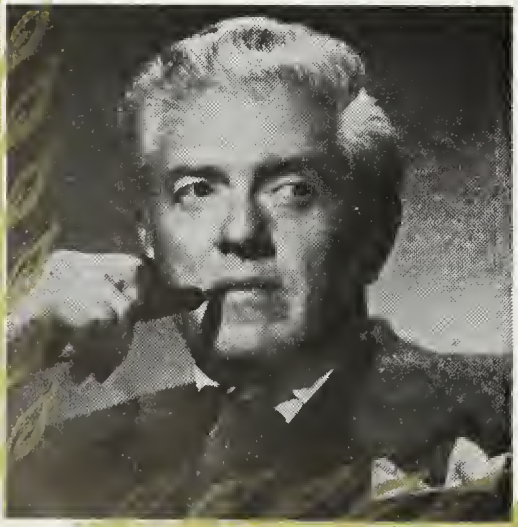
3. WILLIAM WYLER

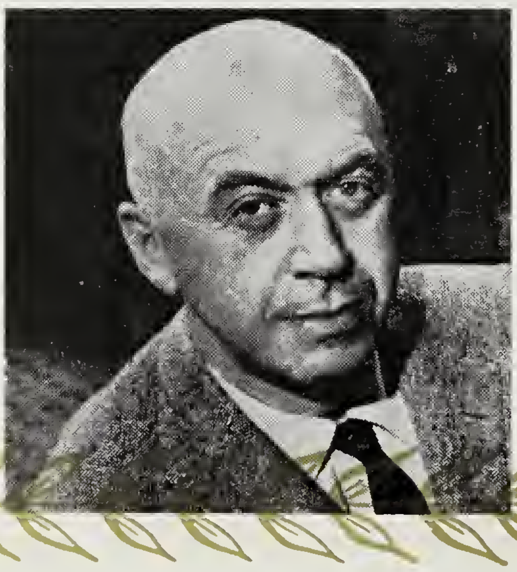
4. GEORGE STEVENS

5. STANLEY KRAMER

6. MERVYN LEROY

7. JOHN HUSTON


8. ANATOLE LITVAK


9. OTTO PREMINGER

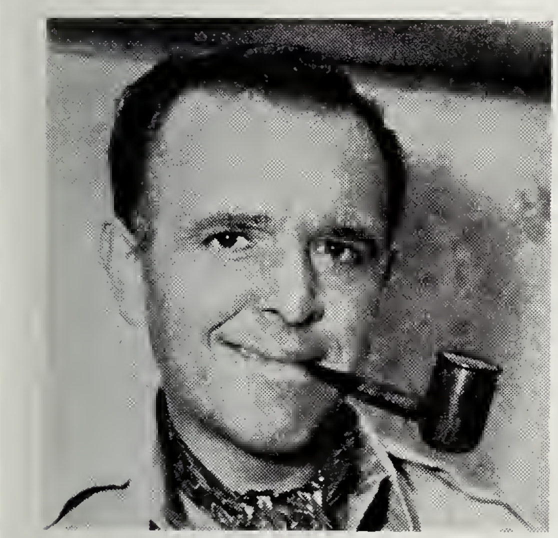
10. LEO McCAREY

1959 LAUREL AWARD WINNERS:

Topliner

DIRECTORS

1. FRED ZINNEMANN


2. GEORGE SIDNEY

3. RICHARD BROOKS

4. EDWARD DMYTRYK

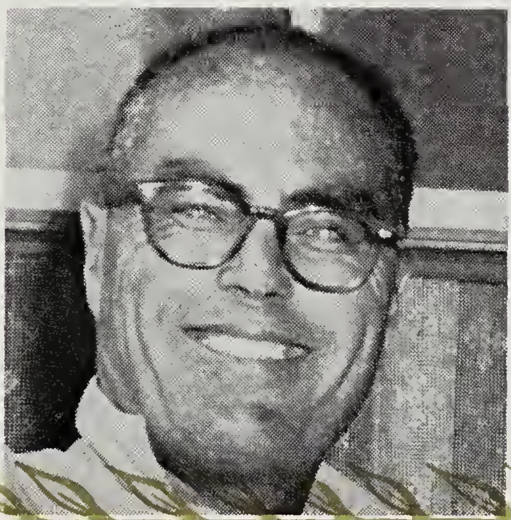
5. MARK ROBSON

6. DELMER DAVES

7. MICHAEL CURTIZ

8. DOUGLAS SIRK

9. JOHN STURGES

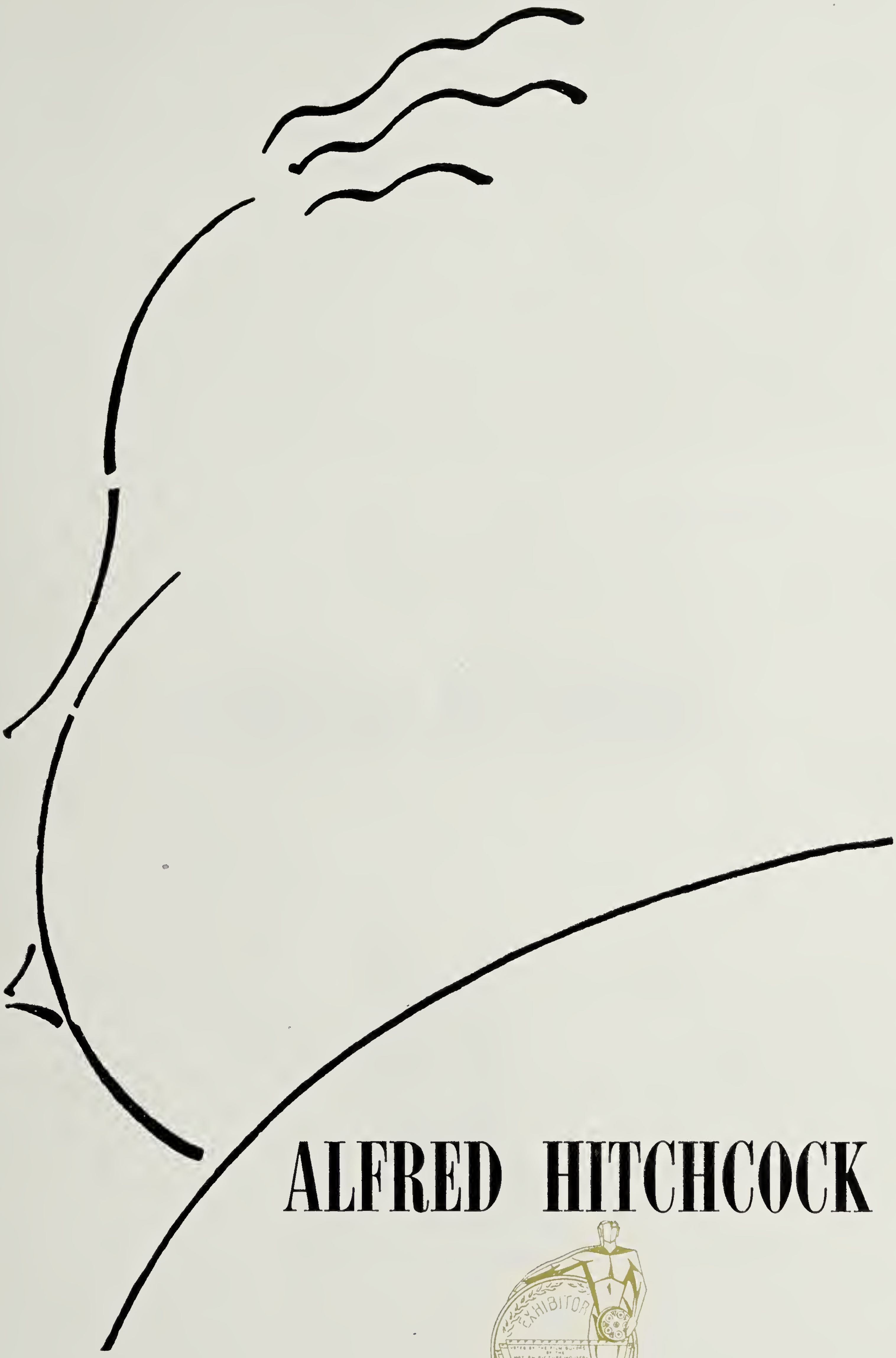


10. HENRY KOSTER

BUDDY ADLER

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

BEST PRODUCER
OF THE MOTION PICTURE INDUSTRY



ALFRED HITCHCOCK

1959

NUMBER ONE PRODUCER-DIRECTOR

Sincerely,

FRED ZINNEMANN

EXHIBITOR
LAUREL AWARDS
1959

NUMBER ONE DIRECTOR

Thank you,

BILLY WILDER

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP TEN PRODUCER-DIRECTOR

*To BILLY WILDER:

Our sincere congratulations on your well deserved Laurel Awards recognition.

We are delighted to be associated with your next picture, "The Apartment", starring Jack Lemmon, Shirley MacLaine and Paul Douglas.

The Mirisch Company

*TOP TEN PRODUCER-DIRECTOR

THANKS

FROM ALL OF US
WHO HAD A HAND
IN THE PRODUCTION
OF

THE SHAGGY DOG

Sleeping Beauty

Darby O'Gill
and the Little People

WALT DISNEY
AND STAFF

Sincere thanks,

ARTHUR FREED

PRODUCTIONS, INC.

EXHIBITOR
LAUREL AWARDS
1959

"GIGI"
BEST MUSICAL FEATURE

My sincere thanks,

DOUGLAS SIRK
DIRECTOR

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

BEST DRAMATIC FEATURE
"IMITATION OF LIFE"

Thank you,

DELMER DAVES

"A SUMMER PLACE"

. . . WRITTEN-PRODUCED-DIRECTED

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP TEN DIRECTOR

"THE HANGING TREE"
TOP FIVE ACTION-DRAMA

Greetings and thanks!

JOSEPH PASTERNAK

—M.G.M.—

. . ."ASK ANY GIRL"

. . ."DON'T EAT THE DAISIES"

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN PRODUCER

Thank you,

JOHN STURGES

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN DIRECTOR

Sincerely,

HENRY KOSTER

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS

1959

TOP TEN DIRECTOR

My sincere thanks,

HENRY BLANKE

. . ."THE NUN'S STORY"

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN PRODUCER

1959 LAUREL AWARD WINNERS:

Best General Entertainment

"AUNTIE MAME"

DIRECTION:
Morton DaCosta (photo left)

COLOR:
Technicolor

CAST:
Rosalind Russell, Forrest Tucker, Coral Browne, Fred Clark, Roger Smith, Patric Knowles, Peggy Cass, Jan Handzlik, Joanna Barnes.

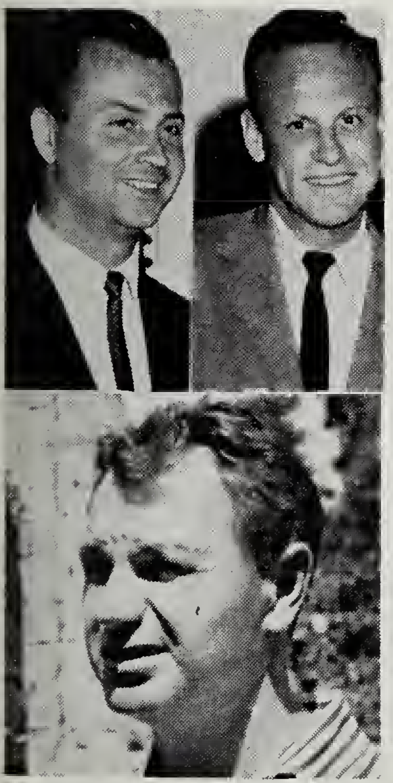
SCREEN ADAPTATION:
Betty Conden and Adolph Green, based on the novel by Patrick Dennis.

RELEASED BY:
Warner Brothers

1959 LAUREL AWARD WINNERS:

Sleeper of the Year

"AL CAPONE"



PRODUCTION:
John H. Burrows and Leonard J. Ackerman (photo above left)

DIRECTION:
Richard Wilson (photo below left)

CAST:
Rod Steiger, Fay Spain, Murvyn Vye, James Gregory, Nehemiah Persoff, Lewis Charles, Joe De Santis, Martin Balsam.

SCREEN ADAPTATION:
Malvin Wald and Henry Greenberg

RELEASED BY:
Allied Artists

1959 LAUREL AWARD WINNERS:

Voted Best Drama

"IMITATION OF LIFE"

PRODUCTION: Ross Hunter (photo, top right)

DIRECTION: Douglas Sirk (photo, bottom right)

COLOR: Eastman Color

SCREEN ADAPTATION: Eleanor Griffin and Allan Scott, based on the novel by Fannie Hurst.

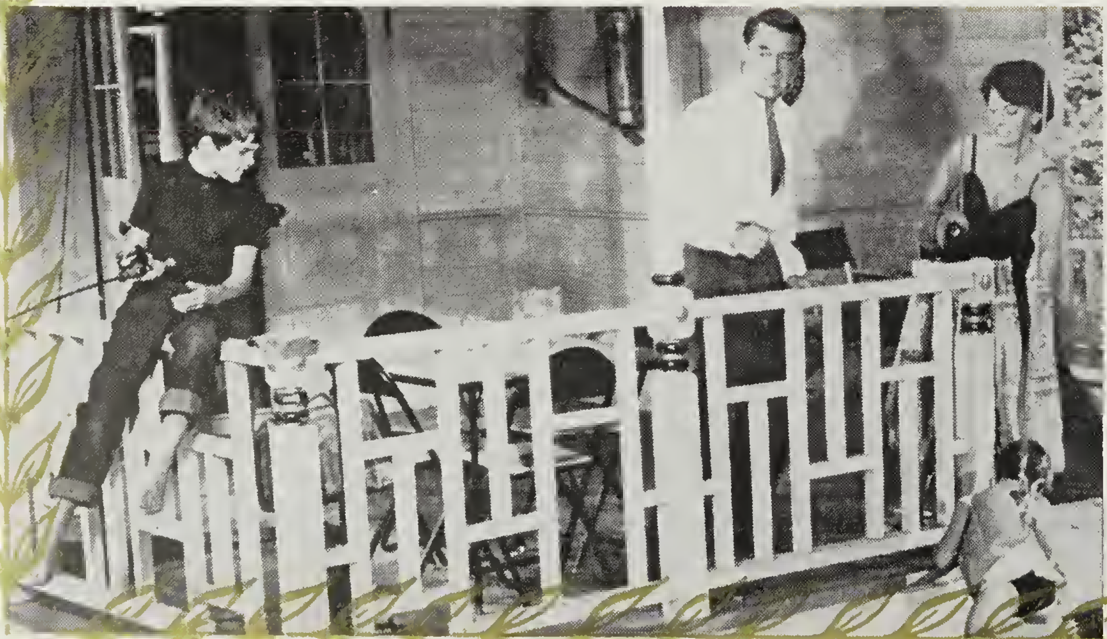
CAST:
Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Robert Alda, Dan O'Herlihy, Juanita Moore, Mahalia Jackson, Karen Dicker, Terry Burnham.

RELEASED BY: Universal.

1959 LAUREL AWARD WINNERS:

Voted Best Comedy

"HOUSEBOAT"



PRODUCTION:
Jack Rose (photo, top right)

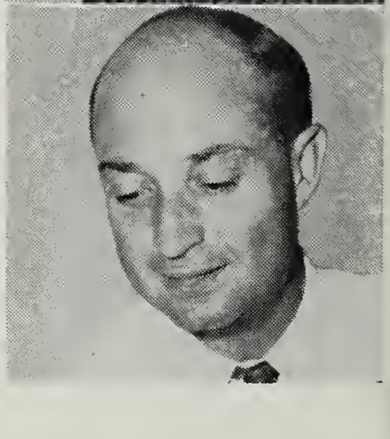
DIRECTION:
Melville Shavelson (photo, bottom right)

PROCESS:
VistaVision

COLOR:
Technicolor

CAST:
Cary Grant, Sophia Loren, Martha Hyer, Harry Guardino, Eduardo Ciannelli, Murray Hamilton, Mimi Gibson, Paul Peterson.

RELEASED BY:
Paramount



1959 LAUREL AWARD WINNERS:

Voted Best Musical

"GIGI"

PRODUCTION:
Arthur Freed (photo, top left)

DIRECTION:
Vincente Minnelli (photo, bottom left)

PROCESS:
CinemaScope

COLOR:
MetroColor

CAST:
Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold, Eva Gabor, Jaques Bergerac, Isabel Jeans, John Abbott.

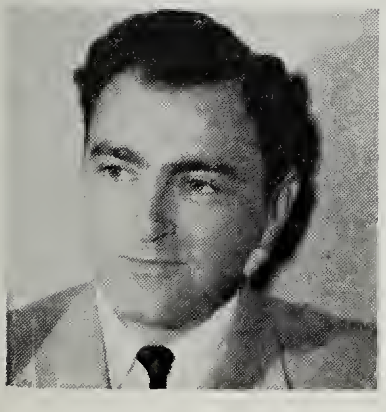
SCREEN ADAPTATION:
Alan Jay Lerner, based on the novel by Colette.

RELEASED BY:
Metro Goldwyn Mayer

1959 LAUREL AWARD WINNERS:

Voted Best Action Drama

"THE VIKINGS"



PRODUCTION:
Jerry Bresler (photo, top left)

DIRECTION:
Richard Fleisher (photo, bottom left)

PROCESS:
Technirama

COLOR:
Technicolor

CAST:
Kirk Douglas, Tony Curtis, Ernest Borgnine, Janet Leigh, James Donald, Alexander Knox, Frank Thring, Maxine Audley, Eileen Way, Edric Connor, Dandy Nichols, Per Buckhoi, Almut Berg.

RELEASED BY:
United Artists

1959 LAUREL AWARD WINNERS:

Voted Best Drama No. 2

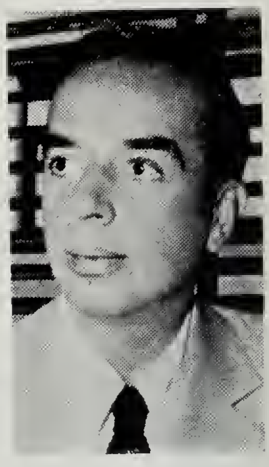
"SOME CAME RUNNING"

PRODUCTION: Sol C. Siegel
DIRECTION: Vincente Minnelli
PROCESS: CinemaScope
COLOR: MetroColor
RELEASED BY: Metro Goldwyn Mayer

CAST:
Frank Sinatra, Dean Martin, Shirley Maclaine, Martha Hyer, Arthur Kennedy, Nancy Gates, Betty Lou Keim, Larry Gates, Steve Peck, Connie Gilchrist, Ned Wever.

SCREEN ADAPTATION: John Patrick and Arthur Sheekman, from the novel by James Jones.

SIEGEL


MINNELLI

Voted Best Drama No. 3

"CAT ON A HOT TIN ROOF"

PRODUCTION: Laurence Weingarten
DIRECTION: Richard Brooks
COLOR: Metrocolor

CAST:
Elizabeth Taylor, Paul Newman, Burl Ives, Jack Carson, Judith Anderson, Madeleine Sherwood, Larry Gates, Vaughn Taylor.

RELEASED BY:
Metro Goldwyn Mayer

WEINGARTEN

BROOKS

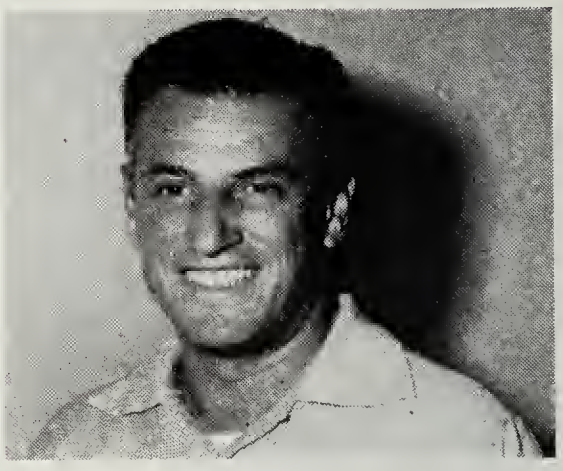
Voted Best Drama No. 4

"THE DEFIANT ONES"

PRODUCTION: Stanley Kramer
DIRECTION: Stanley Kramer
SCREEN ADAPTATION: Nathan E. Douglas and Harold Jacob Smith.

CAST:
Tony Curtis, Sidney Poitier, Theodore Bikel, Charles McGraw, Lon Chaney King Donavan, Claude Akins, Lawrence, Dobkin, Whit Bissell, Carl Switzer, Kevin Coughlin, Cara Williams.

RELEASED BY: United Artists


KRAMER

Voted Best Drama No. 5

"I WANT TO LIVE"

PRODUCTION: Walter Wanger
DIRECTION: Robert Wise
SCREEN ADAPTATION: Don Mankiewicz and Nelson Gidding.
RELEASED BY:
United Artists

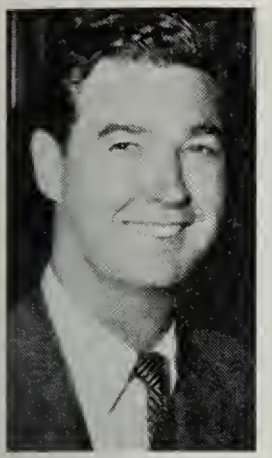
CAST:
Susan Hayward, Simon Oakland, Virginia Vincent, Theodore Bikel, Wesley Lau, Philip Coolidge, Lou Krugman, James Philbrook, Bartlett Robinson, Gage Clark, Joe De Santis.

WANGER

WISE

1959 LAUREL AWARD WINNERS:

Voted Best Comedy No. 2


BARRY

MARSHALL

"THE MATING GAME"

PRODUCTION: Philip Barry, Jr.
DIRECTION: George Marshall
PROCESS: CinemaScope
COLOR: Metrocolor
CAST:
Debbie Reynolds, Tony Randall, Paul Douglas, Fred Clark, Una Merkel, Philip Ober, Philip Coolidge, Charles Lane, Trevor Bardette, Bill Smith.

SCREEN ADAPTATION: William Roberts, based on a novel by H. E. Bates.

RELEASED BY: Metro Goldwyn Mayer

Voted Best Comedy No. 3

ARTHUR

EDWARDS

"THE PERFECT FURLOUGH"

PRODUCTION: Robert Arthur
DIRECTION: Blake Edwards
PROCESS: CinemaScope
COLOR: Eastman Color

CAST:
Tony Curtis, Janet Leigh, Keenan Wynn, Linda Cristal, Elaine Stritch, Marcel Dalio, Les Tremaine, Jay Novello, King Donovan, Gordon Jones, Alvy Moore.

SCREEN ADAPTATION: Stanley Shapiro
RELEASED BY: Universal

Voted Best Comedy No. 4

McCAREY

"RALLY 'ROUND THE FLAG, BOYS!"

PRODUCTION: Leo McCarey
DIRECTION: Leo McCarey
PROCESS: CinemaScope
COLOR: DeLuxe

CAST:
Paul Newman, Joanne Woodward, Joan Collins, Jack Carson, Mervyn Vye, Dwayne Hickman, Tuesday Weld, Gale Gordon, Tom Gilson, O. Z. Whitehead.

SCREEN ADAPTATION: Claude Binyon and Leo McCarey, based on the book by Max Shulman.

Voted Best Comedy No. 5

LEWIS

TASHLIN

"GEISHA BOY"

PRODUCTION: Jerry Lewis
DIRECTION: Frank Tashlin
COLOR: Technicolor

CAST:
Jerry Lewis, Marie McDonald, Sessue Hayakawa, Nobu McCarthy, Suzanne Pleschette, Robert Hirano, Barton Maclane.

SCREEN ADAPTATION: Frank Tashlin.

RELEASED BY: Paramount.

1959 LAUREL AWARD WINNERS:

Voted Best Musical No. 2

"DAMN YANKEES"

PRODUCTION: George Abbott and Stanley Donen
DIRECTION: George Abbott and Stanley Donen
COLOR: Technicolor
CAST: Tab Hunter, Gwen Verdon, Ray Walston, Russ Brown, Shannon Bolin, Nathaniel Frey, Jimmie Komack, Rae Allen, Robert Shafer, Jean Stapleton, Albert Linville.
SCREEN ADAPTATION: George Abbott, based on the play by Abbott and Douglass Wallop, from the book by Wallop.
RELEASED BY: Warner Bros.

ABBOTT

DONEN

Voted Best Musical No. 3

"MARDI GRAS"

PRODUCTION: Jerry Wald
DIRECTION: Edmond Goulding
PROCESS: CinemaScope
COLOR: DeLuxe
CAST: Pat Boone, Christine Carere, Tommy Sands, Sheree North, Gary Crosby, Fred Clark, Richard Sargent, Barrie Chase, Jennifer West, Geraldine Wall, King Calder.
SCREEN ADAPTATION: Winston Miller and Hal Kanter, based on a story by Curtis Harrington.
RELEASED BY: 20th-Fox

WALD

GOULDING

Voted Best Musical No. 4

"tom thumb"

PRODUCTION: George Pal
DIRECTION: George Pal
COLOR: Technicolor
CAST: Russ Tamblyn, Alan Young, Terry Thomas, Peter Sellers, June Thorburn, Bernard Miles, Jessie Matthews, Ian Wallace, Peter Butterworth.
SCREEN ADAPTATION: Ladislas Fodor, songs by Peggy Lee, from a Grimm fairy tale.
RELEASED BY: Metro Goldwyn Mayer

PAL

Voted Best Musical No. 5

"THE SEVEN HILLS OF ROME"

PRODUCTION: Lester Welch
DIRECTION: Roy Rowland
PROCESS: Technirama
COLOR: Technicolor
CAST: Mario Lanza, Renato Rascel, Marisa Allasio, Peggie Castle, Clella Matania, Rossella Como, Amos Davoli, Guido Celano, Carlo Rizzo, Marco Tulli.
RELEASED BY: Metro Goldwyn Mayer

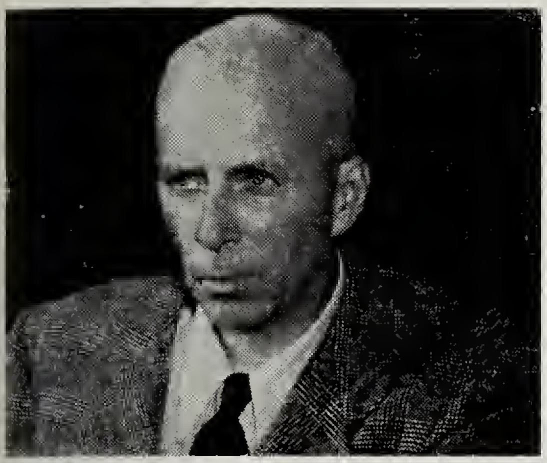
Lester Welch
(Picture Not
Available)

WELCH

ROWLAND

1959 LAUREL AWARD WINNERS:

Voted Best Action Drama No. 2



HAWKS

"RIO BRAVO"

PRODUCTION: Howard Hawks

DIRECTION: Howard Hawks

COLOR: Technicolor

CAST: John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson, Walter Brennan, Ward Bond, John Russell, Pedro Gonzales-Gonzales, Estelita Rodriguez, Claude Akins, Malcolm Atterbury, Harry Carey, Jr., Bob Steele.

SCREEN ADAPTATION: Jules Furthman and Leigh Brackett, based on a short story by B. H. McCampbell.

RELEASED BY: Warner Bros.

Voted Best Action Drama No. 3

PECK

WYLER

"THE BIG COUNTRY"

PRODUCTION: William Wyler and Gregory Peck

DIRECTION: William Wyler

PROCESS: Technirama

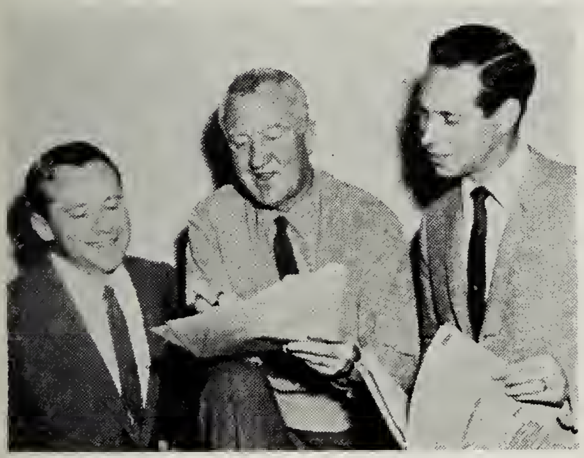
COLOR: Technicolor

CAST: Gregory Peck, Jean Simmons, Carroll Baker, Charlton Heston, Burl Ives, Charles Bickford, Alfonso Bedoya, Chuck Connors, Chuck Hayward, Buff Brady, Jim Burk.

SCREEN ADAPTATION: James R. Webb, Sy Bartlett and Robert Wilder.

RELEASED BY: United Artists

Voted Best Action Drama No. 4



JUROW DAVES SHEPHERD

"THE HANGING TREE"

PRODUCTION: Martin Jurow and Richard Shepherd

DIRECTION: Delmer Daves

COLOR: Technicolor

CAST: Gary Cooper, Maria Schell, Karl Malden, George C. Scott, Karl Swenson, Virginia Gregg, John Dierkew, Ben Piazza, King Donovan.

SCREEN ADAPTATION: Wendell Mayes and Halsted Welles, from the novel by Dorothy M. Johnson.

RELEASED BY: Warner Bros.

Voted Best Action Drama No. 5

FRANK

PANAMA

"THE TRAP"

PRODUCTION: Norman Panama and Melvin Frank

DIRECTION: Norman Panama

COLOR: Technicolor

CAST: Richard Widmark, Lee J. Cobb, Tina Louise, Earl Holliman, Carl Benton Reid, Lorne Green, Peter Baldwin, Charles Wassil.

SCREEN ADAPTATION: Richard Alan Simmons and Norman Panama.

RELEASED BY: Paramount.

It was a wonderful voyage!
Thanks,

Kirk Douglas
and all the Vikings

1959

"THE VIKINGS"
NUMBER ONE ACTION-DRAMA

Sincerely,

JERRY BRESLER

PRODUCER

EXHIBITOR
LAUREL AWARDS
1959

"THE VIKINGS"

BEST ACTION-DRAMA

STANLEY KRAMER PHOTOPLAYS LTD.

FOR RELEASE IN 1960

ON THE BEACH

Starring Gregory Peck • Ava Gardner
Fred Astaire • Anthony Perkins
and introducing Donna Anderson
Based on Nevil Shute's best-selling novel

IN PREPARATION

INHERIT THE WIND

Starring Spencer Tracy • Fredric March
Gene Kelly • Florence Eldridge
From the Broadway Success
by Jerome Lawrence and Robert E. Lee

■

MY GLORIOUS BROTHERS

Based on Howard Fast's novel

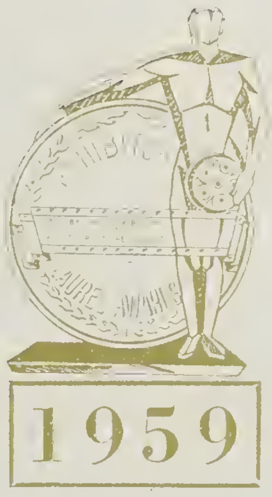
■

INVITATION TO A GUNFIGHTER

THRU
UA

Look For

"ELMER GANTRY"



FOR FUTURE LAURELS

JOHN BURROWS

—and—

LEONARD ACKERMAN

Thank the exhibitor's of America
for selecting "AL CAPONE" as the
"SLEEPER OF THE YEAR."

SLEEPER OF THE YEAR
"AL CAPONE"

A BURROWS-ACKERMAN PRODUCTION
ALLIED ARTISTS RELEASE

SPG

* "SLEEPER OF THE YEAR"

Award

FOR ALLIED ARTISTS'

AL CAPONE

* STILL VERY MUCH
AWAKE AT THE
BOXOFFICE... *everywhere!*

STARRING
ROD STEIGER · CO-STARRING FAY SPAIN · JAMES GREGORY · MARTIN BALSAM · WITH NEHEMIAH PERSOFF · MURVYN VYE

Produced by JOHN BURROWS and LEONARD ACKERMAN · Directed by RICHARD WILSON · Written by MALVIN WALD and HENRY F. GREENBERG · Music by DAVID RAKSIN · A BURROWS-ACKERMAN PRODUCTION

AN ALLIED ARTISTS PICTURE

Our Sincere Appreciation,

MARTIN JUROW
and
RICHARD SHEPHERD

"THE HANGING TREE"
ACTION-DRAMA AWARD

Sincerely,

ROBERT ARTHUR
PRODUCER

BLAKE EDWARDS
DIRECTOR

"THE PERFECT FURLOUGH"—U.I.
A TOP "5" FEATURE COMEDY

Forthcoming:
"OPERATION PETTICOAT"
Starring CARY GRANT and TONY CURTIS
A GRANART PRODUCTION
U.I. Release

WALTER WANGER

EXHIBITOR
LAUREL AWARDS
1959

DRAMATIC AWARD
"I WANT TO LIVE!"

EXPLOSIVE!

HALL BARTLETT PRODUCTIONS
Present
Alan
LADD
and
Sidney
POITIER
in

"ALL THE YOUNG MEN"

with
James Darren and Mort Sahl
and introducing
Ingemar Johansson

Written, Produced and Directed by Hall Bartlett for Columbia release

Gregory Peck

In Release
"PORK CHOP HILL"
A Melville Production

Production Completed
"BELOVED INFIDEL"
Company of Artists—20th Century-Fox

December Release
"ON THE BEACH"
A Stanley Kramer Production

Shooting In March
"THE GUNS OF NAVARONE"
A Carl Foreman Production

1959 LAUREL AWARD WINNERS:

Topliner
FEMALE STARS

1. DORIS DAY

4. DEBBIE REYNOLDS

5. INGRID BERGMAN

6. MARILYN MONROE

10. JEAN SIMMONS

11. DEBORAH KERR

12. KIM NOVAK

2. ELIZABETH TAYLOR

3. SUSAN HAYWARD

7. NATALIE WOOD

8. SHIRLEY MACLAINE

9. LANA TURNER

13. DOROTHY McGUIRE

14. DOROTHY MALONE

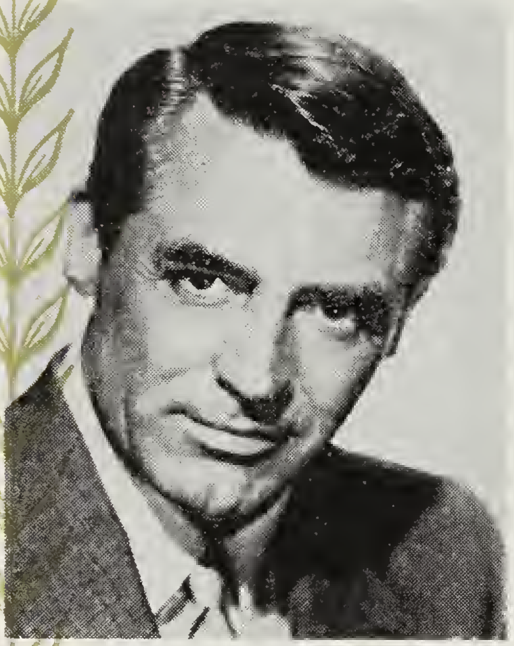
15. ELEANOR PARKER

1959 LAUREL AWARD WINNERS:

Topliner

MALE STARS

1. ROCK HUDSON



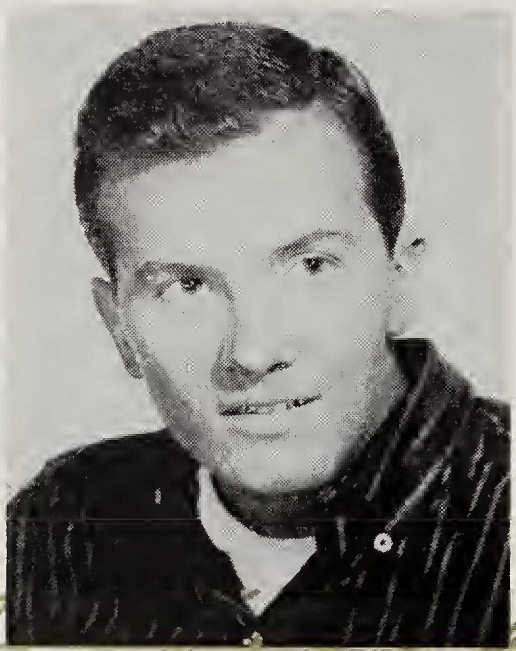
4. CARY GRANT

5. WILLIAM HOLDEN

6. JAMES STEWART

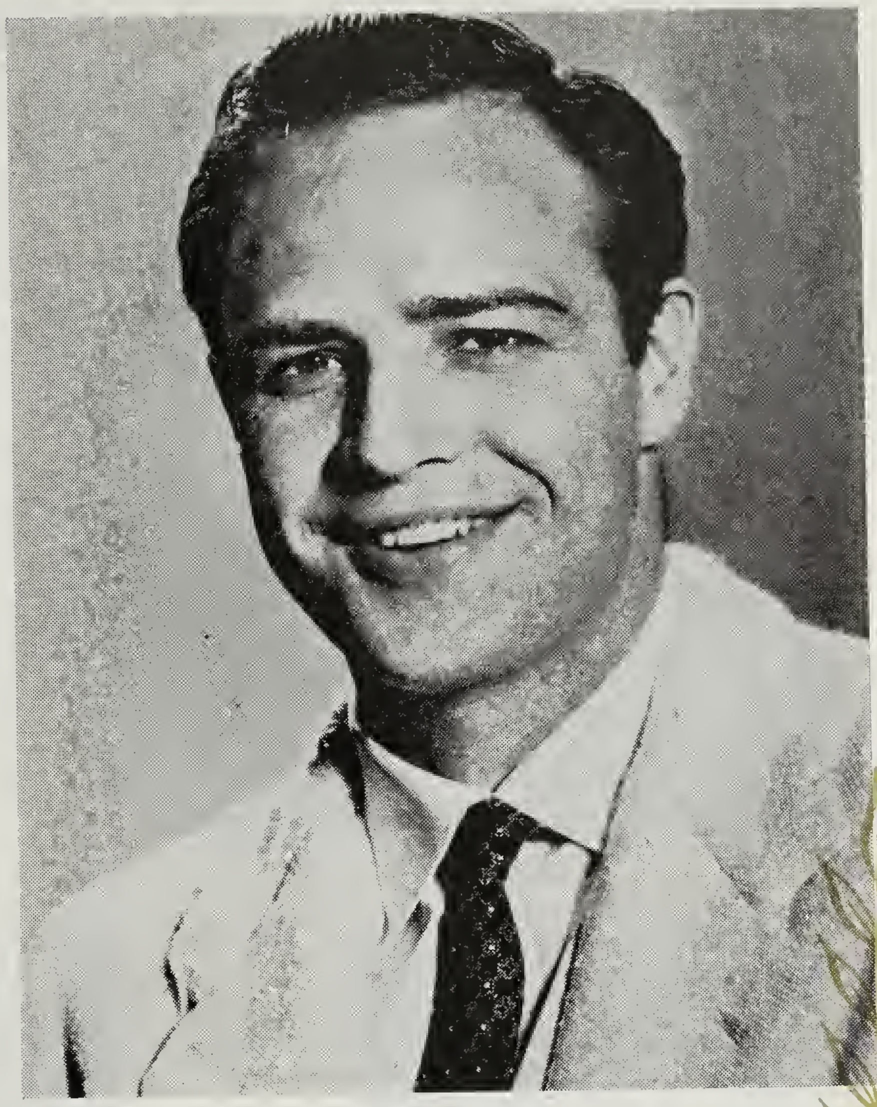
10. JERRY LEWIS

11. PAT BOONE



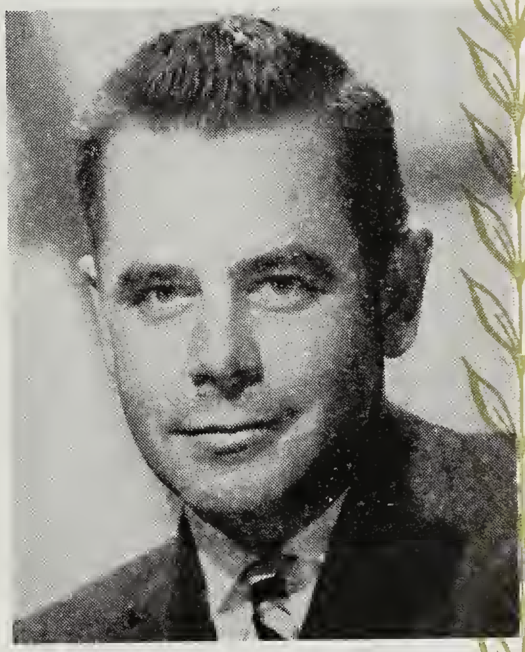
12. BING CROSBY

2. FRANK SINATRA

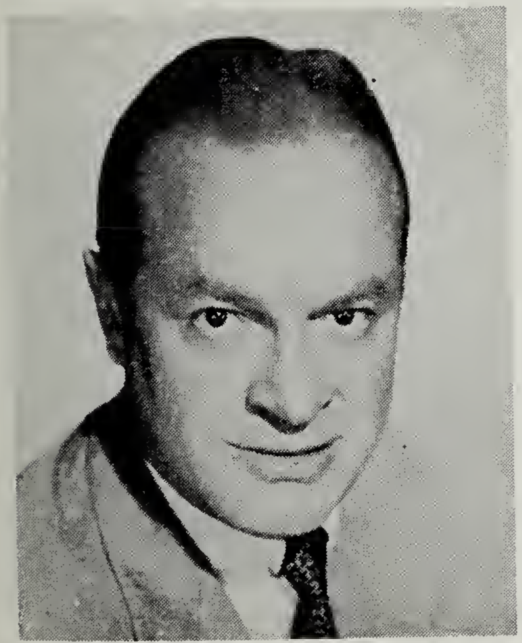

3. MARLON BRANDO

7. GARY COOPER

8. JOHN WAYNE

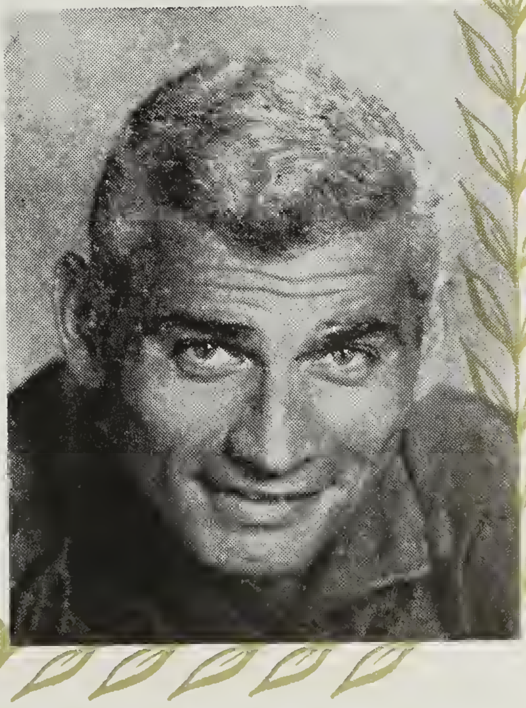

9. GLENN FORD

13. BOB HOPE



14. DEAN MARTIN

15. JEFF CHANDLER



1959 LAUREL AWARD WINNERS:

Topliner
FEMALE
NEW
PERSONALITIES

1. SANDRA DEE

2. SUSAN KOHNER

3. CARA WILLIAMS

4. GWEN VERDON

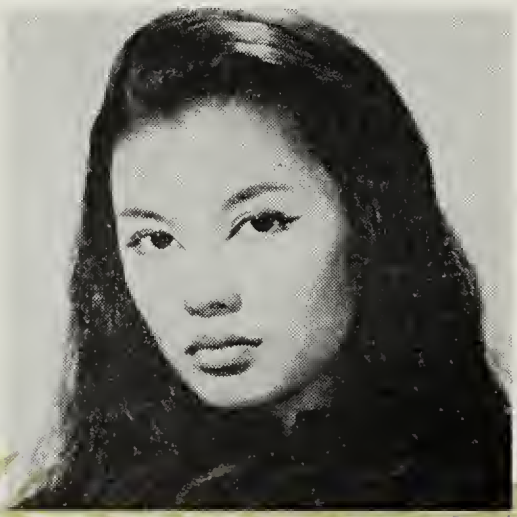
5. ANGIE DICKINSON

6. PEGGY CASS

7. FAY SPAIN

8. LINDA CRISTAL

9. FRANCE NUYEN



10. JILL COREY

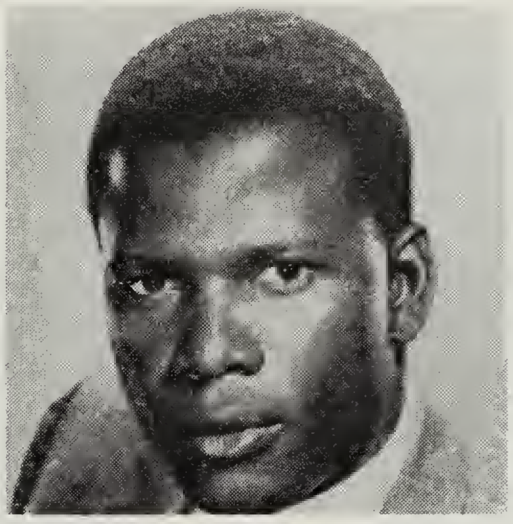
1959 LAUREL AWARD WINNERS:

Topliner

MALE NEW PERSONALITIES

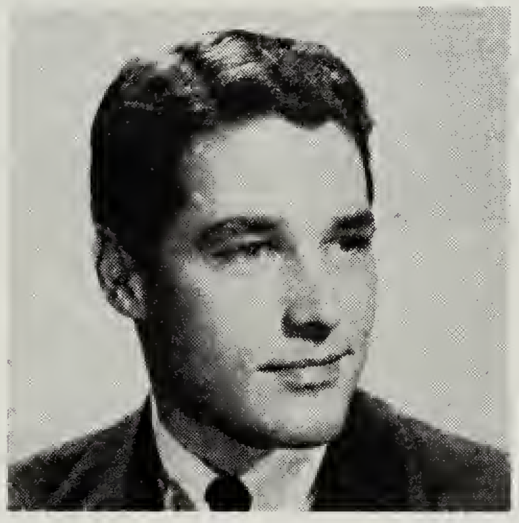
1. JOHN GAVIN

2. BRADFORD DILLMAN


3. SIDNEY POITIER

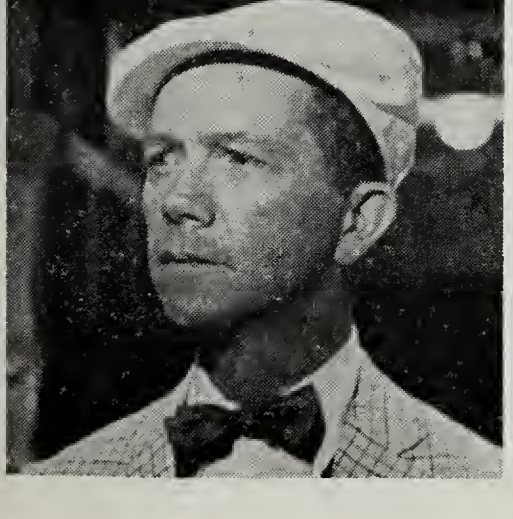
4. RICKY NELSON

5. STUART WHITMAN


6. KERWIN MATHEWS

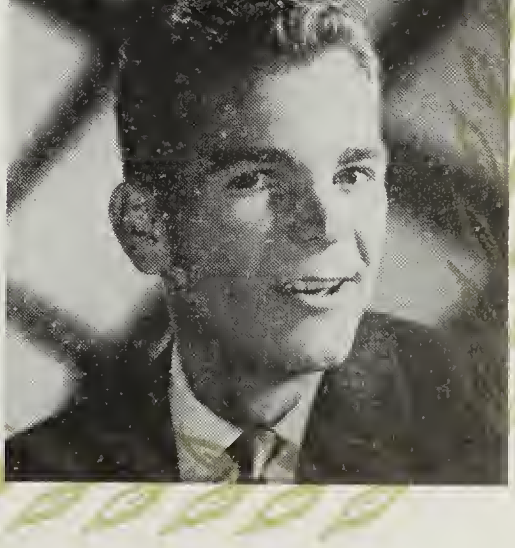
7. GARY CROSBY

8. RAY WALSTON



9. JAMES DARREN

10. DEAN JONES



1959 LAUREL AWARD WINNERS:

Topliner

FEMALE DRAMATIC PERFORMANCES

1. ELIZABETH TAYLOR
"Cat On A Hot Tin Roof"

2. SUSAN HAYWARD
"I Want To Live"

3. SHIRLEY MACLAINE
"Some Came Running"

4. JEAN SIMMONS
"Home Before Dark"

5. DEBORAH KERR
"Separate Tables"

1959 LAUREL AWARD WINNERS:

Topliner

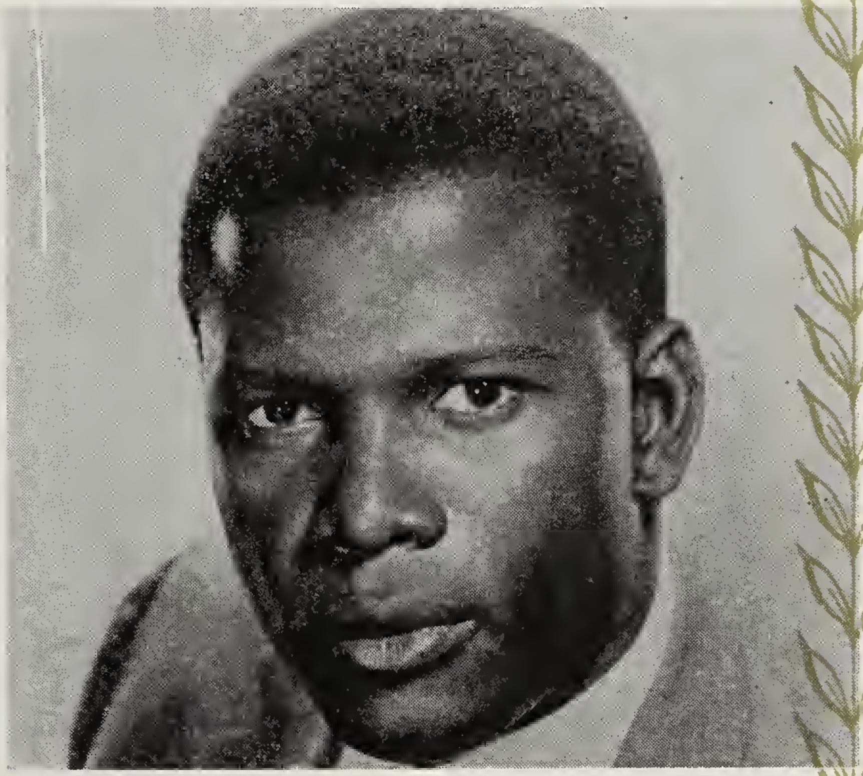
MALE

DRAMATIC

PERFORMANCES

1. FRANK SINATRA
"Some Came Running"

2. DAVID NIVEN
"Separate Tables"



3. SIDNEY POITIER
"The Defiant Ones"

4. PAUL NEWMAN
"Cat On A Hot Tin Roof"

5. ROD STEIGER
"Al Capone"

1959 LAUREL AWARD WINNERS:

Topliner

FEMALE COMEDY PERFORMANCES

1. ROSALIND RUSSELL
"Auntie Mame"

2. DEBBIE REYNOLDS
"The Mating Game"

3. DORIS DAY
"Tunnel Of Love"

4. JOANNE WOODWARD
"Rally 'Round The Flag, Boys!"

5. KAY KENDALL
"The Reluctant Debutante"

Topliner

MALE COMEDY PERFORMANCES

1. CARY GRANT
"Houseboat"

2. TONY RANDALL
"The Mating Game"

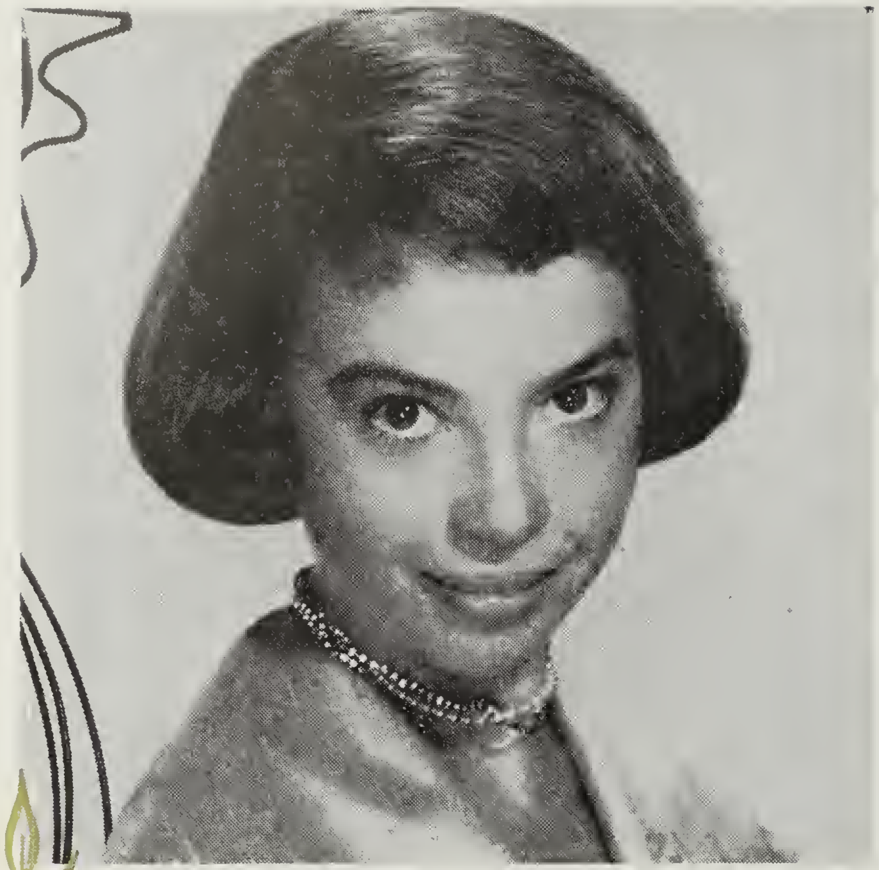
3. ALEC GUINNESS
"The Horse's Mouth"

4. ERNIE KOVACS
"Bell, Book And Candle"

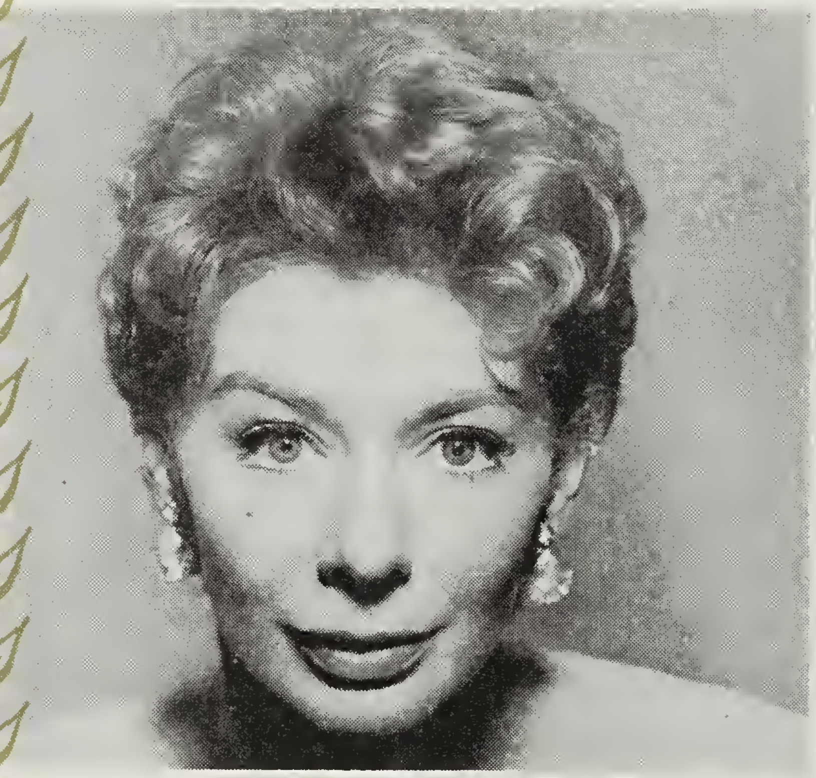
5. JACQUES TATI
"My Uncle"

1959 LAUREL AWARD WINNERS:

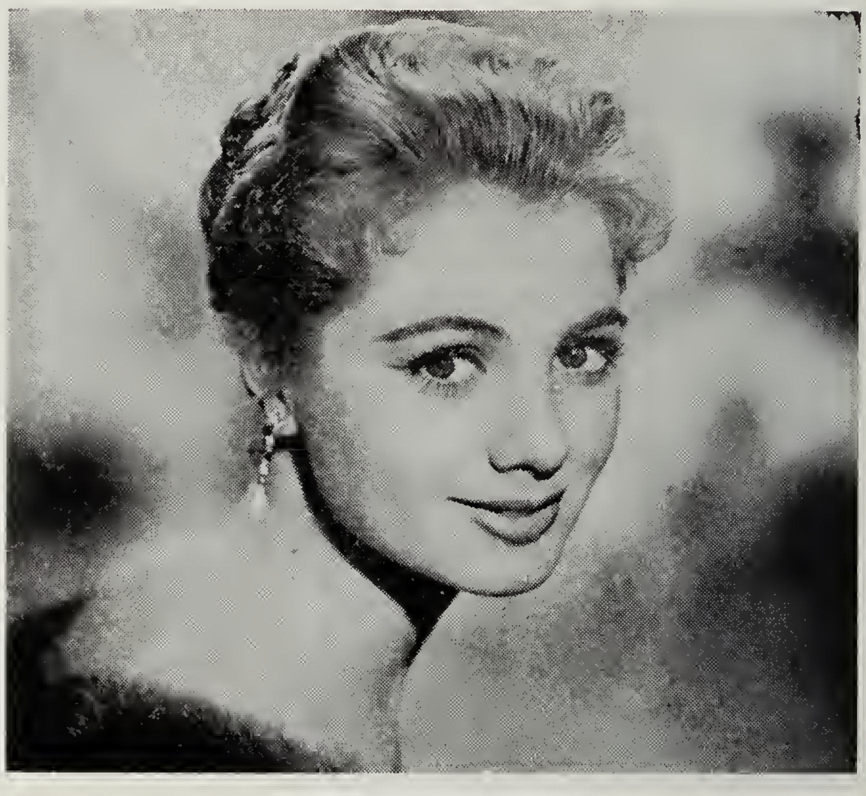
Topliner FEMALE MUSICAL PERFORMANCES



1. LESLIE CARON
"Gigi"

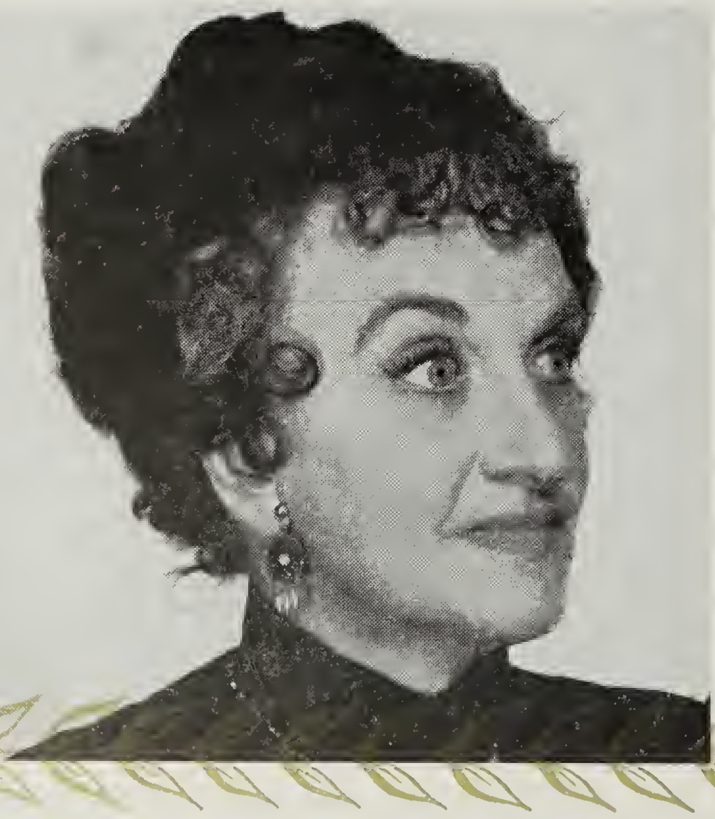


2. GWEN VERDON
"Damn Yankees"

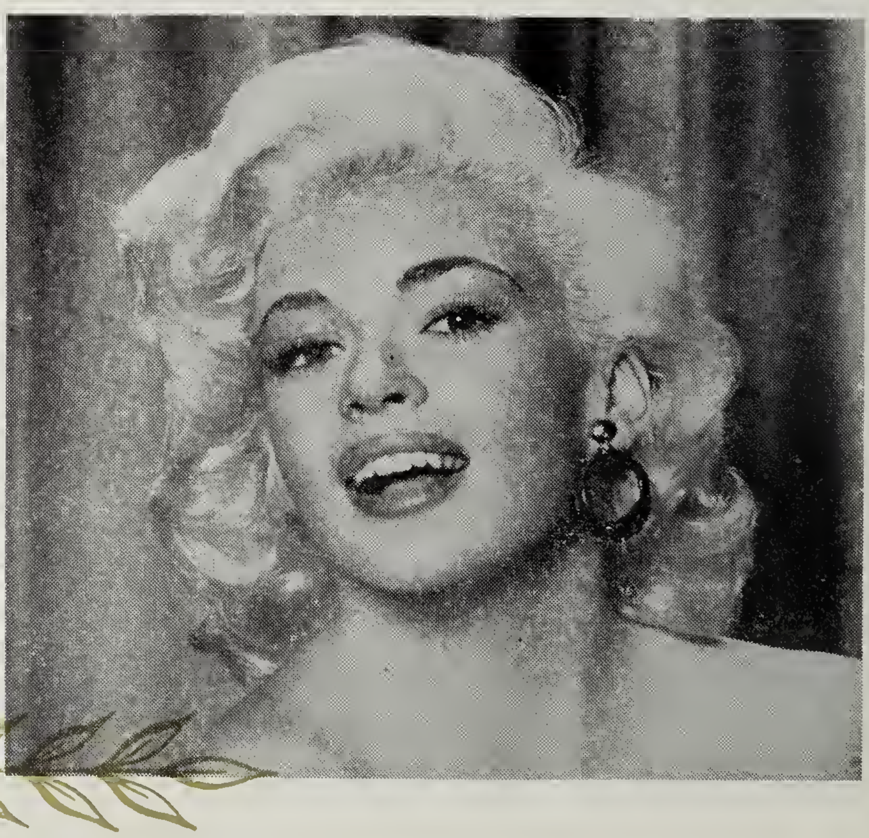


3. SHIRLEY JONES
"Never Steal Anything Small"

4. HERMIONE GINGOLD
"Gigi"



5. JAYNE MANSFIELD
"The Sheriff of Fractured Jaw"



1959 LAUREL AWARD WINNERS:

Topliner

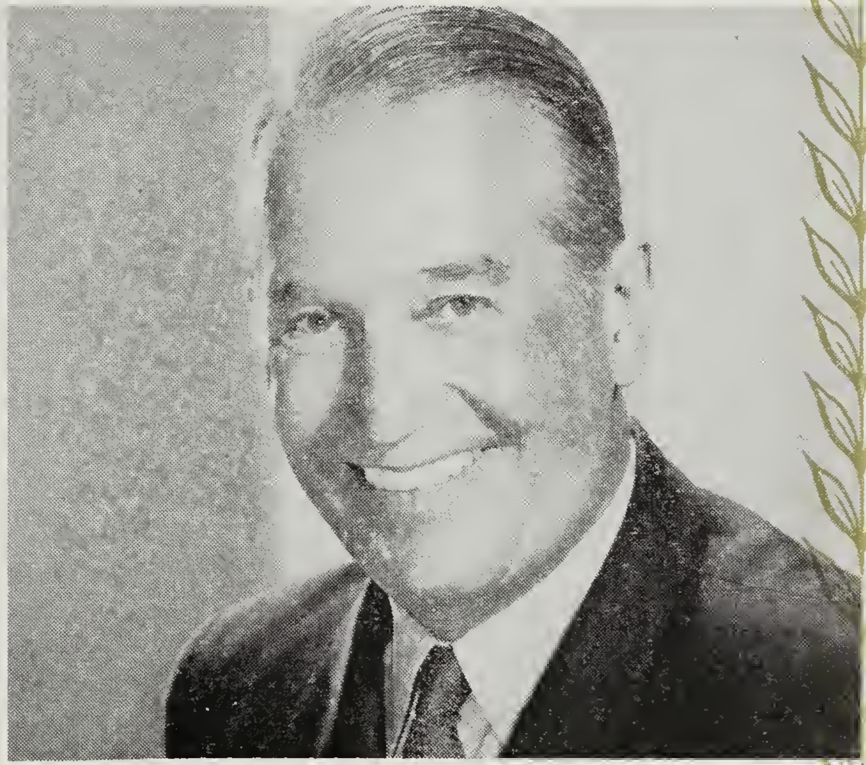
MALE

MUSICAL

PERFORMANCES

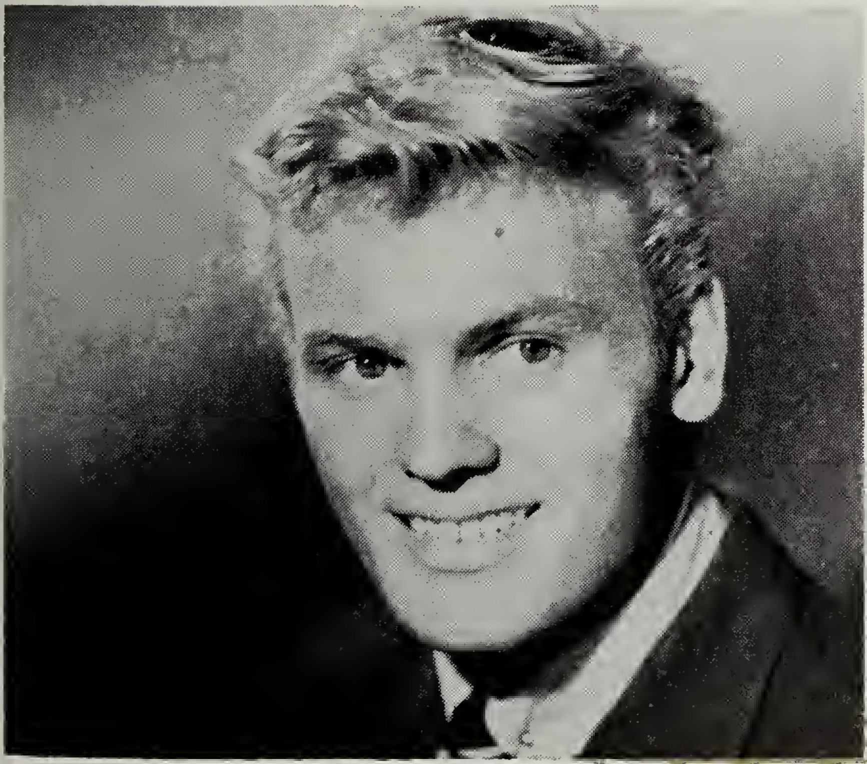
1. PAT BOONE
"Mardi Gras"

2. LOUIS JOURDAN
"Gigi"



3. MAURICE CHEVALIER
"Gigi"

4. TAB HUNTER
"Damn Yankees"



5. RUSS TAMBLYN
"tom thumb"

1959 LAUREL AWARD WINNERS:

Topliner

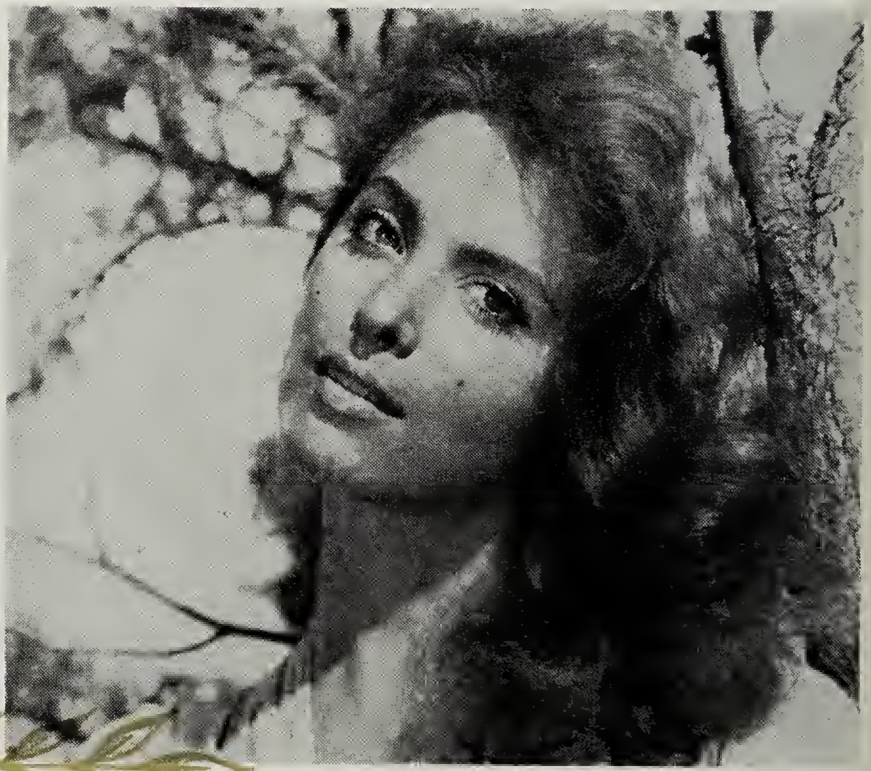
FEMALE SUPPORTING PERFORMANCES

1. MARTHA HYER
"Some Came Running"

2. JUANITA MOORE
"Imitation Of Life"

3. PEGGY CASS
"Auntie Mame"

4. WENDY HILLER
"Separate Tables"



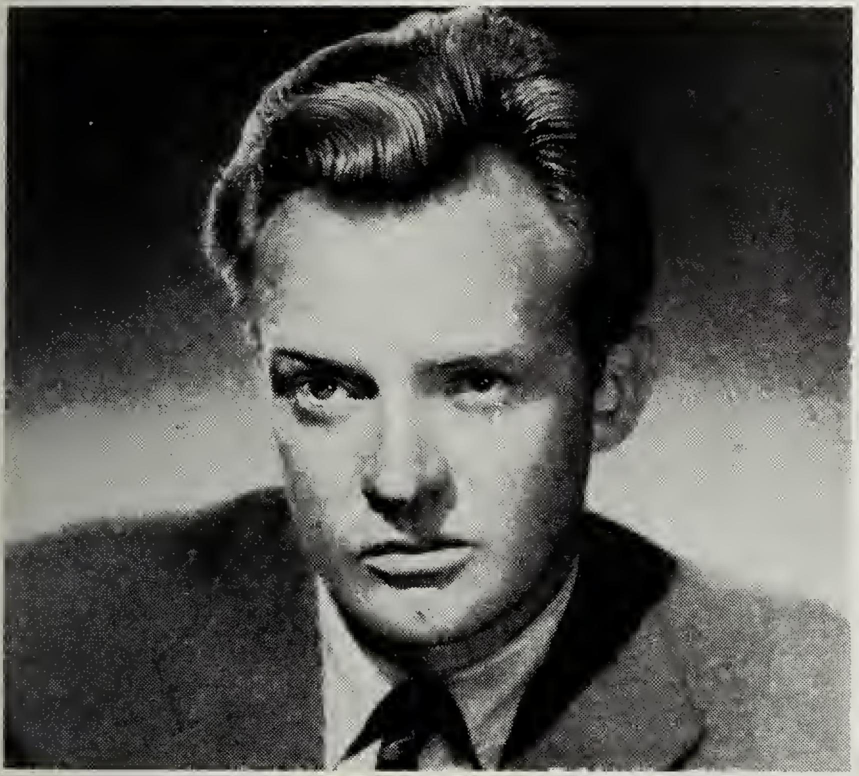
5. TINA LOUISE
"God's Little Acre"

1959 LAUREL AWARD WINNERS:

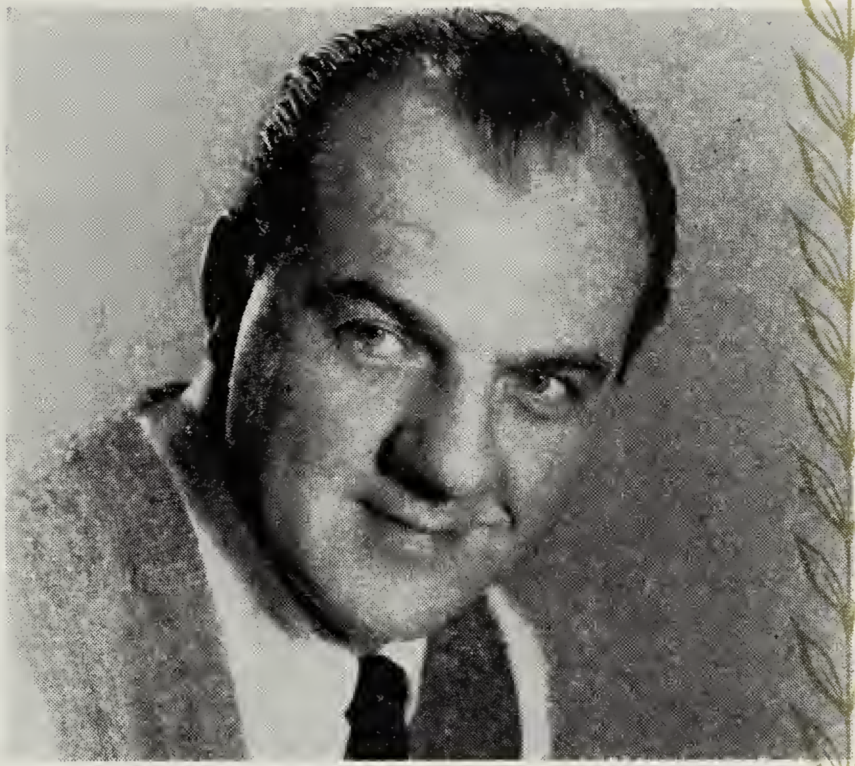
Topliner

MALE SUPPORTING PERFORMANCES

1. **GIG YOUNG**
"Tunnel Of Love"

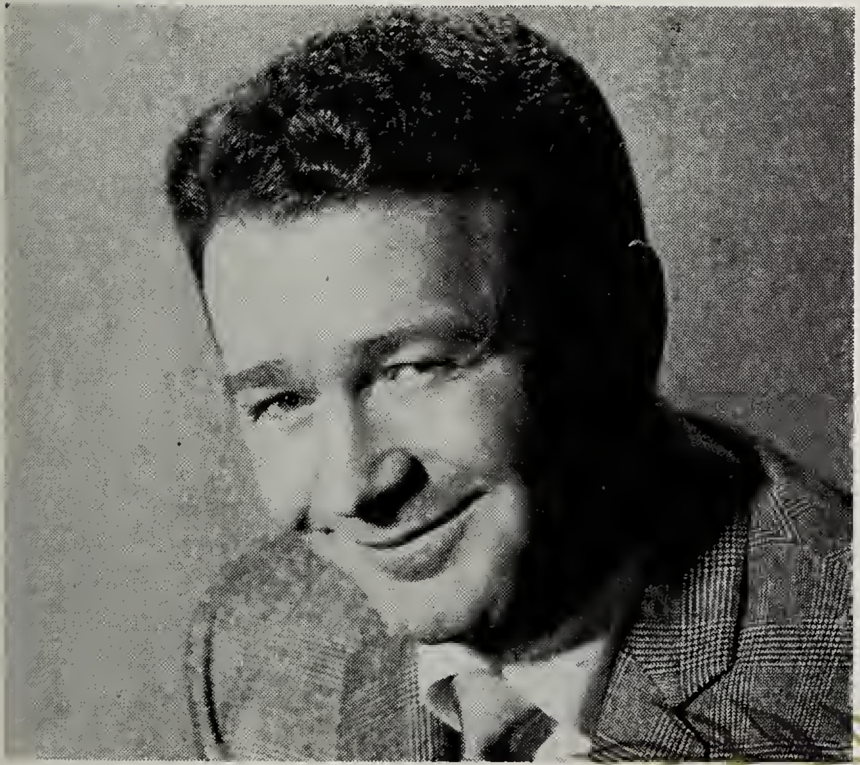


2. **ARTHUR KENNEDY**
"Some Came Running"



3. **KARL MALDEN**
"The Hanging Tree"

4. **RED BUTTONS**
"Imitation General"



5. **THEODORE BIKEL**
"The Defiant Ones"

1959 LAUREL AWARD WINNERS:

Topliner

ACTION

PERFORMANCES

1. GARY COOPER
"The Hanging Tree"

2. DEAN MARTIN
"Rio Bravo"

3. GREGORY PECK
"The Bravados"

4. RICHARD WIDMARK
"The Trap"

5. AUDIE MURPHY
"Ride A Crooked Trail"

Thank you,

DORIS DAY

EXHIBITORS
LAUREL AWARDS
1959

NUMBER ONE FEMALE STAR

STUDIO SURVEY SEPT. 23

Sincerely,

ROCK HUDSON

EXHIBITO
LAUREL
1959

NUMBER ONE MALE STAR

Sincerely,

ELIZABETH TAYLOR

EXHIBITOR
LAUREL AWARDS
1959

BEST DRAMATIC PERFORMANCE OF THE YEAR
"CAT ON A HOT TIN ROOF"

Sincerely,

FRANK SINATRA

TOP TEN STAR

BEST DRAMATIC PERFORMANCE
"SOME CAME RUNNING"

CARY GRANT

"INDISCREET"

GRANDON CO.—WARNER BROS.

"NORTH BY NORTHWEST"

MGM

"OPERATION PETTICOAT"

GRANART CO.—UNIVERSAL

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

Thank you!

GARY COOPER

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN STAR

BEST ACTION PERFORMANCE
"THE HANGING TREE"

My Thanks!

SUSAN HAYWARD

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP TEN NAMEPOWER STAR
LAUREL AWARD DRAMATIC PERFORMANCE
IN
"I WANT TO LIVE"

My sincere thanks,

WILLIAM HOLDEN

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN NAMEPOWER STAR

Thank you,

JOHN WAYNE

☆

"THE ALAMO"

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN NAMEPOWER STAR

Thank you!

JERRY LEWIS

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN NAMEPOWER STAR

FORTHCOMING:
"CINDER-FELLA!"
THE JERRY LEWIS COMPANY
FOR
PARAMOUNT

Gratefully,

PAT BOONE

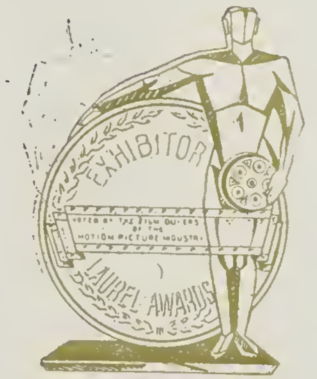
EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

BEST MUSICAL PERFORMANCE
"MARDI GRAS"

Thank you,

DEAN MARTIN


EXHIBITOR
LAUREL AWARDS

1959

TOP "5" ACTION PERFORMANCE
"RIO BRAVO"

TOP FIFTEEN NAMEPOWER STAR

My sincere thanks,

GIG YOUNG

EXHIBITOR
LAUREL AWARDS
1959

BEST SUPPORTING ACTOR
"TUNNEL OF LOVE"

Thanks!

BING

EXHIBITOR
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

Thank you,

BOB HOPE

. . . HOPE ENTERPRISES, INC.

EXHIBITOR
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

My sincere thanks,

JUANITA MOORE

. . . NOW APPEARING IN LONDON, ENGLAND
—IN—
"A RAISIN IN THE SUN". . .

EXHIBITOR
LAUREL AWARDS
1959

TOP FIVE SUPPORTING ACTRESS
"IMITATION OF LIFE"

Thank you,

DOROTHY McGUIRE

. . ."A SUMMER PLACE"
"SWISS FAMILY ROBINSON"

EXHIBITOR
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

Very gratefully,

DOROTHY MALONE

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

STUDIO SURVEY SEPT. 23

My sincere thanks,

JEFF CHANDLER

EXHIBITOR
LAUREL AWARDS
1959

TOP FIFTEEN NAMEPOWER STAR

Thank you for this award,

Sincerely,

BRADFORD DILLMAN

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP TEN NEW STAR

My thanks to all,

GARY CROSBY

EXHIBITOR
LAUREL AWARDS
1959

TOP TEN NEW SCREEN STAR
"MARDI GRAS"

My sincere thanks,

STUART WHITMAN

. . . 20th CENTURY FOX.

EXHIBITOR
VOTED BY THE FILM BUYERS OF THE MOTION PICTURE INDUSTRY
LAUREL AWARDS
1959

TOP TEN NEW STAR
"TEN NORTH FREDERICK"

Sincerely,

DEAN JONES

. . ."NEVER SO FEW"—M.G.M.
. . . ON M.G.M. RECORDS.

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TOP TEN NEW SCREEN STAR
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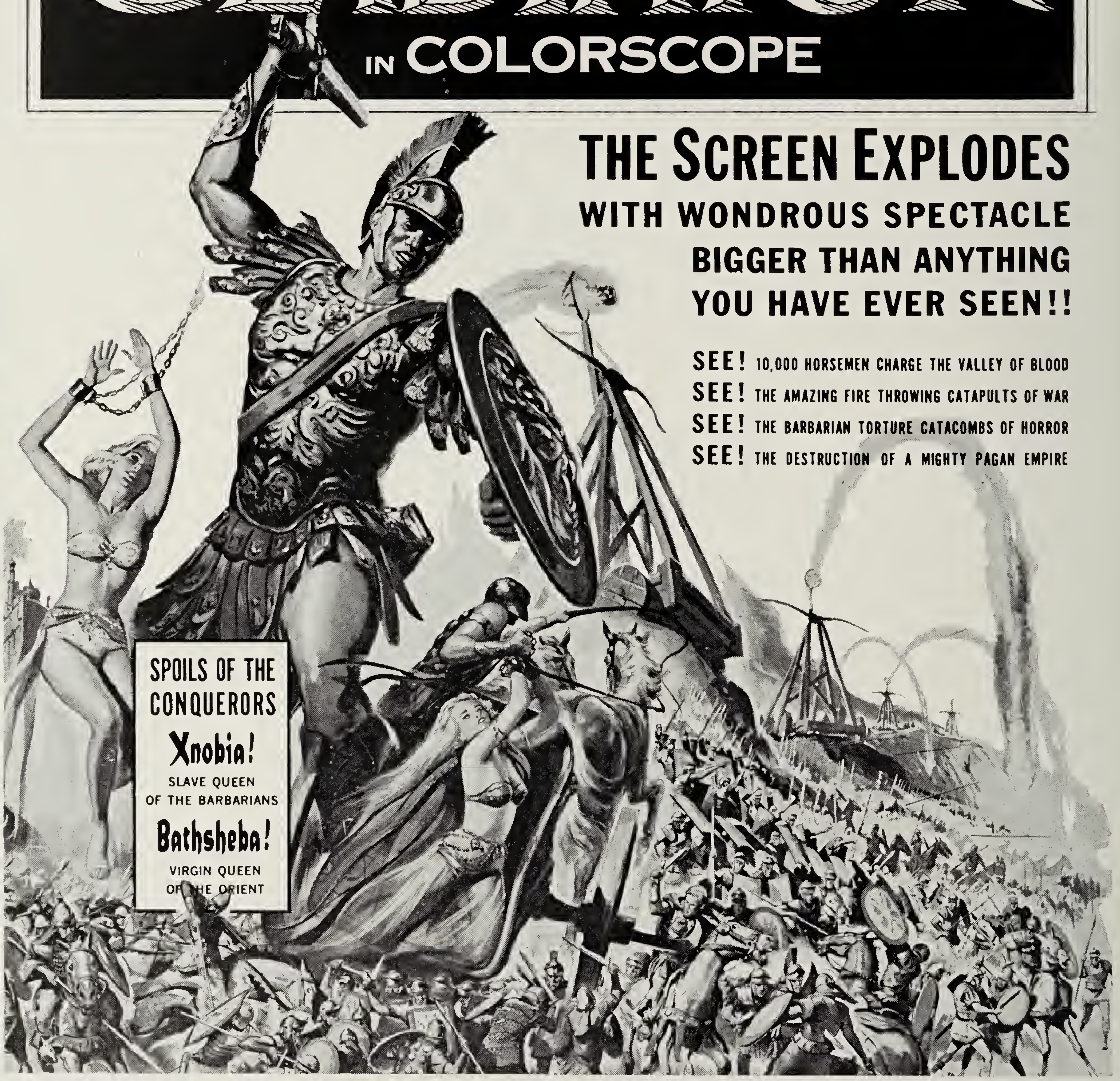
IN COLORSCOPE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3. **JOHN MANDEL**

UA's
"I WANT TO LIVE"

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4. **JEROME MOROSS**

UA's
"THE BIG COUNTRY"

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5. **ERNEST GOLD**

UA's
"THE DEFIANT ONES"

SONGS

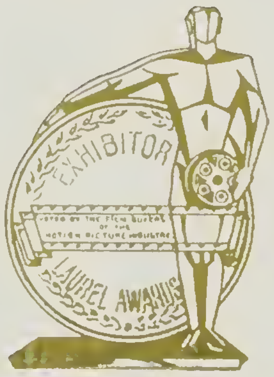
1.

SAMMY FAIN
&
PAUL F. WEBSTER

"A VERY PRECIOUS LOVE"
From
"MARJORIE MORNINGSTAR"

2.

ALAN JAY LERNER
&
FREDERICK LOEWE



"GIGI"
From
"GIGI"

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SAMMY CAHN
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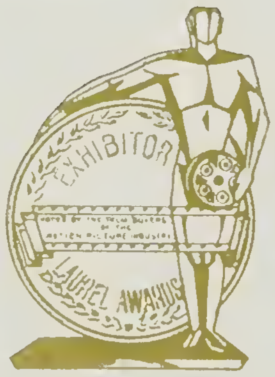

"TO LOVE AND BE LOVED"
From
"SOME CAME RUNNING"

4.

MACK DAVID
&
JERRY LIVINGSTON

"THE HANGING TREE"
From
"THE HANGING TREE"

5.

SAMMY FAIN
&
PAUL F. WEBSTER

"A CERTAIN SMILE"
From
"A CERTAIN SMILE"

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2.	**LIONEL LINDON** For "I WANT TO LIVE"		**JOSEPH RUTTENBERG** For "GIGI"
3.	**RUSSELL HARLAN** For "RUN SILENT, RUN DEEP"		**HARRY STRADLING** For "AUNTIE MAME"
4.	**G. UNSWORTH** For "A NIGHT TO REMEMBER"		**JOHN ALTON** For "THE BROTHERS KARAMAZOV"
5.	**DANIEL FAPP** For "DESIRE UNDER THE ELMS"		**RUSSELL METTY** For "IMITATION OF LIFE"

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ELMER BERNSTEIN

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1959

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—and—
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LAUREL AWARDS
1959

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—and—
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EXHIBITOR
LAUREL AWARDS
1959

"THE HANGING TREE"

A TOP "5" POPULAR SONG
FROM A MOTION PICTURE

Thank you,

SAM LEAVITT

DIRECTOR OF PHOTOGRAPHY
A.S.C.

EXHIBITOR
LAUREL AWARDS
1959

BEST CINEMATOGRAPHY BLACK AND WHITE—
"THE DEFIANT ONES"

My sincere thanks,

LIONEL LINDON

A.S.C.

EXHIBITOR
LAUREL AWARDS
1959

TOP "5" BLACK & WHITE CINEMATOGRAPHY
"I WANT TO LIVE"

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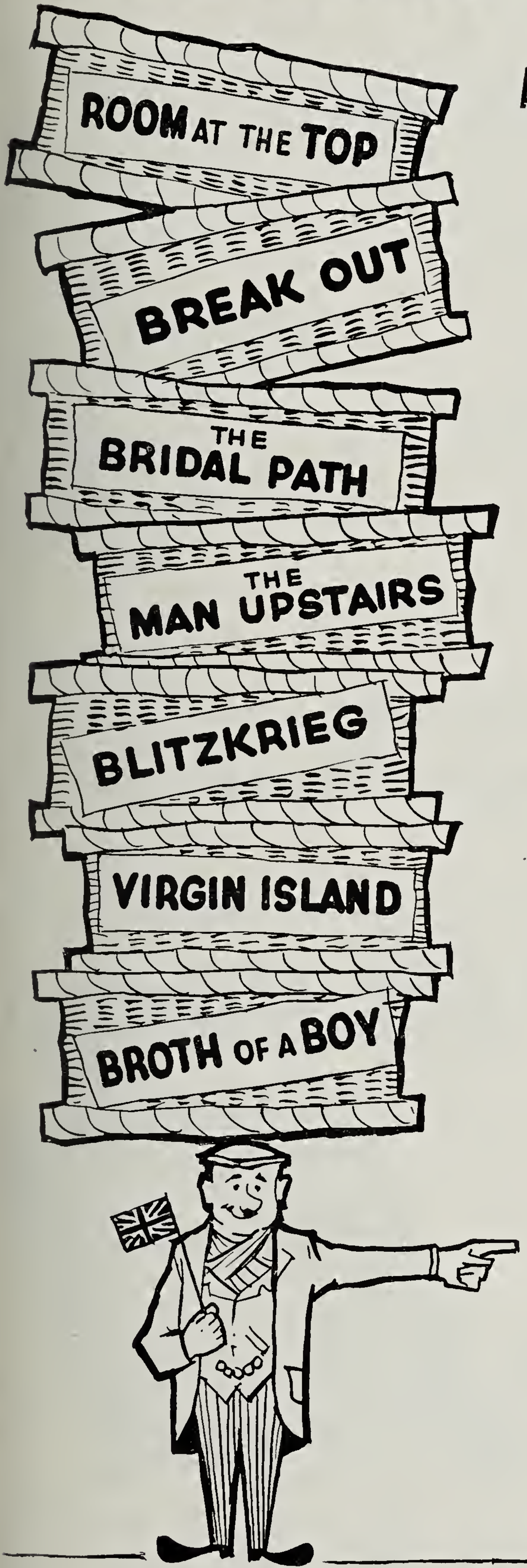
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1959

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Paul Manning

Hollywood Editor

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MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 62 No. 19 SEPTEMBER 23, 1959

ALLIED ARTISTS

Web Of Evidence (5913) MELODRAMA 88M

Allied Artists
(Filmed in England)

ESTIMATE: Interesting suspense entry.

CAST: Van Johnson, Vera Miles, Emlyn Williams, Bernard Lee, Jean Kent, Moultrie Kelsall, Leo McKern, Ralph Truman, Geoffrey Keen. Produced by Maxwell Setton and John R. Sloan; directed by Jack Cardiff.

STORY: When a pregnant girl is murdered and Bernard Lee is the last one to be seen with her, he is arrested, tried, found guilty, and sentenced to hang. Emlyn Williams, shipping magnate, circulates a petition which gets the sentence commuted to life imprisonment. Twenty years later, Lee's son, Van Johnson, returns from America where his mother had taken him. He delves into his father's background and learns his story. He is convinced that his father is innocent and is helped in his crusade to get him out of jail by librarian Vera Miles. He tracks down the various people involved and learns from an ex-policeman that witness Jean Kent has prospered since the trial. His actions are feared by the prosecutor, who is running for Parliament, and by high police official Moultrie Kelsall, whose methods are a bit irregular. The pressure by a newspaper which takes Johnson's side frees Lee. Johnson comes across evidence that Kent has been blackmailing Williams, who killed the girl, and Williams commits suicide.

X-RAY: This yarn is not an overly pleasant one, but it does contain much that is interesting. The suspense and intrigue concerned with murder and the attempt to see justice done, as well as the names of Van Johnson and Vera Miles, should prove helpful in the selling. The acting, direction, and production are good. It should make up well as part of the show. The screenplay is by Kenneth Taylor, based on the novel by A. J. Cronin as adapted for the screen by Kenneth Hyde.

AD LINES: "It Took Twenty Years For The Wheels of Justice to Grind Their Way To Correct A Misdeed"; "An Offbeat Adventure In Suspense."

COLUMBIA

The Crimson Kimono DRAMA 82M

Columbia

ESTIMATE: Program tale of crime, racial conflict.

CAST: Victoria Shaw, Glenn Corbett, James Shigeta, Anne Lee, Paul Dubov, Jaclynne Greene, Neyle Morrow, Gloria Pall, Barbara Hayden, George Yoshinaga, Faye Elhardt, Aya Oyama, George Okamura, Reverend Ryosho S. Sogabe, Robert Okazaki, Fujij. Written, produced, and directed by Samuel Fuller.

STORY: Detectives Glenn Corbett and James Shigeta are assigned to work on the murder of stripper Gloria Pall. They are great personal friends as well, living together. A painting of Pall leads them to artist Victoria Shaw, who reveals that Pall was always accompanied by Neyle Morrow. Shaw does a portrait of Morrow, whom the police believe to be the killer. Shaw is moved to the apartment of Corbett and Shigeta for protection accompanied by alcoholic artist Anna Lee. They identify Morrow as a library expert on the far east associated with a Japanese wig maker, Caucasian Jaclynne Greene. Corbett falls in love with Shaw, but she and Shigeta discover that they are in love. Shigeta fears to get involved because he is Japanese and because of his friendship for Corbett. Confused, Shigeta accuses Corbett of hating him because of race, while Corbett tries to convince him that he merely resents losing Shaw, and race has nothing to do with it. They apprehend Morrow, who denies the murder. It turns out that Greene, jealous of the relationship between Pall and Morrow, is the murderer, and she is killed in a gun battle with Shigeta. Shigeta realizes that his own fears led to the strained relations with Corbett. The friends reconcile, and Shaw and Shigeta plan to be married.

X-RAY: Samuel Fuller's productions are always interesting one-man tour-de-forces and this is no exception. The novel background of Los Angeles' Japanese section affords fascinating glimpses into the lives of its inhabitants. In attempting to cover too much ground, however, the picture at times bogs down in detail. The murder investigation and love story, involving elements of racial conflict, do intrude on one another. The film holds interest, however, and the cast of fresh, new faces performs capably. It should make up okay as part of the program, where the racial element of the story won't offend.

TIP ON BIDDING: Fair program rates.

AD LINES: "Murder With A New Twist . . . Samuel Fuller Takes You Into New Paths Of Adventure And Romance"; "Violence And Passion As The Screen Reaches A New Maturity."

They Came To Cordura MELODRAMA 123M

Columbia
(Eastman Color)
(CinemaScope)

ESTIMATE: Entry has unusual scope and interest.

CAST: Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Michael Callan, Dick York, Robert Keith, Carlos Romero, James Bannon, Edward Platt, Maurice Jara, Sam Buffington, Arthur Hanson. Produced by William Goetz; directed by Robert Rossen.

STORY: When the forces of Pancho Villa raid a Texas town in 1916, Army Major Gary Cooper ducks into a ditch to avoid a hail of bullets and is accused of cowardice. Because his father was a famous general, the affair is hushed up, but he is relieved of his regimental duties and made awards officer of the campaign. He is instructed to recommend combat soldiers for the Congressional Medal of Honor and then to escort them to a rear base at Cordura. When a large Mexican force is spotted around a ranch owned by Rita Hayworth, Colonel Robert Keith orders an ill-executed but flashy attack which is turned from defeat into victory by the actions of a few. These men are chosen by Cooper for citations. They include Van Heflin, Richard Conte, Tab Hunter, and Dick York. Together with a previous citation holder, Michael Callan, then are ordered to return with Cooper, who is also ordered to take Rita Hayworth back for trial for giving aid and comfort to the enemy. The trip, which should have been an easy one, is turned into a nightmare when Villa supporters get their horses, leaving them stranded in the steaming desert. As the pressure mounts, most tell Cooper that they don't want the Medal for varying reasons, but he forces their continuance at gun point. Conte reveals Cooper's past to the others, and Heflin and Conte try to rape Hayworth, which is stopped by Cooper. She begins to fall for Cooper, thinking of him as the only real hero in the group, and she saves his life when he falls asleep from sheer exhaustion by offering herself to Heflin, who has promisd to kill Cooper at the first opportunity. They finally reach a railroad and follow the tracks until Cooper drops in an effort to keep them going. As the others are about to kill him, they read his citations on each of them. This, plus the discovery that Cordura is over the hill, changes their minds and they all head for the base.

X-RAY: An unusual subject, that of the courage of men, is given the test under unusual circumstances, and what emerges is strong and at times violent drama. The language and situations are earthy, basic, and savage. Interest is well-sustained throughout, because as the story unfolds the predictability of scenes is uncertain and the characters are unusual and off-beat. The acting is first rate, and direction and production are of quality calibre. The use of a comprehensive campaign has created a want-to-see reaction among a large segment of the population, and if this is intensified as the release date grows closer, the boxoffice reaction to the film could be of impressive proportion. Another selling angle is the cast, with such names as Cooper, Hayworth, Heflin, Conte, and Hunter. It's really a different film of great potential. The screenplay is by Ivan Moffat and Robert Rossen, based on the nobel by Glendon Swarthout.

TIP ON BIDDING: Higher rates.

AD LINES: "The Good In The Worst Of Women; And The Bad In The Best Of Men."; "This Is The Film that Many Said Should Never Be Made . . . An Explosive Tale Of Men And Of Courage."

Yesterday's Enemy DRAMA 95M.

Columbia
(English-made)

ESTIMATE: Powerful, realistic war yarn.

CAST: Stanley Baker, Guy Rolfe, Leo McKern, Gordon Jackson, David Oxley, Richard Pasco Russell Waters Philip Ahn, Bryan

Forbes, Wolf Morriss, Edwina Carroll, David Lodge, Percy Herbert, Barry Lowe, Alan Keith, Howard Williams, Timothy Bateson, Arthur Lovegrove, Donald Churchill, Nicholas Brady, Barry Steele. Produced by Michael Carreras; directed by Val Guest; Hammer Film Production.

Story: Lost in the Burmese jungle, their radio dead, a British company led by ruthless, courageous Stanley Baker occupies a small Burmese town to rest and care for the wounded. Among the party is a priest and a war correspondent. They kill the Japanese soldiers in the village and come across an important map detailing enemy attack plans. Baker decides to leave the wounded behind and try to get the information to British headquarters, but this is opposed by the priest and correspondent. A Japanese patrol is sighted and Baker sends a small group to try and break through enemy lines with the information. The Japanese recapture the town and attempt to get Baker to tell them what he has discovered of their plans. He refuses and forces the enemy to kill him as the radio blares the story of the war as a fight for the cause of humanity.

X-Ray: This is a powerful war story handled in almost documentary fashion. It is bitter and unpleasant, but so is war. The futility of attempting to mix war and humanity is well illustrated. Performances are fine, and direction and production supply plenty of tension. The film will probably be best appreciated by more discriminating audiences, since the dialogue is more important than the action elements. The British do this kind of thing quite well, but the appeal is likely to be limited. If there is such a thing as a woman's picture, then this one is strictly a man's picture.

Tip On Bidding: Program rates.

Ad Liness "All The Fury . . . All The Hell Of Jungle War . . . A Story Of Courage"; "A Powerful Indictment Of The Inhumanity Of War And A Man's Greatest Moment."

20th-FOX

Five Gates To Hell (932)

Melodrama
98m.

20th-Fox
(CinemaScope)

Estimate: Off-beat adventure yarn for program.

Cast: Neville Brand, Benson Fong, Ken Scott, John Morley, Dolores Michaels, Patricia Owens, Nobu McCarthy, Greta Chi, Nancy Kulp, Linda Wong, Irish McCalla, Shirley Knight. Written produced, and directed by James Clavell.

Story: Neville Brand and his guerrillas swoop down on a Red Cross field hospital and kidnap the medical team and nurses, first torturing Sister Irish McCalla. To protect Sister Shirley Knight, the nurses disguise her in a nurse's uniform. Brand tells doctor Ken Scott he is taking them to his war lord who is ill at his fortress. Nurse Dolores Michaels loves Scott, but realizes the feeling is not returned since he is dedicated to duty and the family he has left at home. One of the guerrillas tries to attack Knight, but is shot by Brand's aide, who wants her for himself. Brand makes a play for Michaels. Nurse Patricia Owens tells the others that since they can not escape, they might be better off to give in gracefully. Scott and doctor John Morley realize during an operation on the Chief that he can not live long, but tell Brand the operation is a success. Brand now tells the women they will clean and cook, and live one woman with one soldier. Scott protests, but Brand says since he is now "one of them" he will be allowed to choose his partner He cooses Knight. The women have plotted escape, pretending to be friendly with the soliders and then killing them off. Brand has been wounded by Michaels, swears vengenance and leads the pursuit. Scott and Morely are killed, but the girls continue their long trek, many being killed along the way. Finally, Brand catches up to Michaels and Knight. Trying to protect Michaels, Knight is killed, while Brand falls on his gun and is killed.

X-Ray: Slightly different in conception and execution, this holds interest pretty well. It contains enough action and drama, and performances, direction, and production are capable. It should do okay as part of the program. Some dialogue and situations make it best suited to adult audiences.

Tip On Bidding: Program rates.

Ad Line:: "War Was Truley Hell For These Heroic Nurses"; "A Starling Incident In A Mad War Situation."

The Man Who Understood Women (919)

Comedy Drama
105m.

20th-Fox
(CinemaScope) (DeLuxeColor)

Estimate: Off-beat mixture of comedy and drama.

Cast: Leslie Caron, Henry Fonda, Cesare Danova, Myron McCormick, Marcel Dalio, Edwin Jerome, Hank Henry, Conrad Nagel. Produced and directed by Nunnally Johnson.

Story: Hollywood writer-director-producer-star "genius" Henry Fonda is hailed by the critics, but his pictures are a flop at the boxoffices so he is fired by studio head Conrad Nagel. His "yes man," Myron McCormick, tries to find work for Fonda elsewhere, but the word is out and so is Fonda. Wandering around, Fonda is intrigued by Leslie Caron who is making a screen test. Through his influence, she soon becomes a star. They are married, but on the wedding night Fonda is out making a deal with the studio for both of them. Later, their marriage never consummated, the first picture Fonda makes starring Caron is a success. She becomes a big star and goes with Fonda and McCormick to France to make a film. Fonda is afraid she will succumb to the call of romance. Caron meets soldier of fortune Cesare Danova. Fonda hires ex-U.S. gangster Hank Henry to guard her, but during a carnival Caron and Danova, now madly in love, leave for a mountain cottage owned by Danova. Caron advises Fonda that she will not return. He is being driven crazy and is unable to explain her absence to the papers, the studio, etc. Blackmailer Marcel Dalio calls on Fonda, tells him that he knows where his wife and Danova are holed up, and threatens to give this information to the press unless Fonda wines and dines him for three days. Henry reports to Fonda while he is in a drunken stupor and he tells him he wants Danova and Caron killed. When he sobers up, Fonda recalls what he has done, rushes to prevent Henry and a pal from carrying out his bidding. However, he falls down the mountain. Henry and his pal wind up shooting each other. Ignorant of the tragedy that has been played out on their account, Caron and Danova pass the scene as Fonda, lying on a ledge, smiles. Danova prepares to go to the war in Korea and tells Caron that their idyll can not last. Fonda is rescued, and is joined in the hospital by Caron. They now realize that the time for their own courtship is at hand.

X-Ray: It's a little difficult for this viewer to precisely understand what Mr. Johnson is getting at here. The film starts out like a fast-moving express headed for lots of fun, romance, and a possible spoof of film-making. As time passes, however, it slows down, becoming enmeshed in unrequited love, difficult-to-believe situations, an attempt to indulge in tragic-drama, frustration, etc. A sneak preview audience seemed well-enthused and amused over many portions of the film. The cast is properly puzzling, while Johnson's writing, direction, and production is of an unusual calibre. Myron McCormick as a Hollywood type yes-man comes off quite well. Offhand, it would seem as though the best spot for this entry would be as part of the show. The screenplay is based on the novel, "The Colors of the Day," by Romain Gary.

Tip On Bidding: Better Program rates.

Ad Lines: "Romantic Tenderness, Dramatic Suspense And Subtle Comedy"; "A Modern-Day Triangle."

UNITED ARTISTS

Inside The Mafia

Melodrama
82m.

United Artists
(Premium)

Estimate: Actionful gangster meller for program.

Cast: Cameron Mitchell, Elaine Edwards, Robert Strauss, Jim L. Brown, Ted De Corsia, Grant Richards, Richard Karlan, Frank Gerstle, Sid Clute, Louis Jean Heydt, Steve Roberts, Hal Torey, Carl Milletaire, Carol Nugent, Edward Platt, Michael Monroe, Jack Daley, Jim Bannon, Raymond Guth, Anthony Carbone, Jack Kenney, House Peters, Jr., Sheldon Allman, Tony Warde, Donna Dale, John Hart. Produced by Robert E. Kent; directed by Edward L. Cahn.

Story: A struggle for control of the Mafia results in the shooting of Ted De Corsia. He is hidden by his aide, Cameron Mitchell, who plans to make De Corsia gang leader by killing Grant Richards when he arrives in the country for an important gangland meeting. Mitchell and Robert Strauss take over the small airport operated by Louis Jean Heydt and his two daughters and hold the family prisoner. Before Richards arrives, Mitchell learns that De Corsia has died. He switches his plans and intends to spare Richards as proof of loyalty and take over a top spot in the Mafia with the leader's help. Richards agrees and Mitchell accompanies him to the meeting. Strauss is overcome at the airport and the family notifies the police. Richards doublecrosses Mitchell, who is killed in a fierce gun battle as police arrive to arrest the survivors.

X-Ray: Plenty of gunplay enlivens this satisfactory gangster meller, which can fit into the program in action spots. Performances are standard, and production and direction are satisfactory. It's pretty much formula stuff, but where folks enjoy gangland yarns, this should please as well. While the story drags at times, the gunfire soon starts again. It's obviously a low-budget offering, but well done in most departments. Written by Orville H. Hampton.

Tip On Bidding: Program rates.

Ad Lines: "The Hush-Hush Story Behind The Black Hand Of Crime"; "Mafia War Tears Gangland Apart."

UNIVERSAL-INT.

Pillow Talk (5927)

Comedy
110m

U-I
(Color)
(CinemaScope)

Estimate: Delightful entertainment loaded with appeal.

Cast: Rock Hudson, Doris Day, Tony Randall, Thelma Ritter, Marcel Dalio, Lee Patrick, Nick Adams Allen Jenkins, Jay Barney, Mary McCarty, Julia Meade. Produced by Ross Hunter and Martin Melcher; directed by Michael Gordon.

Story: Song writer Rock Hudson and interior decorator Doris Day become enemies without meeting because they are forced to temporarily share a party line. She becomes incensed because she can never use the phone. He is always romancing his many girl friends. Her complaints to the phone company get her nowhere, but he finally agrees to share the phone on a more equitable basis. It turns out that wealthy Tony Randall, who is backing the show for which Hudson is writing his songs, is in love with Day but can't get her to marry him. He refuses to identify her further, knowing

Hudson's wolfish ways, but Hudson knows by now he is talking about Day. He contrives to meet her, posing as a Texan. They become well acquainted, with Day seeming to fall in love with him. When Randall learns she has fallen in love with a Texan, he hires a private detective to learn about the man and finds it's Hudson. Randall threatens exposure unless Hudson leaves immediately for the country to work on the show's tunes. Hudson agrees, but arranges to have Day go with him. Once there, she discovers his real identity just as Randall walks in. He takes her home and finds that she is really in love with Hudson. When the latter returns to town, he finds he really loves Day, but she refuses to have anything to do with him. Her part-time maid, Thelma Ritter, suggests he hire her firm to decorate his apartment which should throw them together once again. She does the job in the worst possible taste, but this reunites them.

X-Ray: Funny, witty, and lightweight in plot and story, this entry is well made, and destined to garner wonderful returns at the boxoffice. It's the kind of film that is calculated to make audiences feel good and to send them from the theatre talking about the story, the people in it, and the lavish and fine production values, sets, etc., as well as humming the tunes. Interest is well maintained, performances are joyous, and the direction is superior. The use of color and CinemaScope are of particular value here, and the whole thing shapes up as top film fare. It also gives one the impression that the people concerned had a ball making the entry. Naturally, the names of Rock Hudson, Doris Day, Tony Randall, and Thelma Ritter are good drawing cards. Tunes heard include "Pillow Talk," "Inspiration," "Roly Poly," and "Possess Me." The screenplay is by Stanley Shapiro and Maurice Richlin.

Tip On Bidding: Higher rates .

Ad Lines: "The Romance of the Century Is The Fun Fest of the Age"; "Fun For All —The Doris Day, Rock Hudson Way."

WARNERS

A Summer Place

Drama 130m.

Warners
(Technicolor)

Estimate: Well-made tale of human emotions could gross big.

Cast: Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, Constance Ford, Beulah Bondi, Jack Richardson, Martin Eric. Written produced, and directed by Delmer Daves.

Story: Because the family fortune is nonexistent, Arthur Kennedy has been forced to convert the family mansion on isolated Pine Island into an inn which he runs with his wife, Dorothy McGuire, and their son, Troy Donahue. When he receives a reservation from millionaire Richard Egan, who at one time was employed as a lifeguard on the island who also was McGuire's suitor, he is tempted to refuse until she reminds him how desperately they need the revenue. Accompanying Egan are his wife, Constance Ford, and their daughter, Sandra Dee. The latter and Donahue fall in love, which Ford resents. She and Egan have one of their usual differences. Egan and McGuire admit that they made a mistake not getting married when they fell passionately in love 20 years before, and after confessing their unhappiness with their mates, they have an affair which is discovered by the night watchman who is being paid by Ford. When Dee and Donahue are forced to spend the night on an island because his sailing boat capsized, Ford makes a big fuss. Humiliated, Dee runs away briefly whereupon Ford publicly announces the affair between Egan and McGuire. Kennedy admits that he too has been aware of McGuire's love over the years. A divorce follows in each family with Kennedy getting custody of Donahue and Ford keeping Dee and forbidding her to see the boy again. Egan and McGuire get married and invite the youngsters to spend their vacations with them. Dee and Donahue see it as a chance to be together and they accept. Dee later finds she is pregnant. They try to get married, but their youthful appearance prevents this. They try to get Kennedy to give them his blessing but he refuses intending to enter a Naval Hospital, his years of drinking having caught up with him. The youngsters return to Egan and McGuire, who greet them with love and understanding and who give their consent. Dee and Donahue return to Pine Island where they'll live.

X-Ray: Films dealing with the conflict of human emotions, the play on illicit sex, the uncontraollable passions of romance, the growing-up of youngsters plagued by parents with problems, frank and open discussions of the problems at hand in everday language, etc., have been coming through with handsome returns. This well-made entry seems destined to follow the same pattern providing high drama, absorbing situations, people that are competent and believeable, attractive youngsters to draw their counterparts, and settings that are extremely effective. Delmer Daves has put a lot of work into the film, and what emeges is superior entertainment of its type. Another factor in the film's favor is that women will be captivated by what they see and even get a chance to shed a tear in sympathy or perhaps regret. Word of mouth could prove quite an asset in selling. The screenplay is based on the novel by Sloan Wilson.

Tips On Bidding: Higher rates.

Ad Lines: "They Had To Get Married, But What's More Important, They Wanted To Get Married"; "A Penetrating Story Of Human Emotions And The Changing Ways Of Love."

FOREIGN

The Magician

Drama 102m.

Janus
(Swedish-made) (English titles)

Estimate: Unusual and interesting import for art and specialty spots.

Cast: Max von Sydow, Ingrid Thulin, Gunnar Bjornstrand, Bengt Ekerot, Bibi Andersson, Gertrud Fridh, Lars Ekborg, Toivo Pawlo. Produced by Carl-Henry Cagarp; directed by Ingmar Bergman.

Story: A hundred years ago, a theatrical troupe headed by Max von Sydow travels the Swedish countryside, having been forced to leave Denmark rather hurriedly. Included is hypnotist and magician von Sydow; his wife, Ingrid Thulin; manager and spokesman Ake Fridell; and an old witch-like woman. They are stopped by police commanded by Toivo Pawlo and commanded to give a private performance for himself, local health officer Gunnar Bjornstrand, and a local businessman. Bjornstrand refuses to believe in hypnosis, but von Sydow places the wife of the police chief under hypnosis, and she reveals many startling facts. Von Sydow is apparently killed and Bjornstrand insists on performing an immediate autopsy. He is given a rough time by von Sydow behind locked doors. The body turns out to be that of a dead actor which the coach had picked up enroute to the city. The troupe is rescued by a summons from the royal palace to give a special performance, and they leave under triumphal escort.

X-Ray: Unusual in scope, presentation, production, and story is this import that abounds in originality. Interest is maintained on high not only because of the material and the method of presentation, but also because the viewer is never quite sure what will happen next on screen. The technical aspects as well as the vivid photography deserve more than a mere mention for they contribute much towards the type of success that the entry will enjoy among art and specialty spot viewers. The latter should attend in considerable numbers and be more than satisfied by what they see. Acting, direction, and production are superior. The screenplay is by Ingmar Bergman.

Ad Lines: "An Off-Beat Masterpiece"; "A Picture That Will Not Soon Be Forgotten."

MISCELLANEOUS

The Naked Venus

Drama 84m.

Howco

Estimate: Entry exploits nudity.

Cast: Ariane Arden, Don Roberts, Patricia Conelle, Wynn Gregory, Douglas McCairn, Doris Shriver, Allan Singer, Harry Lovejoy. Produced by Gaston Hakim; directed by Ove H. Sehested.

Story: When Don Roberts gets out of the Army he winds up in Paris to study painting and also to get away from a domineering mother, Wynn Gregory. He falls in love with Patricia Conelle, a model, and they get married. A painting of his wife in the nude gives him some prominence. When he introduced his wife to Gregory, she is determined to break up the marriage and hires a detective to delve into Conelle's background. They find that she was a nudist. Gregory persuades her son that separation and di-

(*Continued on page* 4640)

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of all "Plus Services"
will be sent on written
request.

ALPHABETICAL GUIDE TO 37 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

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B
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W
Web Of Evidence—88m.—AA 4637
Y
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THE NAKED VENUS

(*Continued from page* 4639)

vorce should be pursued, and a court trial ensues where the question is raised whether a nudist can be a fit wife and mother. She is defended by women attorney Ariane Arden, but an interlocutory divorce is granted. She returns to Paris, but before the divorce can become final, Roberts returns, and there is a reconciliation.

X-RAY: The prime selling point of this entry is the fact that scenes filmed in nudist camps are featured, and where this type of entry can play, it will probably do well. The story is mediocre as are the performances, direction, and production. The screenplay is by Gaston Hakim.

AD LINES: "They Wanted To Condemn Nudity"; "A Story About Nudism For Adults Only."

Power Among Men

DOCUMENTARY
89M.

Louis de Rochemont
(Black and white—Color)

ESTIMATE: Intelligent film of United Nations at work.

CREDITS: Produced for the United Nations Film Board by the U.N. Film Services, with Thorold Dickinson in charge of production; commentary by Laurence Harvey.

STORY: The First episode takes place in 1946 in a small village in Italy whose inhabitants are beginning to return to the remains of their homes. The entire community pitches in to rebuild with materials provided by UNRRA. The camera returns to 1957 with the village functioning normally once again. In Haiti, a UN expert is assigned to help the people with their land, and they soon make progress with their crops. This irritates the local merchant to whom most are in debt. When they want to build a badly needed road, he tries to stop them, but progress will not be denied. In British Columbia, Canada, a huge hydroelectric station is constructed as well as an aluminum plant and a town in a matter of five years. The way that people of 31 nationalities get along is illustrated. When hundreds of bees die in Norway, the beekeeper assumes it was caused by radioactivity from the nearby Atomic Energy Institute. He is taken on a tour of the plant, and the operation of this as well as other similar installations is explained in ordinary language.

X-RAY: An intelligent and fairly interesting presentation of the United Nations in action is to be found here, with the subject matter varying along with the backgrounds. The release is eminently suited to art and specialty spots, with much interest and enthusiasm coming from school and college areas. It should be noted that it is not merely a recounting involving facts and figures, but rather the emotions, hopes, and fears of humans in a number of places. What emerges on screen is unusual and interesting.

AD LINES: "The United Nations At Work"; "A Film That Looks At The World Of Today And The Hopes Of Tommorrow."

Third Man On The Mountain

DRAMA
105M.

Buena Vista
(Technicolor)
(Filmed in Switzerland)

ESTIMATE: Satisfactory yarn about mountains and the people who climb them.

CAST: Michael Rennie, James MacArthur, Janet Munro, James Donald, Herbert Lom, Laurence Naismith, Nora Swinburne, Lee Patterson, Walter Fitzgerald, Ferdy Mayne. Produced by William H. Anderson; directed by Ken Annakin.

STORY: In 1865 in Switzerland, James MacArthur, son of a famous guide dead some years, has a yen to climb a forbidding mountain called The Citadel, the top of which his father almost reached before he died. While out on a glacier one day, he saves the life of famous English mountaineer Michael Rennie. Rennie persuades the boy's uncle, guide James Donald, to permit the boy to come along on a climb as a porter. When he goes off alone to explore, it almost leads to a disaster, and Donald refuses to take him along again. MacArthur is encouraged to keep learning by his girl, Janet Munro. When he learns that Rennie has hired Herbert Lom, a guide from a neighboring village, to take him up The Citadel, he follows. MacArthur is sure his father found a path that would take them to the top, and he persuades the others to give him a crack at it, with Donald agreeing to go along. A head wound slows Rennie, and Lom tries to be the first to reach the top. He falls, hurting himself. MacArthur goes to his rescue instead of continuing to the top. Rennie and Donald go on to the top, planting MacArthur's father's red shirt. The boy helps the wounded guide to safety, and all are greeted as conquering heroes.

X-RAY: Mountain climbing can be a suspenseful business and when the film devotes itself to this, it is absorbing and loaded with thrills. The other sequences are moderately interesting, and a bit of editing to tighten the entry would have increased its value. The performances are good, and direction and production are capable. The screenplay is by Eleanore Griffin based on "Banner In The Sky" by James Ramsey Ullman. The towering Alpine peaks make a fine backdrop in color for the yarn.

TIPS ON BIDDING: Better program rates or higher, depending on situation.

AD LINES|: "Suspense And Thrills In The Swiss Alps"; "A Tale Of High Adventure."

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MOTION PICTURE
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SHOWMEN'S TRADE REVIEW

SEPTEMBER 23, 1959 SECTION THREE Vol. 62 No. 19

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

E | SCHOOL TIE-UPS

NUMBER 18

A Place to Hold the Party

THEATRE: **Glenwood Drive-In,**
ADDRESS: **Glenwood, Ark.**
MANAGER: **Mrs. J. A. Eggerman**

Here is a school promotion deal that paid off for us.

We have five small school districts in our trade area and we sent a letter to the superintendent of each district asking that he announce to his students that our drive-in was making the following offer: "Since we are closed on Thursday, the drive-in will be available on Thursdays for private parties and dances. We have a juke box and the snack bar will be open—or you can bring your own refreshments, if you choose. There will be no charge. However, we do ask that everyone expected to come have a written invitation so we can discourage party crashers. Please make reservations as far in advance as possible."

"Also, on any other night of the week, if any group plans a movie party, or wants to wind up an outing here at the drive-in, we will give them a special admission rate if we are notified in advance that they plane to come."

The response to this was very good, so we followed up by obtaining the names of the graduates of the nearest schools and sent them each two passes in a graduation congratulation card, with a personal "congratulations" written by hand and signed by us. These were all used and mostly the "thank you" was enthusiastic. We not only got some very good advertising at a small cost, but we have the good will of most of the students; and this is a big help in keeping down vandalism.

G | STUNTS-BALLY

NUMBER 67

"South Seas" Bally on Attractive Side

THEATRE: **Central,**
ADDRESS: **Biddeford, Maine**
MANAGER: **R. A. Bergeron**

For street ballyhoo to promote "South Pacific" among the summer tourists in the southeastern Maine beach area, we dressed up three theatre employees in sarongs and they paraded the beach and summer shopping areas carrying a sign which read "Now. South Pacific. Central Theatre, Biddeford."

They also distributed calling cards which read: "See us at the Central Theatre when you come to see 'South Pacific' (dates)."

The girls wore these costumes during theatre business hours for the engagement; and "the islanders" proved very popular with camera toting tourists on the beaches and in the sight seeing areas of the southern Maine coast.

These "Islanders" of the house staff of R. A. Bergeron's Central, Biddeford, Maine, attracted patronage for 20th-Fox's "South Pacific" as they strolled nearby beaches and the summer shopping area of the town.

We are sure that this simple little stunt contributed toward our doing excellent business.

NUMBER 68

An Old, Old Stunt Proves Drive-in Hit

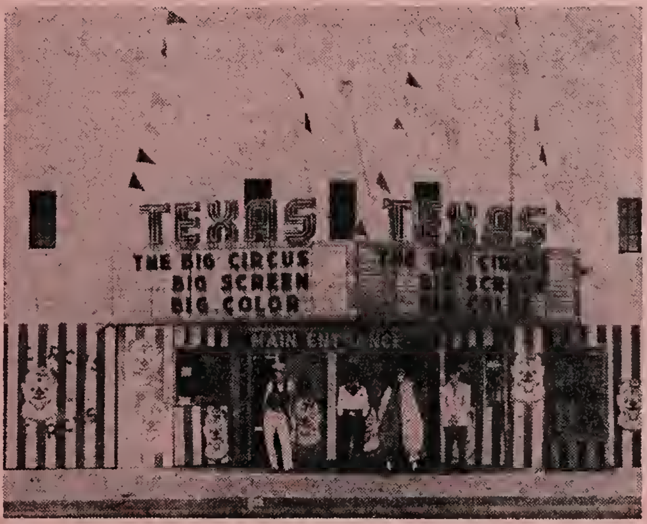
THEATRE: **Union Drive-In**
ADDRESS: **Union, N. J.**
MANAGER: **Cy O'Boyle**

We reached down into the bottom of the bag of exploitation tricks recently and came up with a real old one—a pie eating contest.

This was held for all children attending a specified performance at the drive-in. Two weeks prior to the event, we used our public address system to publicize the stunt, and, in addition, carried publicity within our own newspaper ads. Free wirte ups were donated by the local papers.

Prizes for the contest were promoted from a large local toy store and all pies were promoted from a commercial bakery.

The contest consisted of four age groups, each having three winners who received prizes.



This inexpensive front was created recently by Ken Finlay, manager, Texas, Texas City, Tex., to bally Allied Artists' "The Big Circus." That is the theatre personnel out front helping to add to the atmosphere.

After the children's pie eating contest had terminated, we then invited the mothers and fathers of the children who hadn't won a prize to enter a contest of their own. This, of course, went over in a big way with the children.

The stunt provided a hilarious evening before showtime and added that something extra in addition to the regular show.

NUMBER 69

"Name The Breed" Contest for Dog Pic

THEATRE: **Bryan,**
ADDRESS: **Bryan, Ohio**
MANAGER: **A. W. Yahraus**

The highlight of our recent showing of the independent release, "Big Jeeter" from Citation Films, New York City, was a "name the breed" contest planted with the Bryan Times. The paper devoted a half page co-op ad to the contest. This pictured 16 breeds of dogs, as well as a list of 16 breeds. All one had to do was to place the number of the dog next to the correct breed. The winner had to name all 16 breeds correctly. Prizes included a six months pass to the theatre, and nine other prizes promoted from cooperating merchants.

For street bally we borrowed the only Great Dane in Williams County, a really huge animal, bannered it with a small lettered blanket, and had a small boy lead it around the streets. A two-column photo of this also hit the cooperating newspaper.

Our newspaper campaign started 10 days prior to opening and we used a total of 65 inches. In the rural papers, a total of six towns, we used four inches in each for a total of 24 inches.

One sheets were posted around town at the swimming pool, baseball diamonds and downtown windows. We also posted at least 10 surrounding rural communities.

A cardboard dog house was built from a large carton and lettered on the outside: "See Big Jeeter" etc. There was a peephole in front, lettered "Look, kids, who's in the dog house." A one-sheet was posted inside the carton with copy reading "You'll be in the dog house if you miss 'Big Jeeter'." This was placed in the lobby three weeks prior to showing and moved out on the sidewalk during the run.

Radio spots were used two weeks prior to playdate.

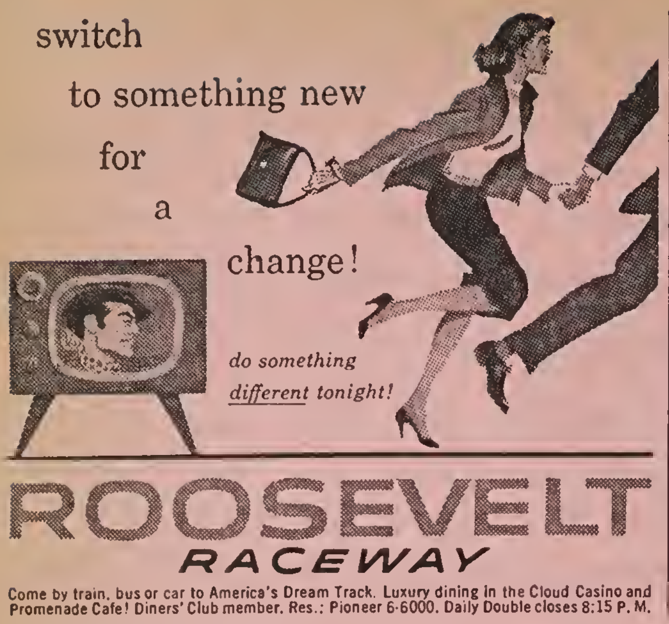
An "A" board was constructed of beaverboard with a one-sheet utilized; and a sandwich man walked around town the day before opening and during the run.

Mailing pieces numbering 2500 were sent from New York City to every home in Bryan plugging the film. You would be surprised how effective this was, due to the New York City post marks on the envelopes.

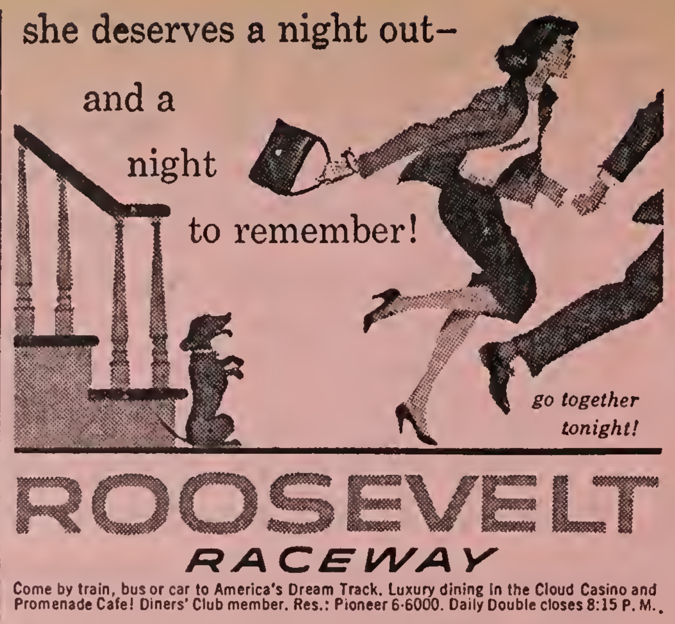
The ad copy, "If you liked Lassie, Shaggy Dog, etc., you'll love 'Big Jeeter' " was used.

We also plastered one-sheets on the rear of the car of one of our young ushers who drives everyplace; and this was seen at lake resorts, swimming pools, and dances, all over the town and surrounding area.

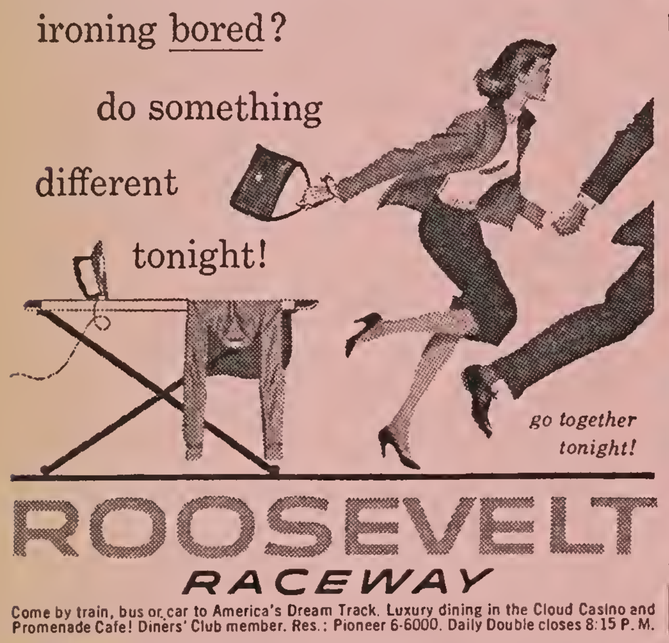
SAVE THESE
EXPLOITATION SECTIONS
FOR A PERMANENT RECORD!


switch to something new for a change!
do something different tonight!
ROOSEVELT RACEWAY

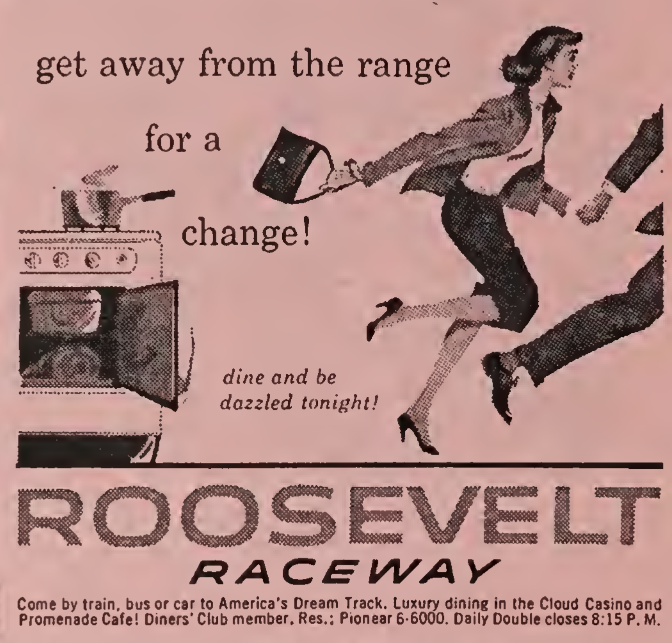
Come by train, bus or car to America's Dream Track. Luxury dining in the Cloud Casino and Promenade Cafe! Diners' Club member. Res.: Pioneer 6-6000. Daily Double closes 8:15 P. M.


she deserves a night out—and a night to remember!
go together tonight!
ROOSEVELT RACEWAY

Come by train, bus or car to America's Dream Track. Luxury dining in the Cloud Casino and Promenade Cafe! Diners' Club member. Res.: Pioneer 6-6000. Daily Double closes 8:15 P. M.


ironing bored? do something different tonight!
go together tonight!
ROOSEVELT RACEWAY

Come by train, bus or car to America's Dream Track. Luxury dining in the Cloud Casino and Promenade Cafe! Diners' Club member. Res.: Pioneer 6-6000. Daily Double closes 8:15 P. M.


get away from the range for a change!
dine and be dazzled tonight!
ROOSEVELT RACEWAY

Come by train, bus or car to America's Dream Track. Luxury dining in the Cloud Casino and Promenade Cafe! Diners' Club member. Res.: Pionear 6-6000. Daily Double closes 8:15 P. M.

This series of ads aimed to appeal to women are being used by the Roosevelt Raceway, Westbury, L.I. Appearing in general news pages as well as society pages in newspapers, the ad program is geared to attracting new faces to the track. Julius Joseph, Jr., vice president, Heineman, Kleinfeld, Shaw and Joseph, Inc., agency for the Raceway, said, "We know from experience that women motivate the men for an evening out, so rather than sell the horses in ads we are attempting to sell the women on going to the track." The idea has possibilities for adaptation for motion picture attendance use and may prove an effective and different type of theatre advertising.

H | LOBBY DISPLAYS

NUMBER 21

"Big Circus" Front for Small Situation

THEATRE: **Texas,**
ADDRESS: **Texas City, Texas**
MANAGER: **Ken Finlay**

We created a striped tent effect for our front to sell Allied Artists' "The Big Circus."

Evans Printing and Poster Company, Dallas, make a red and white striped paper, which we used for the background. This background paper is inexpensive and easy to paste on. It comes in sheets 27 inches x 41 inches with the stripes running lengthwise. The cost is only 10 cents per sheet, minimum order is $2.00. This company also have a "Jungle" background sheet, the same size, which can be used for pictures of that type. Cutouts from 24-sheets, superimposed, makes a very effective ballyhoo front. The "jungle" paper is a little more expensive .

We have found that in these smaller situations, such as ours, modern times demands smart looking fronts, and the day of the amateur manager-sign painter is past.

The giant clown heads used superimposed on the striped circus paper are available at $3.60 per dozen or 60 cents each from the Southwestern Novelty Company, 380 S. Los Angeles Street, Los Angeles, Cal. These clown heads can also be used for "Toss Ball" game for kids.

The theatre staff dressed up in circus character costumes and ballyed the attraction outside the theatre and added to the proper atmosphere for the attraction.

NUMBER 22

Three Cheers for the Confederacy

THEATRE: **Downtown,**
ADDRESS: **Mobile, Ala.**
MANAGER: **Joe D. Lyons**

Our opening day on UA's "The Horse Soldiers" followed the world premiere by one day; and, as usual, no publicity materials were available on such an early date.

We made up a display board with cutouts from "She Wore A Yellow Ribbon" to capture John Wayne in a Union uniform and "Escape From Fort Bravo" for the William Holden picture in blue of the Union Cavalry. We even used a scene mat from "She Wore A Yellow Ribbon" to tide us over.

We ran a small four-line "want ad" asking for Civil War relics to help publicize the picture; and the results were terrific. This led to our arranging with the newspaper for a tie-in ad of considerable size quoting us on the great results received and utilizing a picture which they made of our general manager standing near a cannon on wheels bearing cut-out letters "Horse Soldiers". This ad ran in two papers, The Press on Friday and the Register on Sunday.

It would be difficult to describe the scope of the lobby display made up of the relics received. They ranged from cannon balls, pistols, money, flags, sabres, rifles, shot-guns, to powder horns. Of course the most attention catcher was the cannon on wheels which was used in front of the theatre.

Just as opening date arrived some production materials were received which helped us make up our front.

We tied the story of the film in with our location. We know this created much local interest and many people came to see the picture due to the ad lines we used such as "The South's lifeline Mobile To Vicksburg had to be cut. Colonel Grierson's Horse Raiders was picked to do the job." Also, "Filmed in Mississippi". We are near to the Mississippi State line. Also, I am sure I am safe in saying we were the first to use the line "Nothing like it since 'Gone With The Wind' on this picture.

We feel this was one of our greater campaigns. Having to start with no production materials and improvising our own, with original ideas and promotion of free publicity, gave us, according to information received, the best grossing run in our territory.

I | INSTITUTIONAL

NUMBER 57

A Star Comes "Home"

THEATRE: **Lyric,**
ADDRESS: **Wellingborough, England**
MANAGER: **R. C. Crabb**

Learning that Bernard Bresslaw, star of the Columbia-Hammer British-made comedy, "The Ugly Duckling" was evacuated to Wellingborough during the war I asked the ABC head office if he could make a personal appearance to coincide with my pre-release booking of the film. This was finally arranged only two days before playdate and I worked the whole thing as a miniature "This Is Your Life."

He visited the house to which he was evacuated with his parents and was welcomed by the present occupants; the Kilburn School of Dancing, which he attended; and the shoe factory where the special size 13 Italian cut shoes which he wears in the film were made. We also visited his old school; but the big moment came when he met the family with whom he was evacuated and had tea with them in their new home. At his request, he also visited the fields where he used to play "cowboy and Indians"; and the local zoo. All these incidents made first class human news stories. After six hours of visiting and autograph signing, he made a personal appearance at the theatre, where he met the chairman of the Wellingborough Council and other dignitaries, the press and some childhood friends.

An additional surprise for Bresslaw was discovered. I had located the parents of his leading lady in the film, Jean Muir, who live nearby; and I was able to introduce them. Next it was my turn to be surprised when Bresslaw revealed that his brother had worked at the theatre as a projectionist. So, in honor of the occasion, I persuaded him to project the first reel of his brother's film.

The entire front of the house was dressed with personal appearance posters, etc., and a 15 foot by two foot streamer welcoming Bresslaw back. Eight shop window displays and posters in prominent places rounded off the campaign which only cost $32 and was shared 50/50 with the distributor. Capacity business was enjoyed on opening night and above average business was recorded during the rest of the week.

NUMBER 58

"Specialty of the House"

THEATRE: **Star Drive-In,**
ADDRESS: **Ness City, Kansas**
MANAGER: **Paul Ricketts**

I understand that every good eating place has a "specialty of the house"; and our theatres and drive-ins are no exception. For years we have ballyhooed Ricketts' Famous Popcorn in whatever way we could. Our institutional ads in school annuals have frequently carried just "Ricketts' Famous Popcorn." We also do a lot of verbal pushing, including suggesting that anybody who offers a $10 or $20 bill at the boxoffice should take their change in popcorn. We sometimes get some sly glances suggesting that we may not have all of our marbles; but then a good showman is a little crazy, isn't he? One

(*Continued on page* EX160)

'Anatomy' Of A Promotion Campaign

For Otto Preminger's Columbia release, "Anatomy Of A Murder," the company's advertising, promotion and exploitation department prepared with speed and dispatch a campaign employing virtually all media and a variety of merchandising tie-ins, all of which have proven their worth in various openings around the country. Most of the stunts will be found to be adaptable right down the line as the picture plays off.

In the photos to the right, two of the promotions are illustrated. At the top, for the opening at Gary, Boston, three models paraded through downtown streets visiting department stores, restaurants, hotels, bus stations, etc., carrying signs featuring the famous "Anatomy" logo and one wore an enlarged copy of the best-selling book. The bottom photo is of a window display in a Peck and Peck store in downtown Boston featuring Leslie-Fay dresses, stills from the film, the "Mademoiselle" magazine spread on the dresses as worn by Kathryn Grant in "Anatomy", and theatre credits.

National tie-ups have also been set with Emmon's jewelers, Schenley Affiliates, and Aquascutum raincoats, also used in the film.

For radio promotion, an open-end package of transcriptions featuring five personalities connected with "Anatomy" are available for planting. These are with stars James Stewart and Lee Remick; producer-director Preminger; composer and band-leader Duke Ellington; and attorney Joseph N. Welch, who makes his motion picture debut in the film. In addition, a special ad mat has been prepared for use on the radio pages, plugging the open-end package and the picture.

St. Martin's Press, publishers of the original best-seller, is distributing nationally a new hard-back retailing at $4.95, "The Anatomy Of A Motion Picture" by Richard Griffith, curator of the film library of the New York Museum of Modern Art. This book, illustrated with photographs by Djon Mili and Al St. Hiliare, was begun by Griffith during filming and set a record for publication speed.

SEE OTTO PREMINGER'S ANATOMY OF A MURDER
GARY Theatre STARTS THURS. JULY 9th
ANATOMY of a MURDER

MICHIGAN'S BOOK!
ANATOMY OF A MURDER
now in paperback!
ANATOMY OF A MURDER
REG HI FI 3.98 NOW 2.89
REG HI FI 4.98 NOW 3.69
ORIGINAL SOUND TRACK RECORDING
LP BROWSER BOX

The Dell paperback edition of "Anatomy Of A Murder" received special attention throughout the State of Michigan, home of the book's author, and site of the location filming of the production. The Detroit book store window display, left, highlights how this was effected; in the center photo, Denver attorney Albert Cohen, second from right, was the winner of a limerick contest co-sponsored by the Denver Theatre and the Underwood Corporation to promote the film. From left to right are seen Jules Needleman, Columbia district manager; Earl Lammers, assistant manager of the Denver branch office of Underwood; Cohen; and Harold Rice, manager, Denver Theatre and district manager for Fox-Intermountain Theatres; while on the right is a display with stills from the picture in a Detroit music store featuring the original soundtrack recording of the Columbia Records album.

COMPANY ASSISTS

COLUMBIA will unleash a herculean promotion and selling campaign on "The Warrior and The Slave Girl", it was announced recently by Jonas Rosenfield, Jr., executive in charge of advertising and publicity. A special unit headed by Steve Edwards is coordinating the campaign. The heaviest concentration of the promotion barrage will be focused on the local-level, with record-breaking budgets set for individual cities and whole territories. Highlight of the campaign will be a touring float, visiting cities of all sizes in advance of local playdates. Other bally will include live animal stunts, gladiator contests and Roman feasts, all conducted locally on a national basis. The TV and radio campaigns will feature the largest number of spots for any film ever released by Columbia. Newspaper advertising will include heavy use of color and full-page spreads with a wide variety of different ads to be prepared to cover all situations. A full-color tabloid herald will be used as a mass giveaway; and a "Warrior and The Slave Girl" comic book is being prepared.

MGM announced that final plans for the release of "Ben-Hur" recordings have been set and will include three major discs. According to Arnold Maxim, New York head of MGM Records, a delux album of the complete score will be recorded in hi-fi as well as stereophonic reproduction and elaborately presented in album form. The second release will be a long-play single recording of the score's highlights, with a third to be issued on the Lion label.

THE NEW 1959

"Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$ IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

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SPECIALTY

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bunch of boys decided to take me up on the offer and we had to deliver 16 boxes of popcorn to their car in the drive-in. They are still kidding me about it.

Our local county fair opens with a parade through town to the fairgrounds. So we fixed up our car by putting a false backing behind the windows, rear glass and windshield and filled the space with popcorn so that the car gave the appearance of being filled with popcorn. Vision to drive was through a two and one half inch mailing tube to the windshield and through the left quarter panel to the rear view mirror on the outside. This got more comment than anything in the parade and it was fun to peek out through the crack and see folks pointing, smiling, and taking pictures and calling attention to it.

This possibly did not sell a single ticket; but it was the talk of the town and was something that stirred up more talk than what they had seen the night before on television.

If you think it was a big job to get it ready, you should have been around to help clean it out. About then we decided it was not as clever as it had seemed at first.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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ROBERT CORNTHWAITE

Directed by ROBERT ALDRICH

Screenplay by ROBERT ALDRICH and TEDDI SHERMAN · From the Novel, "THE PHOENIX" by LAWRENCE P. BACHMANN
Produced by MICHAEL CARRERAS · A SEVEN ARTS-HAMMER PRODUCTION

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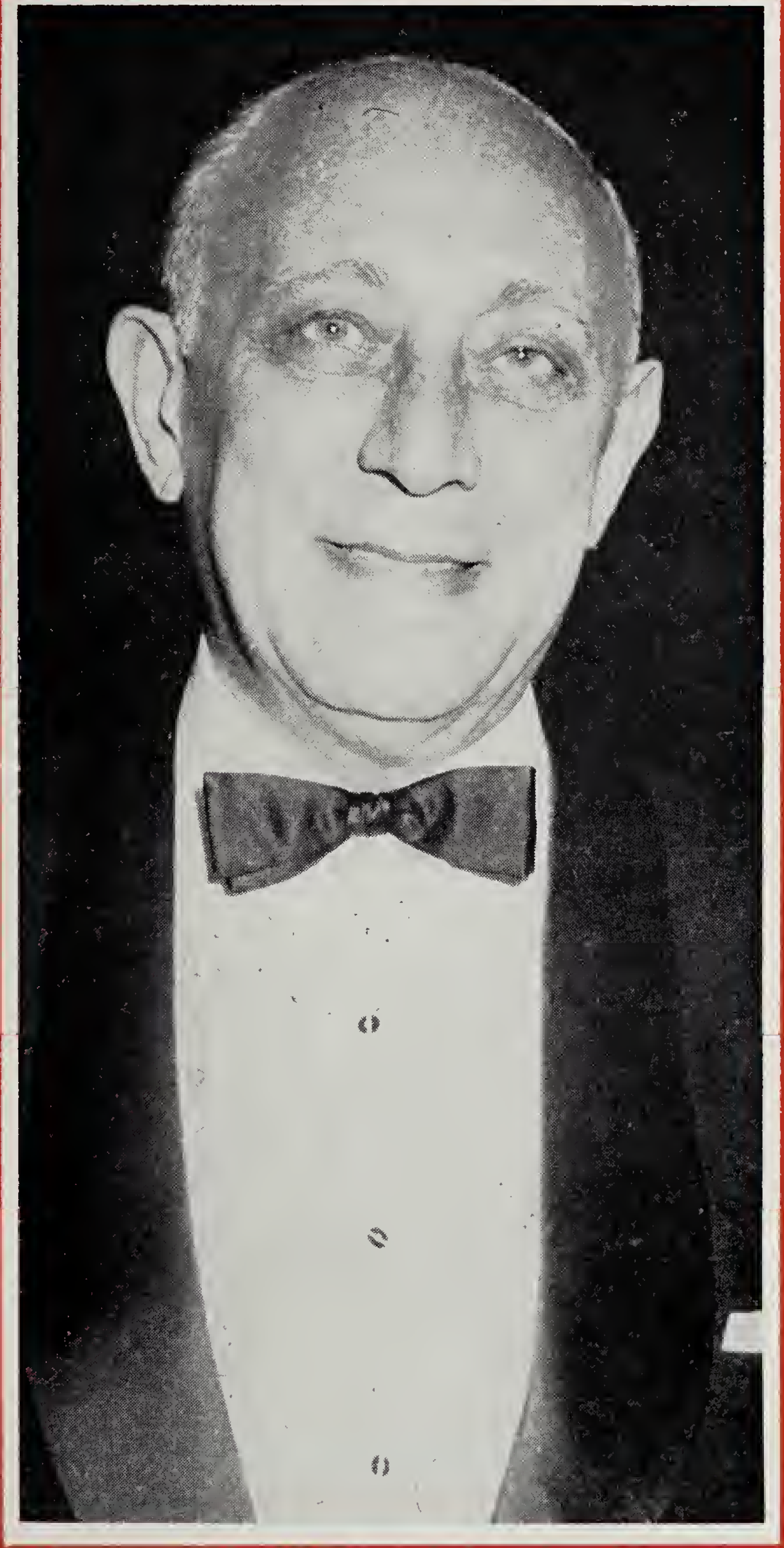
MOTION PICTURE EXHIBITOR

SEPTEMBER 30, 1959 Volume 62 Number 20

IN TWO SECTIONS • THIS IS SECTION ONE

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Conciliation Does Big Job In Iowa

(See Page 6)

Loew's Theatres Plans Diversification

(See Page 8)

Joseph R. Vogel, Loew's, Inc., president, was singled out by theatremen all over the world via the international LAUREL AWARDS edition of MOTION PICTURE EXHIBITOR as the man who did the most for the industry in 1959. His leadership returned MGM to the lofty position it had relinquished in recent years.

editorial: The Acid Test Of Conciliation . . . *(See Page 3)*

FREE FROM 20th!

SPECIAL STAR-BUILDING SUBJECT

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FABIAN
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CAROL LYNLEY
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DODIE STEVENS
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on the hottest new personality of the year... available now to every theatre...

it's the perfect Teaser Trailer fo

JERRY WALD'S PRODUCTION O

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MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

VOLUME 62 • NO. 20

SEPTEMBER 30, 1959

THE ACID TEST OF CONCILIATION

IN THE NEARLY TWO YEARS (November, 1957) since "Conciliation" was proposed as a practical instrument to settle intra-industry grievances, to the best of recorded fact exactly nothing has happened. It may be as Allied's Abram F. Myers states that theatremen were reluctant to go *"back to plead with a branch manager who had already turned them down."* Or it may be that, in a business without specifications or price lists, where everything is based on negotiation, more negotiation, by whatever title, doesn't seem to have a place. After all, at the branch office level, who is to say where negotiation ends and conciliation begins?

Regardless of all that, the recent ACE-MPA meetings have again introduced "Conciliation," and have delineated the "rules" under which any theatreman can put it into operation. It now behooves theatremen with legitimate grievances, whether relating to runs, clearances, availabilities or excessive prices, to start the wheels of "Conciliation" grinding. The "rules" are simple, and can be operated in a friendly way.

Not to invoke "Conciliation," after the top-level attention and wide publicity that has been given to it, will supply a record of theatre apathy and theatre disinterest that distributors can point to for many a year to come. To legislative groups, or Justice Department lawyers, such a disinterest can only mean that the claimed evils do not in fact exist, and that the alarms cried out by every theatre convention are not sincere.

To invoke "Conciliation," promptly and with enthusiasm, and to give it the same careful attention to dates and methods as awarded to any other business transaction, becomes therefore a duty. Careful records should be kept by the nearest theatre owner association, complete with the cause, the branch or home office level it reached, and the ultimate result. A total of such results would then furnish incontrovertible proof of the sincerity or lack of sincerity of all concerned. Let's see anyone argue against it.

The two mountains of ACE and MPA have labored. Whether their joint labors produced a mouse or a legitimate giant can only be proved by the record of accomplishment.

This is the acid test of "Conciliation." And the results will be obvious within the next three to six months.

Let us hope they will be everything expected of them.

A GREAT MASS OF FACELESS NAMES

JAR GRIFFITHS, Elaine Edwards, Angela Greene, George Hamilton, May Murphy, Bettye Ackerman, Jana Lund, Carol Ohmart, Ann Doran, Dawn Richard, Gene Evans, Arlene Hunter, Don Megowan, Molly McGowan, Yvonne Lime, Andrea Domburg, Gita Hall, Anne Aubrey, Nan Adams, Lynn Bernay, Jana Davi, Anna Lisa, Maureen Connell, Melissa Stribling, Karen Steele, Janis Carter, Luciana Paluzzi, Vera Day, Yvonne Craig, Elizabeth Mueller, Robert Urguhart, Marshall Thompson, Maria Landi, June Thorburn, Denny Miller, Johanna Van Koczian, Yvette Mimleus, Robert Harland, Pippa Scott, Aneta Coneaut, Jackie Loughery, Edward Kemmer, Tom Tryon, Mark Damon, Sara Shane, Michi Kobi, Violet Rensing, Steven Mario, Yoko Tani, Nora Hayden, Beverly Garland, Eiko Ando, Lita Milan, Terry Rangno, Audrey Dalton, Danielle DeMezt, Ziva Rodann, Robert Loggia, Marilee Earle, Gerald Mohr, Molly McCarthy, Jean Bryon, Shawn Smith, Simon Oakland, Lisa Gastoni, Nan Miller, Madalyn Trahey, Jerome Thor, Ann Verela, Dennis Weaver, Sandra Dorne, Joanne Moore, Barbara Shelley, Kathleen Crowley, Arthur Franz, Yvonne Furneaux, Coleen Miller, Venetia Stevenson, David Love, Dawn Anderson, Andra Martin.

This, gentlemen, is not the graduation class from Hayseed Corners High School.

Neither is it a bunch of names selected at random from the Bronx telephone book.

Following a policy of picking only two top names from the cast of each feature reviewed, for use in the newspaper ads and on the marquees of the nation's theatres, these are just a few of the dramatic, patron-pulling, and supposedly boxoffice star names that you will find listed in the reference index of this publication. These were the best we could find to suggest to our theatre subscribers as saleable personalities. Most appeared in just one picture and were gone. Others appeared in more than one. But who in the world knows anything about them.

We agree that the day of the old star stables is gone. We also agree that many an old star is able to demand exorbitant fees, and is able to play youthful roles only because there has been too little attention paid to the development of new personalities. But are names like these the answer?

At today's prices, if names like these are worthy of star billing in pictures that are distributed by major companies, aren't they also worthy of some publicity backing so that at least we in the theatre business can recognize them?

Faceless names to us, must be faceless to our patrons.

WE SEE BY THE PAPERS . . .

. . . that at the big wingding the industry threw for Premier Khrushchev out on the coast, talent agents were not invited. An industry sage observes that the producers were probably afraid the agents would try to sign "Krooshy" up for their usual 10 per cent. Or to set a deal on that book of his for a $1,000,000 or so.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From HARBOR BEACH, MICH.

For the past couple of weeks I have been reading that the "conciliation system" was the answer to aid for the small theatreman—but nowhere have I been able to find anything that actually explains what "conciliation" is. I have been the manager of the local theatre for just over a year. I gather that "conciliation" was started or set up some two or three years ago; and those managers who have been around that long probably know and understand what it is all about. But I must confess that I belong to the ignorant group and know nothing about it.

Do you have anything that might help me to understand "conciliation?" If not, can you tell me where I might get such information?

Harbor Beach Community Theatre
J. F. WHITE, Manager

EDITOR'S NOTE: A dozen or more letters in a similar vein indicate that there is a real lack of knowledge, not only from newcomers like Mr. White, but from many an old timer. So, elsewhere in this issue, MOTION PICTURE EXHIBITOR is listing the full objectives and operational rules to "conciliation." This is another "theatre-wise" service from the tradepaper that tries hard to render superior services to theatremen everywhere.

From ARLINGTON, VA.

Since I am no longer in the theatre business, I do not have the need for MOTION PICTURE EXHIBITOR that I once had. My brother and I subscribed during the entire time we ran a movie theatre—10 years. We relied a great deal on its reviews as a guide to our selection of pictures. If I ever return to the exhibiting business I'm sure I will need it and want it. Good luck to MOTION PICTURE EXHIBITOR, and thanks for its service in the past.

GERALD LITTLE

EDITOR'S NOTE: So another theatre man leaves the industry, and no doubt another theatre has closed. Let us hope that the healthy grosses of the last four or five months will bring some modern parking-equipped theatres to replace the closed ones, and will encourage the return of some of the Mr. Littles.

From SYRACUSE, N. Y.

I have just received my fourth ACHIEVEMENT CITATION for this year. Please accept my sincere thanks for the interest MOTION PICTURE EXHIBITOR is taking in theatre managers. Your recognition of our efforts gives us a very warm feeling indeed.

I am now working on "THE BIG CIRCUS" and "YELLOWSTONE KELLY" so complete campaigns on those two shows will be along soon.

S. L. SORKIN, Resident Manager
RKO Keith's Theatre

EDITOR'S NOTE: And the appreciation of managers such as Mr. Sorkin gives us a very warm feeling, too.

A Quote From London

Several different subscribers have drawn our attention to the portion of the Annual Report by Sir Philip Warter, chairman of The Associated British Picture Corporation, in which he states:

"The quality of showmanship carried out by ABC (theatre) Managers is best evidenced by the fact that in the recent global showmanship contest organized by an American film trade paper, three of the five major silver citation awards were won by ABC Managers . . ."

The "American film trade paper" was, of course, MOTION PICTURE EXHIBITOR. The "global showmanship contest" was, of course, our 1958 annual $1000-in-prizes contest conducted by the EXPLOITATION Department, but judged by a committee of U.S. theatre executives. And the three ABC Managers who won Silver Achievement Citations last year were: Douglas G. Adams, Regal, Kirkaldy, Scotland; R. J. Crabb, Lyric, Wellingsborough, England; and Nat Matthews, Ritz, Leyton, England. In addition, Adams won a $200 cash prize and a Pepsi-Cooler. Take a bow, gentlemen!

From EATONTON, GA.

As a subscriber, renewing now for three years and hoping to have many more renewals, I wonder if you could help me to locate a service published sometime ago in MOTION PICTURE EXHIBITOR? The particular article dealt with film rentals, and a ratio of film rental to house overhead and to profit. In addition, I am also interested in your theatre operating and theatre bookkeeping Forms and Systems. May I have samples of your complete line.

JOHN W. PECK, Manager
Pex Theatre

EDITOR'S NOTE: You probably refer to our analytical study of SLIDING SCALE as published in November, 1955, and again republished in the issue of April 15, 1959. Charts used in this study could be applied to the determining of fair film prices and profits for any theatre. A reprint is being forwarded.

From NEW YORK, N.Y.

The case of Scotch arrived promptly, as you predicted, and is now (most of it) reposing in my rare old white pine likker cabinet. I have been awaiting, with a fatalistic attitude, the arrival of swarms of relatives, most of whom have extra-sensory powers and can smell anything with an alcholic content within a radius of 100 miles. Upwind!

I would have responded earlier, but I have been immobilized at home with a well-turned ankle, sustained when I fell off *a ladder.* Some of my waggish associates here would have it that it was *a wagon,* to which I have learned to smile wanly and shake a bony finger in remonstrance.

May I thank MGM and thank MOTION PICTURE EXHIBITOR for the opportunity—and the reward. MPE and these SHOWMANALYSIS are valuable tools for any showman, and I rather believe you will discover that the latter series will prove the most popular feature any trade publication has initiated in a long time.

RUSS GRANT
Loew's Theatres

EDITOR'S NOTE: Mr. Grant was the author of the "How I Would Sell . . ." SHOWMANALYSIS on "IT STARTED WITH A KISS," and was therefore the recipient of a case of Scotch from MGM. His letter is amusing and makes good reading. But we wonder about that ladder!

From HOLLYWOOD, CAL.

The "How I would sell . . . " SHOWMANALYSIS is a very welcome addition to your fine trade paper. I am looking forward to continued reading of it.

PAT R. NOTARO, Zone Manager
Stanley Warner Theatres

From RICHMOND, VA.

I predict that your "How I Would Sell . . ." SHOWMANALYSIS series will eventually become the most popular department in your trade paper. The first two of this series have been excellent.

FLOYD STRAWLS, Division Manager
Fabian Theatres

From MASON, OHIO

The wife lost the other invoices, but I got this one. I read and like MOTION PICTURE EXHIBITOR, and follow its REVIEWS. So here's a check for the next two years.

CLYDE HUMPHREY, Owner,
Manager, Booker, Operator, etc.
Dream Theatre

EDITOR'S NOTE: Thanks! But doing all those jobs, how about changing the theatre name to Nightmare?

From MIAMI BEACH, FLA.

Here is my new and permanent address where you can send MOTION PICTURE EXHIBITOR from now on.

I assure you that I still enjoy reading it each week, for it is like getting a letter from home.

Hoping MOTION PICTURE EXHIBITOR will continue its good work, and wishing you many many more days of health and success.

BENJAMIN SHINDLER
455 So. Shore Drive

EDITOR'S NOTE: Mr. Shindler is one of the real "old timers" of the Philadelphia territory. After more than 40 active years, he has now retired. We wish him health and happiness, and are listing his address for the benefit of his many friends.

From WINTHROP, MASS.

Can you tell me where I might secure 35mm. motion picture shorts directed at "SAFETY EDUCATION" for children of grade school age? I need to cover such subjects as: safety on the way to school; safety while playing; safety at home, etc.

LESTER LAZARUS

EDITOR'S NOTE: Our records fail to turn up any such 35mm. films. We have learned, however, that Coronet Films, 488 Madison Ave., New York City have such films in 16mm.

THE QUALITY READERSHIP
of the Motion Picture Industry

NEWS CAPSULES

"PILLOW TALK"

The other evening we were privileged to attend a screening of the new Universal comedy, "PILLOW TALK," starring with distinction the two LAUREL AWARD winners, DORIS DAY and ROCK HUDSON. If proof were ever needed of the inaccuracy of the old bromide that "comedies shouldn't be seen in projection rooms," this was it! The room fairly rocked and rolled with laughter. It is one of the most delightfully funny comedies in a long time. And that goes for wherever you see it—whether projection room or your theatre.

If "PILLOW TALK" is an example of the big-picture "new look" over at Universal, we're all for it. Miss Day is prettier, more able, and better turned out than ever. Mr. Hudson will surprise you with his ability to do uproariously funny comedy. And the whole picture, from supporting players (Tony Randall, Thelma Ritter, etc.) through sets, backgrounds, music, etc. is top quality.

Here is a picture you are going to hear a lot about!

—J. E.

BROADWAY GROSSES

"F.B.I. Story" Opens Strong

NEW YORK—The Broadway first runs were doing fair with holdovers last weekend, while one opening was strong.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"BLUE ANGEL" (20th-Fox). Paramount ($39,435)*—The fourth week dropped to $18,000.

"THE F.B.I. STORY" (WB). Radio City Music Hall ($147,610)—Opened to $104,500 for Thursday through Sunday, with the first week sure to top $160,000. Stage show.

"THAT KIND OF WOMAN" (Paramount) Roxy ($55,405)—Friday through Sunday accounted for $27,000, with the third week heading toward $43,000. Stage show.

"TAMANGO" (Roach). Capitol ($33,350)—The second and last week was expected to hit $27,600.

"SOME LIKE IT HOT" (UA). Victoria ($22,900). Return to Broadway house saw the first week hitting $12,000.

"THE DEVIL'S DISCIPLE" (UA). Astor ($25,530)—The sixth and last week reported as $14,000. House is closing for renovations.

"ANATOMY OF A MURDER" (Col.). Criterion announced that the 13th week would reach $16,000.

"A HOLE IN THE HEAD" (UA). Loew's State reported $17,000 for the 11th week.

"CRY TOUGH" (UA). RKO Palace claimed the second session at $10,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR*

What do YOU know about . . .
"conciliation"
?
YOUR "THEATRE-WISE" TRADE PAPER GIVES YOU THE OBJECTIVES . . . AND THE OPERATIONAL RULES (See this Issue)

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 28

Einfeld Urges More Exhib Public Service

NEW YORK—Charles Einfeld, 20th-Fox vice-president, stated in a message to the company's regional ad and publicity managers that it is "necessary and vital" to offer more public service in the theatres.

He said a plan to do this could be worked out with exhibitors "to the betterment of the community, the theatre, and the motion picture business."

He cited the newsreel as a "public service" that "few have taken full advantage of" and suggested the showing of special morning shows with educational shorts for school children.

Intermission times could also be used for public service announcements, Einfeld continued, such as weather, traffic, safety reports, "to raise the standard of the theatre and increase patronage."

Einfeld called on the Fox managers to hold informal discussions with local exhibitors on community public service programs.

FILM FAMILY ALBUM

Diamond Rings

Susan Judith Frisch, daughter of **Mr.** and **Mrs. Emanuel Frisch**, Neponsit, L. I., announced her engagement to **Roger Fredric Bloom**. The future bride's father is treasurer of the Randforce Circuit in New York City.

Gold Bands

Janet Helene Kaimine and **Paul Lazare** were married on Sept. 25 at the bride's home at Rye, N. Y. The bride's father is vice-president and general manager of Stanley Warner Corporation.

Chris Welch, Washington, D. C., and **Robert Goldhammer**, Allied Artists salesman in that city, were married in Washington. They will spend their honeymoon touring New England.

Obituaries

Harry Bissing, 85, credited with designing the first moving electric signs on Broadway, died Sept. 24 at a Sharon, Conn., hospital.

Mrs. Laura Gillis, wife of Allied Artists' Philadelphia branch manager **Max Gillis**, died after a long illness. She is survived by her husband and two sons.

John W. Sage died in Detroit after a short illness. He is survived by his wife and father. He had been with United Detroit Theatres since 1945.

Max Shulman, 89, builder of the Rivoli and Webster, Hartford, Conn., now operated by his son, **Maurice**, died on Sept. 21.

Louis Stahl, 85, pioneer theatre owner and exchange booker for the old General Film Company in St. Louis, died last fortnight. He opened the old Liberty about 1909, and with his son operated the Union. Later, he joined the Skouras Brothers Enterprises and was with them some 25 years.

Local industry leaders recently joined with civic leaders in tribute staged by the Golden Slipper Square Club, Philadelphia, in honor of producer William Goetz. Shown at the dinner at the Sheraton Hotel at which the club's Distinguished Service Award was presented to Goetz are left to right, Edward Emanuel, first assistant chief barker, Variety Clubs International; Leo Beresin, chief barker, Philadelphia Variety Club; David Zinkoff, Philadelphia Warriors public relations representative; Police Commissioner Thomas Gibbons; Goetz; and Louis Glazer, president, Golden Slipper Square Club.

Conciliation Reopens Iowa Theatre

Boston Exhib Also Uses System; Allied's Dollinger Credits Conciliation With Solving Serious Problem

NEW YORK—Following the reopening, due to conciliation, of the Perry, Perry, Iowa, another step to help small houses was made when the Theatre Owners of America announced that conciliation had been requested in the Boston area.

TOA headquarters in Boston announced that Julius Covitz, owner of the subsequent run Fairmount, Hyde Park, formally requested conciliation with Harry Segal, United Artists' Boston branch manager.

In a letter to Segal, Covitz said that he had repeatedly attempted to date pictures which had not been picked up on availability by the Oriental, Mattapan, a first subsequent Boston run. The Fairmount run follows the Oriental run by one day. "We feel that this is creating unfair practices and is detrimental to our interests," Covitz said, "and we request conciliation on this matter." Covitz asserted that this gives the pictures "little box office value."

This case is one of the first to come to trade attention in the Boston area since last month's agreement to assist distressed small houses between the American Congress of Exhibitors and the Motion Picture Association.

Recently, Irving Dollinger, a partner in New Jersey's Triangle Theatre Service, asked for conciliation, and claims that "although the situation was serious, relief came in less than 24 hours." Triangle does buying and booking with 55 New Jersey theatres.

Evidence of the effectiveness of conciliation to the small house may be seen with the Perry case.

A 750-seat house, the Perry is the only conventional house in Dallas County, serving a community of 6,000 persons in Perry and 30,000 in the county.

Harold Field, president, Pioneer Theatre Corp., which operated the theatre, said that the Perry closed last May after nearly 30 years of operation because operating expenses exceeded gross profits, excluding overhead and administration.

Field said he found the film companies "either unwilling or unable" to help him, and therefore sought relief from the branch managers of every film company in the Des Moines and Omaha areas.

By conciliation, the Perry reopened, the first such known instance of the effectiveness of conciliation.

Use Conciliation—Cooper Tells Mountain Exhibs

SALT LAKE CITY—In an address at the fall convention of the Mountain States Theatres Association, Roy Cooper, assistant president of TOA, urged small house exhibitors to use conciliation as a means of securing relief.

Although Cooper stressed the fact that "the film companies are unanimously pledged to try and keep our small houses in business . . . through conciliation," he said that "conciliation is not a one-way street." "The problems you submit must be reasonable and solvable," he said.

Cooper was optimistic about the future, but explained that only 129 pictures have gone before the cameras this year as compared with 149 in 1958. The total number of pictures distributed in 1960 will be less than in the preceding years "unless new fires are lighted in Hollywood," he added.

In conclusion, Cooper outlined some things which would help exhibitors to help themselves. "It is up to us to maintain our theatres to the best of our ability," he said. "They must be more inviting, comfortable and attractive than ever before."

His second suggestion was to "do a better job of not only selling motion pictures but letting the public know we have them."

The last step, Cooper said, "is to maintain stronger and larger state and regional units for local cooperative purposes for combating legislation against our industry."

DON'T OVERLOOK...
The OBJECTIVES and the OPERATIONAL RULES of "conciliation"
—as published in this issue
ANOTHER "THEATRE-WISE" SERVICE FROM . . .
MOTION PICTURE EXHIBITOR

Code Board Reappointed

WASHINGTON — Reappointment of all members of the Production Code Review Board for a one-year term was announced by Eric Johnston, MPAA president.

The 20-man board consists of 10 MPAA directors, six exhibitors, and four non-member producers.

The non-MPAA members are Russell V. Downing, president, Radio City Music Hall Corporation, New York; Leopold Friedman, chairman, Loew's Theatres, New York; Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., New York; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; Ben D. Marcus president, Marcus Theatres Management Co., Milwaukee; Sol A. Schwartz, president, RKO Theatres, Inc., New York; John Ford, John Ford Productions, Hollywood; William Goetz, William Goetz Productions, Inc., Hollywood; Stanley Kramer, Lomitas Productions, Inc., Hollywood; George Sidney, George Sidney Productions, Hollywood.

Continue "Summit" Meetings As Way To Peace—Lider

BOSTON—Edward W. Lider, president, Independent Exhibitors, Inc., and Drive-In Theatre Association of New England, stated last fortnight that "ACE will no doubt spur on its efforts to produce a program with teeth in it so as to enable the small exhibitor to live and live better, and to help solve producer and distributor problems; and Allied's pursuance of the goals of the White Paper can also spur on these efforts.

"Yet I think I would rather achieve industry peace and prosperity on a fair and equitable basis by a series of conferences between representatives of all segments of our industry and all trade organizations . . . These

(*Continued on page 7*)

New Fox Exchange Planned In Dallas

DALLAS—Plans for the building of a new $250,000 20th-Fox exchange in Dallas were announced at the company's area showmanship meeting held in the Sheraton-Dallas Hotel. More than 20 southwestern exhibitors heard assistant general sales manager C. Glenn Norris, publicity executive Ed Feldman, and Dallas branch manager Tom McCleaster tell of the company's forward look in producing motion pictures, selling and merchandising the films, and in building for the future.

The new Dallas branch, which will be built in 1960, reflects both the film company's optimism in the motion picture industry and its desire to grow with Dallas, one of the most rapidly expanding cities in the United States.

Latest in a series of area showmanship meetings being held by 20th, the Dallas meeting followed a pattern as outlined in the earlier meetings.

Norris spoke to the exhibitors about plans for the Spyros P. Skouras sales drive which has been getting unlimited exhibitor support across the nation. In his address, Norris told of 20th's ambitious production plans for 1960-61. Norris, assistant sales manager Martin Moskowitz, and general sales manager Alex Harrison have been making cross-country trips to speak before exhibitor organizations and area showmanship meetings.

Several new faces were added to the merchandising session. Representatives of Columbia records spoke to the group concerning plans for exploiting the Johnny Mathis recording of the title song from Jerry Wald's "The Best of Everything." In addition, the southwest's top disc jockey, Jerry Haynes, of WFAA-TV, made a surprise appearance to give his enthusiastic approval of the Mathis recording and to tell the exhibitors that he felt the record was "a sure hit" and one which "ought to bring people flocking to the theatre to hear the song and see the picture."

Circuits represented at the showmanship meeting were Inter-State Theatres, Rowley United, Jefferson Amusements, Trans-Texas, Wilowin, Phil Isley Theatres, Claude Ezell and Associates, Video-Oklahoma, Tri-State, Wisenburg Theatres, Frontier Theatres, Newman Theatres, Martini Theatres, J. G. Long Theatres, and Edelman Theatres.

Levathes Heads Fox TV Unit

NEW YORK—Spyros P. Skouras, president of 20th Century-Fox Film Corp., announced the appointment of Peter G. Levathes as president of 20th Century-Fox Television Productions, Inc., a subsidiary of the parent company. Skouras is chairman of the board of 20th-Fox Television Productions and W. C. Michel, executive vice-president of the parent company, is vice-chairman.

Levathes is currently director of television at Young and Rubicam and is rejoining the film company with which he was associated from 1937-1952.

Skouras has often stated that he expects the television activities of 20th-Fox to equal the activities of the parent company which produces and distributes motion pictures.

One of Levathes' first undertakings will be the complete integration of all of 20th's vast television operations into a single organization.

15 Countries Enter San Francisco Fete

By MARK GIBBONS

SAN FRANCISCO—Fifteen foreign motion picture producing countries—including four East Europe nations—have submitted entries in the third annual San Francisco International Film Festival to be staged here Nov. 11-25 at the Metro.

The Communist nations are Yugoslavia, Poland, Czechoslovakia, and Hungary. The others are Great Britain, Mexico, Holland, China (Hong Kong), Korea, France, Italy, Germany, Japan, Sweden and India.

Meanwhile, Festival managing director Irving M. Levin announced negotiations are still underway with Russia, Denmark, and Greece for participation in what Leven enthusiasticaIly predicts will be the greatest festival since its 1957 inauguration.

Although a number of American independent producers have offered films, Leven said, there still is no indication that any of the major Hollywood studios are ready to drop their boycott maintained during the past two festivals. Just back from a month in Europe where he attended the Venice Festival, Levin said he found enthusiasm among foreign producers for the only officially recognized American festival. He also reported an interesting sidelight on the origin of the Berlin festival which started in 1950 and now is one of the "big four" in Europe, the others being Venice, Cannes and San Sebastian, Spain.

Dr. Alfred Bauer, who originated and still heads the annual Berlin affair, got his start with funds supplied by the United States government. At last year's Berlin festival, every seat was sold for every performance in a 20,000-seat outdoor auditorium.

"Dr. Bauer told me," Levin said, "He persuaded the U.S. army occupation officials to foot the bill for the first festival as a propaganda move to lure residents of East Berlin over to West Berlin and view films made in free countries. The 1950 festival was so successful that thereafter the West Berlin city officials and other organizations made sure we had enough money to make the festival an annual affair."

Rosso Quits Republic Post

LOS ANGELES—Lewis T. Rosso, executive production manager of Republic Studios, has tendered his resignation and checked off the lot.

A 27-year veteran with the Republic organization, Rosso rose from the ranks, having started with the company in New York in the Consolidated Film Industries subsidiary. In addition to serving in his production capacity, Rosso was also assistant secretary of Republic Productions, Inc.

How To Set The Machinery Of Conciliation Into Action

SECTION 1. Controversies which an exhibitor has not been able to settle with a particular distributor, arising out of an existing or a proposed relationship between such exhibitor and distributor, including (but without limitation) controversies which are subject to arbitration under a proposed arbitration agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly, and thereby to avoid arbitration or litigation wherever possible.

SECTION 2. Conciliation shall be conducted as follows:

(a). An exhibitor desiring a meeting for the purpose of conciliation shall send to the branch manager of the distributor at the exchange from which the exhibitor's theatre is served, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein one person not an attorney who will accompany him and assist in the efforts of conciliation.

By mutual agreement of the exhibitor requesting conciliation and the distributor, third parties who may be affected by the matter to be conciliated may be invited to attend the conciliation meetings. The failure of either party to agree to the invitation of such third parties shall not reflect on the merit of the position taken by such party and the conciliation meeting shall proceed without such third party or parties.

The exhibitor, in his request for conciliation, may name third parties who may be affected by the matter to be conciliated to be invited to the conciliation meeting.

If the branch manager agrees that any such third parties should be invited, he shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

The branch manager may also name third parties who may be affected by the matter to be conciliated, and upon procuring the written assent of the exhibitor as to any of such third parties, shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

Each third party so invited may attend the conciliation meeting with one person not an attorney. The conciliation meeting shall proceed on the scheduled date with the exhibitor and those third parties invited who elect to attend.

(b) The meeting shall take place in the Exchange between the exhibitor, his associate if named, and the branch manager and one person not an attorney with the branch manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days, and if third parties are invited fourteen days, after the receipt of such request.

(c) If a conclusion satisfactory to both parties is not reached at the conciliation meeting, the request of the exhibitor shall be deemed rejected unless the branch manager at the meeting requests additional time to consider the exhibitor's request, in which even the branch manager shall notify the exhibitor as speedily as possible but not later than twenty-one days after the conciliation meeting of the conclusion reached by him on the exhibitor's request.

(d) If the exhibitor or any third party invited to and who did attend the conciliation meeting is dissatisfied with the disposition of the exhibitor's request at the conciliation meeting by the branch manager or thereafter, as provided in (c) he may apply in writing to the general sales manager of the distributor for a further meeting with respect thereto.

Such meeting shall be held at the distributor's Home Office at a time to be fixed by the general sales manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor or anyone designated by the exhibitor to represent him and not more than one other person (who may be an attorney), and the general sales manager or a sales manager designated by him, and not more than one other person of his selection (who may be an attorney).

Third parties who were invited to and did attend the conciliation meeting shall be invited to attend the meeting at the distributor's Home Office aforesaid. Each such third party or anyone designated by such party and not more than one other person (who may be an attorney) may attend such meeting.

(e) The exhibitor and the distributor may arrange the conciliation meetings with the branch manager or general sales manager, respectively, at any time or place and with such additional personnel mutually satisfactory, without regard to subdivisions (a) to (d) inclusive of this Section.

SECTION 3. The function of the associates of the exhibitor or third parties and the distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party and the judgment and good faith of any party shall not be questioned by reason of the failure to dispose of any such controversy.

SECTION 4. (a) The discussion in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and third parties invited and who attend, and their respective associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission ,or statement against interest, or be used as such.

(b) Conciliation hereunder is not intended to change, interfere, with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.

(c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration or to litigation.

CONCILIATION *(Continued from page 6)*

summit meetings must be continued and repeated as often and as long as possible, for, from such negotiations and exchange of views, opinions and programs, may come progress towards a better self-regulated and prosperous industry. The Conciliation Plan as urged by ACE is only a beginning—the first step after a couple of short meetings. Efforts toward other stated objectives have not ceased and must not cease. I join with others in urging a redoubling of efforts. Who is the one to say that three months is enough time to overcome 40 years of suspicion and distrust? Who can put a time limit on these negotiations and discussions?

"Why should not the Allied board and Allied units wait for reports and meetings with ACE leaders before determining that ACE is a hoax, or that non-Allied men on ACE are insincere in their efforts to help the small exhibitor . . . Why not continue the meetings—it may prove to be faster and more beneficial in the long run in building up boxoffice receipts than the two year old White Paper.

"The problems of high costs of production and distribution, high salaries for actors, harsh trade practices, research, lack of new stars, lack of product and prints, and delayed availabilities are on the agenda of ACE. Frankly, I want to go on record that I am skeptical about the prospects of ACE and the distributors coming up with a magic formula. I am just as skeptical about the White Paper campaign results.

"But even if these are the futile hopes of men, they are the only ones we have at present, so we had better try to keep them alive."

Tisch Joins Loew's Theatres Board As Company Plans Diversification

NEW YORK—Eugene Picker, president of Loew's Theaters, Inc., announced last week that Lawrence Tisch, president of Tisch Hotels, was elected a member of the board of directors and chairman of the finance committee of the company.

TISCH

Picker stated, "Larry Tisch has demonstrated his ability in the fields of finance and real estate in the successful growth of the Tisch Hotels operation which owns among others the Americana Hotel in Florida and the Belmont Plaza Hotel in New York.

"Both the board and myself are delighted with the fact that we will have a substantial portion of his time and ability to help us with our plans for internal growth and expansion by acquisition and diversification. Mr. Tisch is the most substantial individual stockholder in the company which adds greater incentive to his desire to help the company grow, but his election to these offices was motivated by the substantial contributions he can make personally and not by his equity position in the company. We have had a number of talks and see eye to eye on the future of the company and anticipate a long and harmonious relationship."

Tisch stated, "With the cooperation of Gene Picker I have had the opportunity to make careful study of the operations and potentials of Loew's Theaters, Inc. I was so impressed with its promising future that I not only have made a substantial investment in the stock of the corporation but am delighted at the opportunity to devote my time and efforts in helping it grow. The present management team is made up of men of experience and skilled showmanship and I am enthusiastic at the opportunity to be associated with this aggressive group and to work with Mr. Picker."

Allerhand Joins Circuit

NEW YORK—Lou Allerhand, New York metropolitan branch manager of Loew's, Inc., announced his resignation and will join Island Theatre Circuit on Oct. 5. Allerhand will supervise the Island booking department and will assist in the film buying for the circuit, according to Morty Lightstone, vice-president and chief film buyer.

Island Theatre Circuit, a buying and booking combine handling approximately 100 theatres throughout the country, at the same time announces the promotion of Sidney L. Klein who will supervise the "art" department.

AA Drive Winners

NEW YORK—Branch managers Nat Furst, New York; Max Gillis, Philadelphia; and Robert Adler, Albany, won top prizes of $1,000 in the recent Allied Artists' Morey 'Razz' Goldstein Appreciation Drive, announced Goldstein.

Second place winners were M. J. McCarthy, Los Angeles; Sam Schultz, Cleveland; Lou Lieser, Buffalo. James Myers, San Francisco; Ben Abrams, Boston; and Sol Francis, Omaha, were third place winners.

National billings from the drive topped the established quota, it was announced.

New Columbus Law Sets Penalties For "Obscenity"

COLUMBUS, O.—Columbus theatremen who exhibit an "obscene" film are liable to a fine of $300 or 90 days in jail upon conviction, following unanimous approval by City Council of an amendment to the city law on obscene literature to include motion pictures.

The amendment was requested by Mayor M. E. Sensenbrenner after Judge Horace Troop of Municipal Court ruled that the city ordinance omits any reference to motion pictures. Troop freed Joel Secoy, former assistant manager of the Fox art house, of charges of showing an "obscene" film—"Ten Days in a Nudist Camp."

The amended ordinance, which does not give a definition of obscenity, reads: "No person shall print, sell, offer for sale, give away, exhibit, or publish, or have in his possession or under his control any obscene book, pamphlet, magazine, paper, picture, motion picture, image, cast, statuary, drawing, writing or representation or any other article which is obscene."

The amendment was declared to be an emergency measure and became effective immediately upon Mayor Sensenbrenner's signature.

Ohio Seeks To Save Censor Fee Rebate

COLUMBUS, O.—The state of Ohio is seeking to save from rebate about $240,000 it collected in censorship fees in past years. Assistant Attorney General John A. Hoskins filed a demurrer in the suit against the state brought by Paramount Film Distributing Corp. of New York.

Paramount and seven other film distributors have filed suit for a return of the fees on the grounds that the courts have held the Ohio censorship laws to be unconstitutional.

In its counter-action, the state contends that its officials cannot be sued for fees collected by them in good faith under a supposedly valid law. It also claims that no money can be recovered from the state treasury. The film companies allege the censorship fees were paid involuntarily and under duress.

A demurrer is an action that admits allegations in a suit but points out a legal defect that should halt the proceedings.

"Samson" Sets Hot Pace

BROOKLYN, N. Y.—Cecil B. DeMille's Technicolor spectacle, "Samson and Delilah," set a 15-year attendance record at the Brooklyn Paramount last fortnight, according to managing director Eugene Pleshette. The film classic, which Paramount is backing with the biggest promotional campaign ever launched in the metropolitan area, grossed a colossal $36,500 for the three days ending Sunday, Sept. 20.

"This is the biggest picture weekend gross since 1945," Pleshette said. "We even outgrossed the original 'Samson' engagement here in 1950."

Largest Mich. Meet Reelects Pres. London

DETROIT—With over 200 in attendance, the 40th annual convention of Allied Theatres of Michigan, Inc., last week at the Statler Hilton Hotel was the best turn-out in the history of the organization.

Reelected for a fourth term was Milton H. London, president; Fred Sweet, secretary; and William Wetsman, treasurer. Replacing B. L. Kilbride, Jr., who resigned, is Wayne C. Smith as vice-president. Directors and an executive committee were also elected.

Highlights of the meet were a luncheon given by Confection Cabinet, local ABC Vending subsidiary; a showmanship session; a screening of U-I's "Pillow Talk" at the Michigan with a meeting with Russ Hunter in person; a Variety Club of Detroit buffet; and an equipment seminar which accented the need for better lighting, with Lee Artoe, president, Electro Carbons, and Bob Crosby, National Carbon, speaking.

Also, a luncheon was sponsored by Pepsi-Cola with Senators Phil K. Hart and Pat McNamara as guests, along with Hon. Don R. Pears, speaker of the house in the Michigan Legislature, who is himself a practicing exhibitor. The principal speaker was Alex Harrison, 20th-Fox general sales manager, who refuted recent remarks by Allied executive Abram F. Meyers on the sincerity of the distributors and representatives on ACE. He said his company had no intention whatsoever of smothering Allied's "White Paper." As far as conciliation went, he said 20th would conciliate with any exhibitor at any time. He said the doors were wide open, and if need be complainants could bring their problems personally to the top brass in New York. He waxed optimistic as to business conditions and said he felt the tide has turned and that "TV is turning them back to the movies."

J. Robert Hoff spoke of the Motion Picture Investors, Inc., stock buying plan, and Michigan Allied itself purchased some 100 shares while individuals purchased more.

At the closing dinner, dance and entertainment, Artoe, Electro Carbons head, presented Jack Loeks, Grand Rapids, Mich., exhibitor, with the trophy for the best business building idea. This was a campaign with supermarkets consisting of the theatre showing "oldies" on Mondays, with the markets distributing tickets or passes on which a "service charge" of 25 cents is made. The result was profit, thousands turned away, and exposure to coming attraction trailers, with the people getting into the habit of going to the movies again.

Smith To Assist MGM's Siegel

HOLLYWOOD—Bernard Smith has been signed by MGM as executive assistant to Sol C. Siegel, vice-president in charge of production. He assumes his new position approximately Jan. 1, following completion of present commitments.

Currently producing "Elmer Gantry," starring Burt Lancaster, Smith has been associated for several years in executive capacities with the Hecht-Hill-Lancaster Companies.

AB-PT Okays Option Plan

NEW YORK—A restricted stock option plan for key executives and employees of the circuit was approved by the American Broadcasting-Paramount Theatres board of directors recently. Stockholders will vote on the plan at a special meeting called for Nov. 24.

Columbus Star Lauds "Escape" Via Movies

COLUMBUS, O.—Movies provide a form of escape from today's tensions needed more now than at any time in the past, said the Columbus Star editorially in complimenting Ed McGlone, RKO city manager, on his appointment as central Ohio area COMPO representative.

"The motion picture theatre has had a profound effect on the American way of life," continued the editorial, titled "Movies Mend Minds."

"This is especially true of the romantic aspects of life. Grandpa got all steamed up about Mary Pickford when he saw her in 'Rebecca of Sunnybrook Farm.' She became his ideal and he hunted for a girl just like Mary to become his wife.

"And many a gal who is now a grandma once had visions of being wooed in a tent by someone like Rudolph Valentino. Styles in stars changed with each generation. The Clara Bows, Marlene Dietrichs, Hedy Lamarrs, and Debbie Reynoldses each scored direct hits right to the heart of the public.

"From the start, the movie theatre has played a vital part in the life of the city, providing entertainment so completely realistic and fascinating that it has given millions of persons the rare privilege of living the lives of others as depicted on the screen, of sharing their fears, their loves, their hardships in adventures seldom experienced in everyday life.

"Sure, it's a form of escape. But to our way of thinking, that's a real need, and it's met by the movies in a way that's far more palatable than a visit to a psychiatrist. By taking the moviegoer far away from the problems of home and office, the movies provide a relaxing change of pace."

"In today's frantic world, nerves must be unsnarled at frequent intervals; the mind can be cleared to meet the challenges of tomorrow if it is granted the complete rest provided by a modern motion picture in a comfortable theatre.

"Ed McGlone, manager of RKO Palace, has been appointed local COMPO representative in a drive to acquaint the public with the new stars and new films to be offered here in coming months and to plug the COMPO slogan, 'Get more out of life, go out to a movie!'

"To Ed go our best wishes for outstanding success and we feel sure that residents of Columbus and Franklin County will respond enthusiastically. To be an habitual stay-at-home is to miss much of life. The time-honored custom of taking one's best girl out to a show is a pleasure to be shared and remembered."

Raisler Exits Columbia

NEW YORK—The resignation of Seth Raisler, manager, Columbia Pictures contract department, was announced with extreme regret last week by Rube Jackter, Columbia vice-president and general sales manager.

Raisler, a veteran of 25 years with the company, also served as assistant to Jackter and has functioned as assistant to various other members of Columbia's sales cabinet.

Disney, MGM Int. In Pact

NEW YORK—Walt Disney Productions announced the closing of a deal whereby Metro Goldwyn Mayer International, Inc., will continue to distribute the Disney product in the territories of Australia, New Zealand, Philippines, Taiwan, Peru, and Puerto Rico.

Stewart-Everett Circuit Launches Drive To Boost Boxoffice Returns

CHARLOTTE—Stewart and Everett Theatres, largest circuit in the Carolinas, is engaged in a Showmanship Drive aimed at boosting boxoffice sales, Ernest G. Stellings, president, disclosed.

The drive, honoring W. W. Cunningham, eastern district manager and a 20-year man with Stewart and Everett Theatres, was launched at a two-day meeting of all circuit managerial personnel at the Biltmore Hotel in Morehead City, N.C. President Stellings and C. B. Trexler, executive vice-president and treasurer of Essantee Theatres, Inc., the S. and E. management operating company, presided.

Stellings said this is the first time the circuit has ever named its annual fall drive in honor of one of its personnel, and that Cunningham was chosen in recognition of his service, which is the longest of any of the company's present employees. Cunningham works from the Dunn and Stewart Theatres, Dunn, N.C.

In keynoting the drive, Stellings told his managers that "advertising, promotion and exploitation are one of the most important activities and functions of a theatre manager today. The success of your theatre, this company, and the industry as a whole will depend entirely upon the success or failure of the promotion activity of the theatres of the industry. You, in the theatre as a manager, contribute a portion of the total effect felt nationally.

"It is incumbent upon every theatre to produce the biggest gross possible on every attraction in order to provide sufficient theatre film rental for the use in production of more good pictures.

"We must keep in mind that television is still our greatest competitor. While theatre attendance has increased considerably during the past four or five months, we know that television viewing will take a big spurt this fall, and could continue its annual increase this year over preceding years. A concerted, aggressive and continuous selling effort on the part of all theatre managers could materially off-set the inroads of television during coming months if we will concentrate on a selling effort on every attraction we play. While our business and company is a small portion of the industry as a whole, we do represent a most important sector of the business in the territory where we operate. Your activity, when added into the total company business, will either improve the business materially or will retard it and make business for our competition easier to develop. Therefore, what each of you do is an obligation not only to our industry but more particularly to this company. I charge you with consistent, concerted, and aggressive selling every week."

JARO Shuts N. Y. Office

NEW YORK—J. Arthur Rank Organization, Inc., closed its New York office on Sept 25. Earlier this year JARO closed its U.S. distribution organization, Rank Film Distributors of America.

Robert S. Benjamin, JARO president here, and Leslie B. Roberts, treasurer, severed relations during the closure, it is said. Benjamin is board chairman of United Artists.

Rank's only remaining U.S. business is said to be a record company. It is believed that C. R. B. Salmon, vice-president of Canada JARO, will head this company.

New Distributor For NTA

NEW YORK—NTA Pictures will work with a new distribution office as of Oct. 1, Oliver A. Unger, president, recently announced. The distributor has not yet been named. Six or seven unreleased films will be handled by the distributor, Unger said.

"Angry Man" A-1 To Legion, Special Recommendation Won

NEW YORK—The National Legion of Decency has placed "The Last Angry Man," a Fred Kohlmar Production for Columbia release, in its A-1 classification. At the same time, the Legion highly recommended this film to the patronage of the entire Catholic family.

The Legion noted that the "self-sacrifice and dedication to humanity which characterized the life of the protagonist are intellectually rewarding as well as heartwarming. The film can serve as an inspiration to people of all races and creeds."

Noteworthy aspect of the Legion recommendation is the fact that the film's protagonist is a Jewish doctor, played by Paul Muni.

Levine, Rosen Plan Dinner

NEW YORK—Martin Levine, vice-president and general manager of Brandt Theatres, will assist Sam Rosen in heading the motion picture division for the General David Sarnoff Dinner sponsored by the B'nai B'rith, for the benefit of the Order's many faceted youth program.

The diner will be held at the Waldorf Astoria on Nov. 10. Sarnoff, chairman of the board, Radio Corporation of America will be awarded the B'nai B'rith President's Medal by the order's new chief executive, Label A. Katz.

Paramount Signs Vadim

HOLLYWOOD—Roger Vadim, French director, has been signed to a multiple-picture deal by Paramount Pictures, Jack Karp, studio head announced.

Vadim, formerly married to Brigitte Bardot, discovered that glamorous star and introduced her in her first hit picture, "And God Created Woman." He is now married to Annette Vadim.

As part of the deal, Paramount has also signed Peter Zoref as associate producer of Vadim-directed pictures.

Another "theatre-wise" service to theatremen:
The OBJECTIVES and the OPERATIONAL RULES of "conciliation" are featured elsewhere in this issue. *(SAVE THEM)*

The NEW YORK Scene

By Mel Konecoff

JOSEPH E. LEVINE, dynamic independent distributor-producer-exhibitor, reported at a press luncheon at the 21 Club last week that Paramount will distribute his forthcoming "Jack The Ripper" in the U.S., Canada, and Latin America. He expected that a million or more dollars would be expended on the campaign following the pattern set for "Hercules" when the saturation bookings take place in mid-February. Levine's Embassy Pictures will have complete control over all advertising, publicity, and exploitation.

The agreement indicates a possible forerunner to future arrangements between the companies, and these could include two other features ready for release in the near future in the possession of Levine, "Hercules Against The Gods" and "Where The Hot Wind Blows," formerly titled "The Law," with Gina Lollobrigida.

Balaban welcomed Levine, praising his judgment and showmanship abilities, noting in particular that "he is a man who backs his judgment with his own money."

The "Ripper" campaign is expected to be an elaborate one with special music and other novel touches, as well as heavy emphasis on radio and TV. A campaign to reach the millions of mystery fans is also in the works.

In addition to the press, on hand from Paramount were George Weltner, James H. Richardson, Jerry Pickman, Sidney Deneau, Hugh Owen, Howard Minsky, James Perkins, and Henry Gordon. Embassy was represented by Budd Rogers, Sid Blumenstock, Norman Prescott, and Bill Doll.

Levine took off for Italy after the luncheon to look at more product and to concentrate on the third "Hercules" film, presently in the works.

ACTOR-PRODUCER SPEAKS: Cary Grant will probably wind up the wealthiest man in the business. When we saw him the other day at the Plaza Hotel, the question was put to him how he selected a company for which to make a film from the many deals offered him. These were his requirements: First, how good and exact was their bookkeeping. Second, can he get the negatives back after eight years.

What would he do with these when he did get them, we wanted to know. Shrugging his well-tailored shoulders, he thought they could be reissued, sold to TV, or to people who buy negatives at 90 cents on the dollar.

What did he think about the fantabulous amounts of money requested by the top stars who are in great demand? Opined he, all the companies have to do is refuse to pay. The business, said he, is certainly not unhealthy with the bigger pictures doing better than ever before.

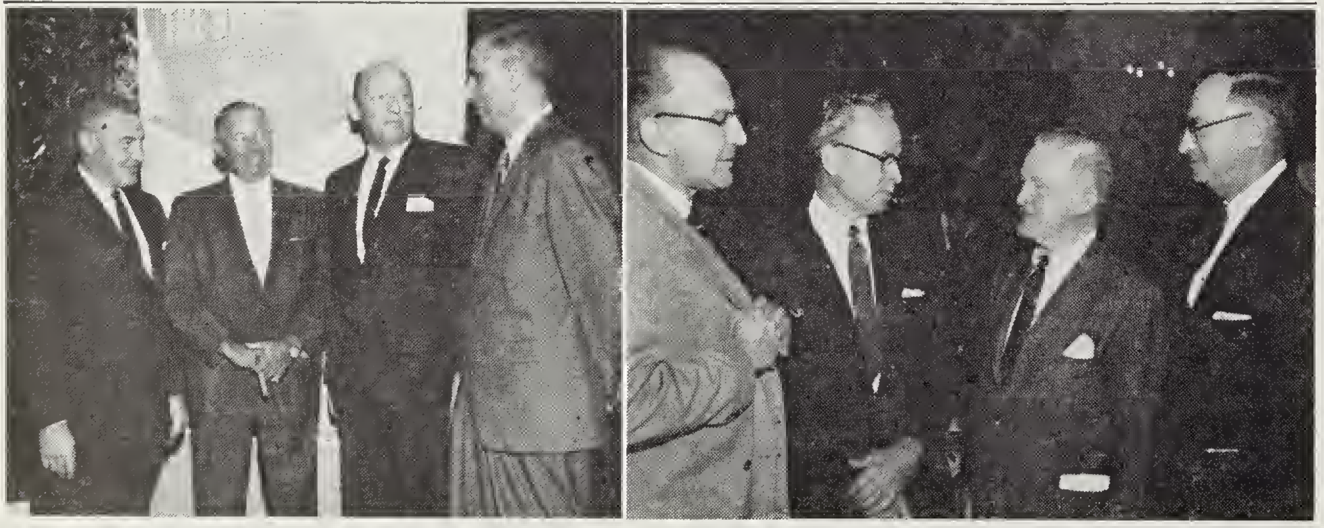
He declined to attach much importance to the complaints from the many producers, who are unaware what the public and exhibitors want. They just make picture after picture. He recalled how in the past producers never got out to see the public or exhibitors, but now the picture has changed (no pun intended), and some make it a point to meet with the public and theatre operators—something he likes to do.

Regarding complaints about censorable material, he shrugged and said there are too few producers with sensitivity and taste. He likes to select his own material, and as a result he is responsible in a measure for his flops as well as his successes. Grant lashed out at those who try for a quick buck.

What kind of picture does he like to make? Replied he, "Successful ones." Grant prefers making audiences laugh, although the gamble is greater when you make a comedy, probably the reason many don't go in for comedy-making.

How do you feel about seeing your old pix on TV? Replied he, "How do you feel about looking at old snapshots?" It also hurts because obviously if the people are home looking at the oldies they can't be in a theatre, can they?

"Operation Petticoat," which he made for U-I, is his 24th picture to go into the Radio City Music Hall. As a producer, he doesn't interfere in other departments, having confidence in the abilities of others. He is very happy with U-I, which is why he will make his next for them, "The Grass is Greener," which is a hit play in England and which he will make with Deborah Kerr. He is also working on another property, a comedy with Ingrid Bergman, with no company set yet to handle. Grant will try to cooperate on "Petticoat" openings as much as time will allow.



Seen at the recent 20th-Fox sales meeting at the Sheraton Blackstone Hotel, Chicago, were, left to right, Bob Conn, Chicago branch manager; Jack Kirsch; Martin Moskowitz; and George Kerasotes; and, right, Henry Hachatt, Great States; Howard Kinser, 20th-Fox branch manager in Indianapolis; John Dromey and Izzy Weinshenk, Great States.

Rugoff & Becker Operate Paris, N.Y.

NEW YORK—Donald S. Rugoff, president, Rugoff and Becker Management Corporation, announced the appointment of Duncan McGregor, Jr., as a vice-president of the company.

McGregor will continue as president of the Paris Theatre Corporation and the Pathe Cinema Corporation, wholly-owned subsidiaries of Societe Nouvelle Pathe Cinema, French film producer, distributor, and exhibitor.

Rugoff announced also that effective immediately, the Rugoff & Becker Management Corporation, in conjunction with McGregor, would operate the Paris.

Mrs. Lillian Gerard will remain the vice-president of the Paris and will assume the post of advertising-publicity director of the Rugoff & Becker theatres.

Another new appointment in the Rugoff & Becker Management Corporation concerns Stanley Silverman, who has been named vice-president of the corporation in charge of operations.

Rugoff & Becker operate the following theatres: Sutton, Beekman, Art, 8th Street Playhouse, 5th Avenue Cinema, and Gramercy, all in Manhattan; Austin in Queens; Laurel and Lido in Long Beach; and Cinema in Manhasset, Long Island. The Murray Hill, New York City, slated to open on Oct. 7 with "Pillow Talk," will be the latest addition to the Rugoff & Becker circuit.

New Fla. Circuit Formed

MIAMI — Joseph Fink, formerly with Georgia Theatres Corp. and Wometco Theatres, Inc., and K. Gordon Murray, connected with production and distribution of roadshow attractions, have merged efforts to form a new theatre circuit.

To be called the Murray and Fink Theatres, this new circuit now operates the Riviera Drive-In and Lincoln Theatres, both in Key West; the Suburbia Drive-In, Gainesville; and the Hi-Way Drive-In, Ft. Lauderdale, Fla.

Pending zoning changes, plans are now ready for the building of two new theatres in the Miami area by Murray and Fink.

Kentucky Production Set

LOUISVILLE—Newly organized Kentucky Cumberland Prods., Inc., plans to film its first picture, tentatively titled "False Echo," in Harlan, Ky. Ed Sampson, Harlan County native, will direct, announced Richard Einfeld, producer. Roxene Wells is to be associate producer.

Circuit Judge Ed Hill and Sheriff Jay Barlow, both of Harlan County, have been assigned roles. Leads will be brought from Hollywood and other players will be cast from Harlan, Einfeld said.

What do YOU know about . . .
"conciliation"
?
YOUR "THEATRE-WISE" TRADE PAPER GIVES YOU THE OBJECTIVES . . . AND THE OPERATIONAL RULES *(See this Issue)*

FOR FALL '59 –

DRAMA
COMEDY
ROMANCE
MUSIC
SPECTACLE
ACTION

FOR BIGNESS...
FOR BOX-OFFICE...

FROM PARAMOUNT–
BIG PRODUCT!

FOR BIGNESS!

ROMANCE

"That Kind Of Woman"

LOVE STORY WITH GROWN-UP FRANKNESS!

Starring SOPHIA LOREN · TAB HUNTER · Co-starring JACK WARDEN · BARBARA NICHOLS · KEENAN WYNN · Also Co-starring GEORGE SANDERS as The Man

Produced by CARLO PONTI and MARCELLO GIROSI · Directed by SIDNEY LUMET · Screenplay by WALTER BERNSTEIN · Based on a Story by Robert Lowry

COMEDY

CLARK GABLE · CARROLL BAKER
LILLI PALMER · LEE J. COBB

in the Perlberg-Seaton production of

"BUT NOT FOR ME"

-but definitely for You!

STAR-POWERED ROMANTIC COMEDY!

Also starring **BARRY COE** with THOMAS GOMEZ · Produced by WILLIAM PERLBERG and GEORGE SEATON · Directed by WALTER LANG
Screenplay by JOHN MICHAEL HAYES · Based on a Play by SAMSON RAPHAELSON

OR BOX-OFFICE!

DRAMA

HAL WALLIS' PRODUCTION

"career"

DRAMA WITH A DYNAMITE CAST!

STARRING

DEAN MARTIN
ANTHONY FRANCIOSA
SHIRLEY MacLAINE
CAROLYN JONES

CO-STARRING
JOAN BLACKMAN · ROBERT MIDDLETON Directed by JOSEPH ANTHONY · Screenplay by JAMES LEE

ACTION

"THE Jayhawkers"

SUPER-SCALE CIVIL WAR SAGA!

TECHNICOLOR®
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STARRING
JEFF CHANDLER · FESS PARKER · NICOLE MAUREY

A PANAMA & FRANK PRODUCTION · CO-STARRING HENRY SILVA · DIRECTED BY MELVIN FRANK · WRITTEN BY MELVIN FRANK, JOSEPH PETRACCA & FRANK FENTON & A. I. BEZZERIDES

FOR BIGNESS! FOR BOX-OFFICE

MUSIC

LI'L ABNER

FUN-STACKED! GIRL-STACKED!

STARRING
PETER PALMER · LESLIE PARRISH · STUBBY KAYE · HOWARD ST. JOHN · JULIE NEWMAR · STELLA STEVENS

A PANAMA AND FRANK PRODUCTION · DIRECTED BY MELVIN FRANK · PRODUCED BY NORMAN PANAMA · WRITTEN BY NORMAN PANAMA AND MELVIN FRANK · Based on the Characters Created by Al Capp
Lyrics by Johnny Mercer • Music by Gene de Paul

VISTAVISION®
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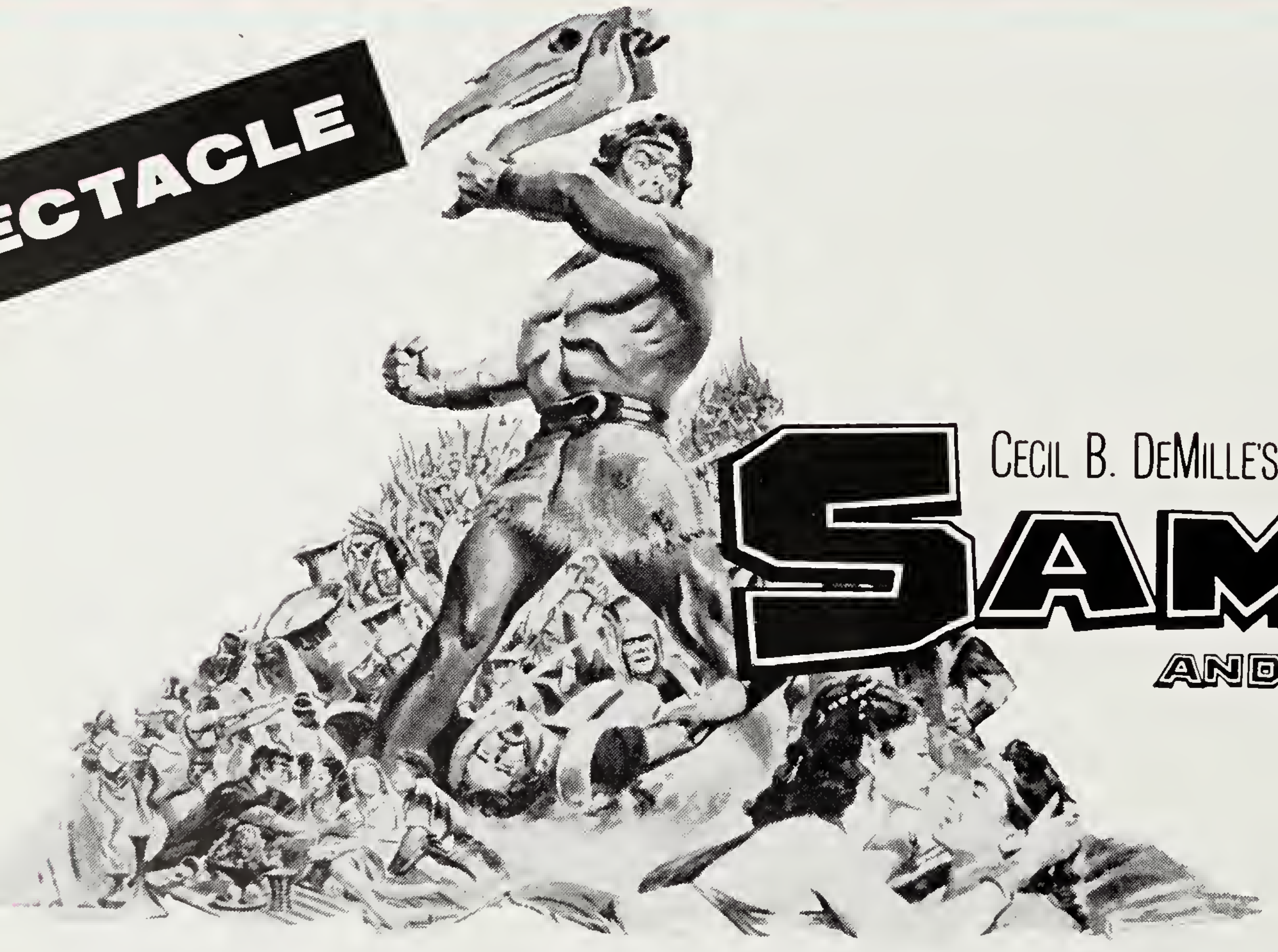
SPECTACLE



CECIL B. DEMILLE'S

SAMSON AND DELILAH

CECIL B. DEMILLE'S **"SAMSON AND DELILAH"** · starring HEDY LAMARR · VICTOR MATURE · GEORGE SANDERS · ANGELA LANSBURY · HENRY WILCOXON · **TECHNICOLOR®**

Produced and Directed by CECIL B. DEMILLE · Screenplay by Jesse L. Lasky, Jr. · Fredric M. Frank · From original treatments by Harold Lamb and Vladimir Jabotinsky · Based upon the history of Samson and Delilah in the Holy Bible, Judges 13-16 · A Paramount Re-Release

And Paramount backs this Big Product with its Biggest, Boldest Promotion and Merchandising . . . all-out, all-media hard-selling to make Fall '59 a Boxoffice Season to remember!

Jackter To Coast For Product Talks

HOLLYWOOD—Rube Jackter, Columbia vice-president and general sales manager, has arrived here for conferences with studio executives on forthcoming product.

He will look at footage from the following films currently before the cameras or recently completed: William Goetz' "The Story of Franz Liszt" (Cinemascope-Color), starring Dirk Bogarde and Capucine, and "The Mountain Road," starring James Stewart and Lisa Lu; Ansark Sidney's "Who Was That Lady?," starring Tony Curtis, Dean Martin and Janet Leigh; Drexel's "Because They're Young," starring Dick Clark, Michael Callan, Tuesday Weld, and Victoria Shaw; Philip Waxman's "The Gene Krupa Story," starring Sal Mineo, Susan Kohner, and James Darren; and Louis de Rochemont's "Man On A String," starring Ernest Borgnine and Kerwin Mathews.

Following the conferences here, the general sales manager will visit San Francisco, Seattle, Salt Lake City and Denver, highlighting Columbia's "Salute to the President" sales drive honoring A. Schneider. Jackter will meet with exhibitors and Columbia branch personnel on the following films slated for release before the end of the year: William Goetz' "They Came To Cordura"; Samuel Fuller's "The Crimson Kimono"; Highroad's "The Mouse That Roared"; Fred Kohlmar's "The Last Angry Man," starring Paul Muni, David Wayne, Betsy Palmer, and Luther Adler; Charles Schneer's "Battle of the Coral Sea," starring Cliff Robertson and Gia Scala; Hammer's "Yesterday's Enemy," starring Stanley Baker and Guy Rolfe; Thunderbirds' "Edge of Eternity" (Cinemascope-Color), starring Cornel Wilde and Victoria Shaw; "The Warrior and the Slave Girl"; UPA's "1001 Arabian Nights," starring the near-sighted Mr. Magoo in his first full-length cartoon feature; and Sam Katzman's "The Flying Fontaines" (Color), starring Michael Callan, Evy Norlund, and Rian Garrick.

N. J. House To Reopen

MOORESTOWN, N. J.—The old Criterion building has been acquired by Kingsway Films, Inc., and is now being completely remodeled and reequipped to provide an international film policy.

The house will reopen on Oct. 15 preceded with an open house and trade screening on Oct. 13. David Grossman will be manager.

Harris Joins Paramount

NEW YORK—Warren G. Harris has been appointed trade press contact and feature writer for Paramount Pictures Corp., it was announced by Martin S. Davis, national director of advertising, publicity and exploitation.

DON'T OVERLOOK...
The OBJECTIVES and the OPERATIONAL RULES of "conciliation"
—as published in this issue
ANOTHER "THEATRE-WISE" SERVICE FROM . . .
MOTION PICTURE EXHIBITOR

CANADIAN Highlights

By Harry Allen, Jr.

THE FILM SOCIETIES in Canada are providing a service for the film patrons not otherwise provided by the commercial theatres. Of course, the films shown by these groups may not be commercially feasible for the average theatre. Yet, there are over 85 film societies operating in Canada, with three major groups in Toronto itself, as well as a number of smaller groups in the city operating from community centres and high schools.

All three of the major groups offer their showings Sunday evenings, using the Odeon Hyland Theatre with its 1300 seats. One of the natural attractions of these societies is the fact that the showings are Sunday evenings when other theatres are not open, because of the Sunday blue laws in this city. This is circumvented by the film societies through charging a membership for the whole season, so that admission on the night of the showing is not charged.

Each of the major film groups covers a different field. The best known and the oldest of the major film societies in Toronto is the Toronto Film Society, now in its 12th season of operation. Although it includes Hollywood film productions in its list, it appeals to those who feel the film production from Europe is the most interesting. As well as 10 main shows, it also offers five Sunday afternoon showings and a silent film series. The second group is the French Cine Club, which specializes in the French films. These films are without English subtitles, thus appealing to the large French-speaking population of Toronto. A demand has been made for a French-language radio station in the city, yet the city hasn't a theatre offering French films exclusively.

The AGE Film Society—its name being made up of the first initial of the names of its organizers—goes after those patrons eager to see the old Hollywood film productions. Organized just five years ago by three who had attended a meeting at the Eastman House, Rochester, the AGE Group offers films with nostalgia and lots of memories. It attracts many younger people as well as those not satisfied to see the old films on TV. Organizers were Aldo Maggiorotti, Warner Bros. booker in Toronto; Elwood Glover, radio announcer; and Gerald Pratley, film commentator. Their showings, also held at the Hyland, offer members notes on the films being shown. This year, as well as last, they offer a speaker, James Card, curator of Eastman House.

Maggiorotti said the film societies cover a field that theatres can't afford to enter. The films shown have a surprisingly good technical quality, he said. The main problem, however, is to obtain film prints that are 35mm. The 16mm prints, although well made and with few scratches, don't have the throw necessary for a large theatre. The film prints are 16mm. because they have been made up to provide to the TV stations.

Fla. Convention Postponed

JACKSONVILLE—Arnold Haynes, owner, Naples, Naples, Fla., and president of the Motion Picture Exhibitors of Florida, announced that the annual MPEOF convention scheduled here for Oct. 4-6, has been set back to the dates of Dec. 6-8 at the local Robert Meyer Hotel.

New MGM Office In Iran

NEW YORK—N. G. Moshi, MGM International, will open the company's new sales and distribution office in Iran as manager, Morton A. Spring, president, said. Iranian headquarters will be in Teheran.

UPA Studio Names Elias

BURBANK, CAL.—Appointment of Hal Elias as studio manager of UPA Pictures, Inc., was announced by Stephen Bosustow, president.

Elias was with MGM for 25 years, first as head of western exploitation and then as assistant to Fred Quimby in the shorts department for 15 years. In 1955, he succeeded Quimby as head of the shorts department. For the past year, he has served as secretary treasurer of Television Commercials, Inc., at Paramount Sunset, from which post he resigned to join UPA.

FALL FILM FESTIVAL
THE MOST
WEDNESDAY OCT. 28th
WEDNESDAY

A meeting of Loew's New York City theatre managers with circut and distribution company executves was held recently at Loew's Theatres penthouse to forimulate plans and discuss campaigns for the forthcoming Loew's Fall Film Festival. Among those present were, left to right, John Murphy, executive vice-president, Loew's Theatres; Jerry Levine, advertising manager, Paramount Pictures; Ernest Emerling, vice-president, Loew's Theatres, in charge of publicity and advertising; Dan Terrell, publicity director, MGM; Eugene Picker, president, Loew's Theatres; Robert Ferguson, director of advertising and publicity, Columbia; and Fred Goldberg, director of advertising and publicity, United Artists.

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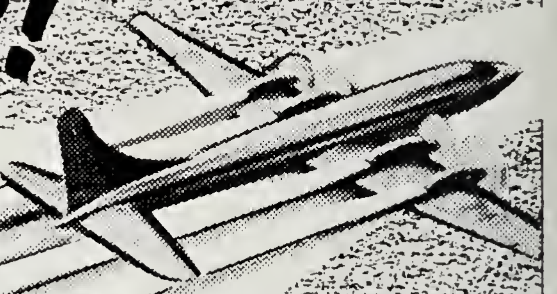

JET OVER THE ATLANTIC

MAJESTIC, SAN ANTONIO & PLAZA, EL PASO, OCT. 1st—MAJESTIC, DALLAS & PALACE, FT. WORTH, OCT. 8th—METROPOLITAN, HOUSTON & STATE, AUSTIN, OCT. 9th!

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Screen Guild Productions of
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LONDON Observations

by Jock MacGregor

ABE MONTAGUE must have felt very proud and been, I believe, more than a little touched by the turnout at the London lunch in his honor. Leaders from all sides of the industry were there in force, and as he quipped looking along the impressive top table: "Never have I spoken before so many of my bosses." Seated there were Irving Allen, Cubby Broccoli, Jim Carreras, Stanley Donen, Carl Foreman, Sir Alec Guinness, Otto Preminger, Sir Carol Reed, Charles Schneer, Walter Shenson, and Sam Spiegel—a mighty array of production talent whose efforts are released through Columbia.

Abe greatly impressed his audience. Covering all facets of the industry on a global basis, he supported claims with intricate facts and figures, but not once in his fluent and lengthy speech did he consult a note. We had gathered to pay tribute to this great American sales chief, but to hear him speak, we might well have been paying homage to Mike Frankovich. There is no question as to the esteem in which he holds him.

And justly so. Mike has done a terrific job. In little over four years, he has with drive, foresight and initiative bulldozed Columbia from a lowly position to the very forefront of the industry in London. His sponsoring of British product has paid big dividends in more than one way. His promotion to a vice-president of Columbia Pictures Corporation has been joyfully acclaimed as a just reward. As Abe said, "Once it was a case of 'Go west, young man; now, with the present trend in the industry, it is 'Go east' Carry on, Mike Frankovich."

IT IS A CASE of "Go West" for Jim Carreras, who is New York bound on Oct. 21 for a stay at the Hampshire house to boost his latest Columbia release, "Yesterday's Enemy." He will be accompanied by General Sir Robert Mansergh, ADC General to the Queen and commander of Britain's 5th Army Division in Burma, who will lecture in connection with the film. Jim, by the way, is hopping mad with the Hollywood daily story that Elliot Hyman has bought Hammer Films and has had the cables burning with denials. . . . It is attending functions like the opening of the Kingston Boys Club that one has second views about the value of film premieres. It was partly due to money so raised that the Variety Club and the local Round Table were able to make this fine project possible. It was the dream child of C. J. Latta and D. J. Goodlatte, who live in the district and brought it before the crew who immediately provided $15,400 of the $21,000 required and much equipment. Incidentally, senior members of Variety found themselves unexpectedly on TV. They had been called for an emergency crew meeting in C. J.'s office. A door opened and it was a case of "lights, action, camera." "This is Your Life" featured Chief Barker Billy Butlin, who had been married earlier in the day. Our heartiest congratulations to Bill and Norah, two of the loveliest people in show business.

CHARLES SCHNEER'S press conference was among the roughest I recall. First his proposals to glorify the ex-Nazi Wernher von Braun, whose rocket bombs brought Hell to London were severely challenged. Then, after working for two weeks at Pinewood finishing "Gulliver's Travels," he said, because of his experiences with labor, he would never film here again. Some got hot around the collar, feeling he was not the man to make such statements, and it is his good fortune that certain 'nationals' next morning had more important news than his utterances. . . . Talking of pressmen, this is a good one! A top critic confided in me he had a brush with his editor because his film feature was being cut and cut while plays and TV were getting more space. The editor confronted him with the recently highly publicised falling attendance figures and said that with the public losing interest, he could not justify the space. Others, besides ABC, must make a thorough effort to get patrons back to those empty stalls.

Selznick Sells 22 To BBC

HOLLYWOOD—The Selznick Company, Inc., last fortnight confirmed reports that it will furnish 22 pre-1948 features "owned or controlled" by them to the British Broadcasting Company under "limited license to televise."

Fifteen of the films were produced by David O. Selznick personally, three were produced by Dore Schary, one by Alfred Hitchcock, and one by Kenneth MacGowan. There are also included in the arrangement two pictures produced by the Pioneer Company.

Pepsi Party For TOA

NEW YORK—A paid round-trip for two by jet plane to Brussels will be the special prize the Pepsi Cola Company will award to an exhibitor or concessionaire attending its International Dance and Cocktail Party which it will sponsor at the 12th Annual Convention of the Theatre Owners of America at the Hotel Sherman in Chicago, Nov. 8-12, the Convention planning committee announced.

New Albany House Starts

ALBANY—Grading has been started by Neil Hellman for the 1,000-seater, of the latest design and appointments, which will be constructed near the highly successful Hellman-owned Thruway Motel in this city. It is expected to be finished for operation sometime in 1960. Originally, the house was to have been opened by Labor Day or earlier of this year, but delays were encountered.

Two new corporations were recently organized under Hellman's aegis. They are Lincoln Drive-in Theatre Corp. and Lincoln Drive-In, Inc.

Cal. Remodeling Set

BEVERLY HILLS, CAL. — J. Arthur Drielsma, A.I.A., has been commissioned to remodel the Beverly Hills Music Hall Theatre in Beverly Hills, Sidney Linden, general manager, Herbert Rosener Circuit, announced.

Plans call for a complete modernization, a new front, lobby and foyer, the latest in sound and projection equipment, and new seating.

ALBANY

The 18th annual Variety Club golf tournament and dinner at the Shaker Ridge Club drew 106 players and a turnout of 180 banqueteers. . . . Industryites expressed the opinion that Fabian's Mohawk Drive-In, a new entry in the field of winter operation, would provide competition to Alan Iselin's Turnpike and Auto-Vision. . . . Imogene Coca headlined the bill at The Times Union's fifth annual fashion show staged in Fabian's Palace, rented for the day. . . . The Cohoes, Cohoes, launched a dish giveaway with a free preview for women, six to 8.30 p.m., the night before. Ed Stillman, manager, said 70 sets were presented lucky winners at the premiere.

ATLANTA

James H. Harrison, general manager, Wilby-Kincey Theatres, received a scroll from Charles Jagels for making the Fox available for a full week of grand opera next year. . . . Mr. and Mrs. Ernest Ingram, theatre owners in Ashland and Lineville, Ala., have a new baby son at their home. . . . A very successful kiddie matinee was held by the Atlanta WOMPI for their charities at a theatre donated by John Carter. . . . Bids are being accepted by Crescent Amusement, Nashville, Tenn., for a new theatre in Huntsville, Ala. . . . Myrtle H. Wilson and Joe A. Jackson, owners, Clanton Drive-In, Clanton, Ala., were married. . . . Marie Allen, UA secretary, resigned to become an air line stewardess. . . . C. B. Webb, Starlite Drive-In, Crossville, Tenn., is recuperating at home after a hospital stay. . . . W. B. Zoellner, MGM branch manager, is recuperating at home following surgery at a local hospital. . . . James F. Small is the new owner, Madison, Madison, Ga.

BOSTON

Michael Redstone, president, Northeast Drive-In Theatres, Inc., has announced the 18th acquisition to his drive-in chain. On Sept. 25, the Redstone circuit took over the Queen's Chapel Drive-In, West Hyattsville, Md., situated 10 miles from the heart of Washington, D. C. The theatre was purchased outright for an undisclosed sum from the Johnson and Saunders Circuit, Norfolk, Va., who have operated it for the past four years. It has 1400 speakers. Improvements on the property will be handled gradually, according to Edward S. Redstone, vice-president, and the theatre will be managed by Kenneth Booram, former manager for Johnson and Saunders. . . . Charles E. Kurtzman, who has accepted a national post in New York with Loew's Theatres, Inc., hosted a luncheon to introduce his replacement, William Elder, formerly of San Francisco, who has assumed his new duties as northeast division manager. Kurtzman also introduced Lou Brown, formerly of New Haven, who will handle the publicity for Loew's Orpheum as well as theatres in the New England area for Loew's. . . . The policy at the Donnelly, formerly Loew's State, will be for one evening performance with matinees on weekends when the owners, the Catholic Diocese of Boston takes over after Oct. 1. The first film is "The Fifteen Mysteries of the Rosary" with other religious films to follow. The theatre will be open to the public at a reported admission price of $1, but during the times that the theatre is not open it will be used for graduations, confirmations, conventions, and a general meeting place. Rev. John Quirk will handle promotion and publicity of the project, which will be supervised by Monsignor George V. Kerr of the Catholic Pilot.

Another "theatre-wise" service to theatremen:
The OBJECTIVES and the OPERATIONAL RULES of "conciliation" are featured elsewhere in this issue. (SAVE THEM)

BUFFALO

Ralph Buring, Fox field representative in Pittsburgh and Buffalo, was in on "Five Gates To Hell," current at the Center, and discussing advance promotion plans for "The Best of Everything," with Arthur Krolick, district manager, AB-PT. . . . The Ontario county sheriff's department is investigating a $372 burglary at the Parkway Drive-In. . . . A Foreign Film Festival will be staged by the Buffalo State Teachers College Oct. 30—Nov. 1. The series in the college auditorium is free to the public on a first-come-first-served basis. . . . Belle Myerson Brown, wife of Mannie A. Brown, former manager, Buffalo Paramount exchange, a former member of the Columbia Film sales staff, and a buyer and booker for the Tip-Top Drive-In Circuit, Buffalo, died. . . . A Niagara Falls lawyer tossed a knotty legal problem into County Court in Lockport the other day in contending that an alleged Bingo operator was not guilty of a crime. George M. Donohue declared that Edward J. Burns, Niagara Falls, could not be charged with violation of the Bingo licensing statute because the game is not legal in Niagara Falls. Burns, president of E. T. Burns, Inc., was indicted by the September grand jury for violation, a misdemeanor. But when the sealed indictment was opened and Burns was arraigned in Lockport before Acting Niagara County Judge Philip J. Weiss, Donahue filed a motion to dismiss the indictment. Donahue said that the entire law "is inoperative" in a municipality where Bingo is not licensed. Falls voters turned down legal Bingo in 1958.

CHICAGO

Eddie Seguin, publicity and advertising director, B and K, announced that Barry Freed had been named to succeed David Arlen, veteran of the staff, who resigned in the handling of the North Side and Evanston duties. Jerry Silvers was appointed to promotion and exploitation of coming Loop attractions. . . . Ben Geller, automobile dealer whose hobby is performing charitable deeds, bought out the Oriental for two showings as a treat for 1,500 children taken to and from the theatre in 20 buses. . . . The FBI arrested Alexander T. Miller, film rental service owner and saloon operator, and charged him with handling stolen prints of Hollywood films. . . . Owners of small cars were greeted with lower prices at the opening of the new Sheridan 1,600 car drive-in. Portions of four ramps are designed for them. . . . Under a new set up the Police Censor Board no longer gives any of the films it examines an adult rating. Turndowns of pictures deemed objectionable by the board is still in effect. Twenty-one cuts were made in 50 films examined in August. . . . The marriage of Everet M. Olsen, Paramount publicist, and Libby Marcase, Charlotte, N.C., was announced. . . . Paul H. Cooper 81, veteran showman, died in a hospital after a lingering illness. . . . The Melbro Amusement Corporation suit against UA and B and K, which had been pending in Federal Judge William Campbell's court, was settled out of court without prejudice. Attorney Seymour Simon represented Melbro. . . . Howard Lubliner, Clark co-owner, is better after surgery. . . . The Windsor, a landmark owned by H. and E. Balaban, will be saved in the Fort Dearborn area improvement. The owners will modernize the structure. . . . Modern seats were installed at the Du Page. . . . The Civic will reopen on Nov. 10. . . . Alliance Amusement Company is reopening the Liberty, Terre Haute, Ind., and will rename it the Grand. . . . Herman Marks, 53, Loew's, Inc., sales staff, died in a hospital. . . . Sam Levinsohn installed new seats at the Capitol, Madison, Wis., and at the Appleton, Appleton, Wis. . . . Frank A. P. Gassola, 85, operator, Studebaker, died. . . . Stanley Pratt, manager, Theatro del Lago, Wilmette, Ill., and Joan Castro were wed. . . . Paul D. Johnson leased from Walter Scott and reopened the Circle, Golconda, Ill., closed since June.

CINCINNATI

Numerous area exhibitors, in for the Allied Ohio Valley Indoor and Outdoor Theatres convention, visited Film Row offices. Also on the Row were Sam Galanty, Washington, D. C., Columbia division manager; Rube Jackter, vice-president and general sales manager; film starlets Carol Douglas and Evy Morlund, and James Darien, all of Columbia: Ted Levy, Cleveland, Buena Vista division manager; Sid Cooper, Cleveland, UA division manager, and Peter Rosian, Cleveland, U-I regional sales manager. . . . John Alexander, Buena Vista branch manager for the last year and a half, has resigned. . . . Millers Grove Drive-In, Frederick, O., is closing for the season in late September.

COLUMBUS, O. NEWS — Robert Gates, manager, RKO Grand, won the national prize of $50 for having the biggest per capita concessions business in the past several weeks among RKO theatres, exclusive of New York. The Grand business for "Hercules" topped all other RKO theatres in that period. . . . Ed McGlone, RKO city manager, has been appointed COMPO representative for the Central Ohio area. . . . Seven hundred youngsters from 14 community houses and recreation centers will be guests of Herman Hunt at Hunt's CineStage Oct. 24 for a showing of "The Big Fisherman." Committee in charge includes Al Rosen, president of the Dutch Uncles, local charitable group; Marion Fitch, CineStage manager; John Brown, Bob Sheehan, and Lou Viereck. . . .

CLEVELAND

Irving Reinhart, who has been out of the movie business for many years, returns at the end of September. He has leased the Town, Canton. His father, the late Harry Reinhart, owned the Mozart, Canton. . . . The Carma, Bluffton, which has been closed all summer, is opening, owner George Carmack has notified the exchanges. . . . Funeral services were held this week for Mrs. Therea Andrews, mother of Stephen, MGM shipper and William, Paramount shipper. . . . The Motion Picture Council of Greater Cleveland opened its fall season with a meeting with newly elected president, Prof. Millard Jordan of Fenn College, in the chair. Main business was to introduce to the membership the committee chairmen. The group also

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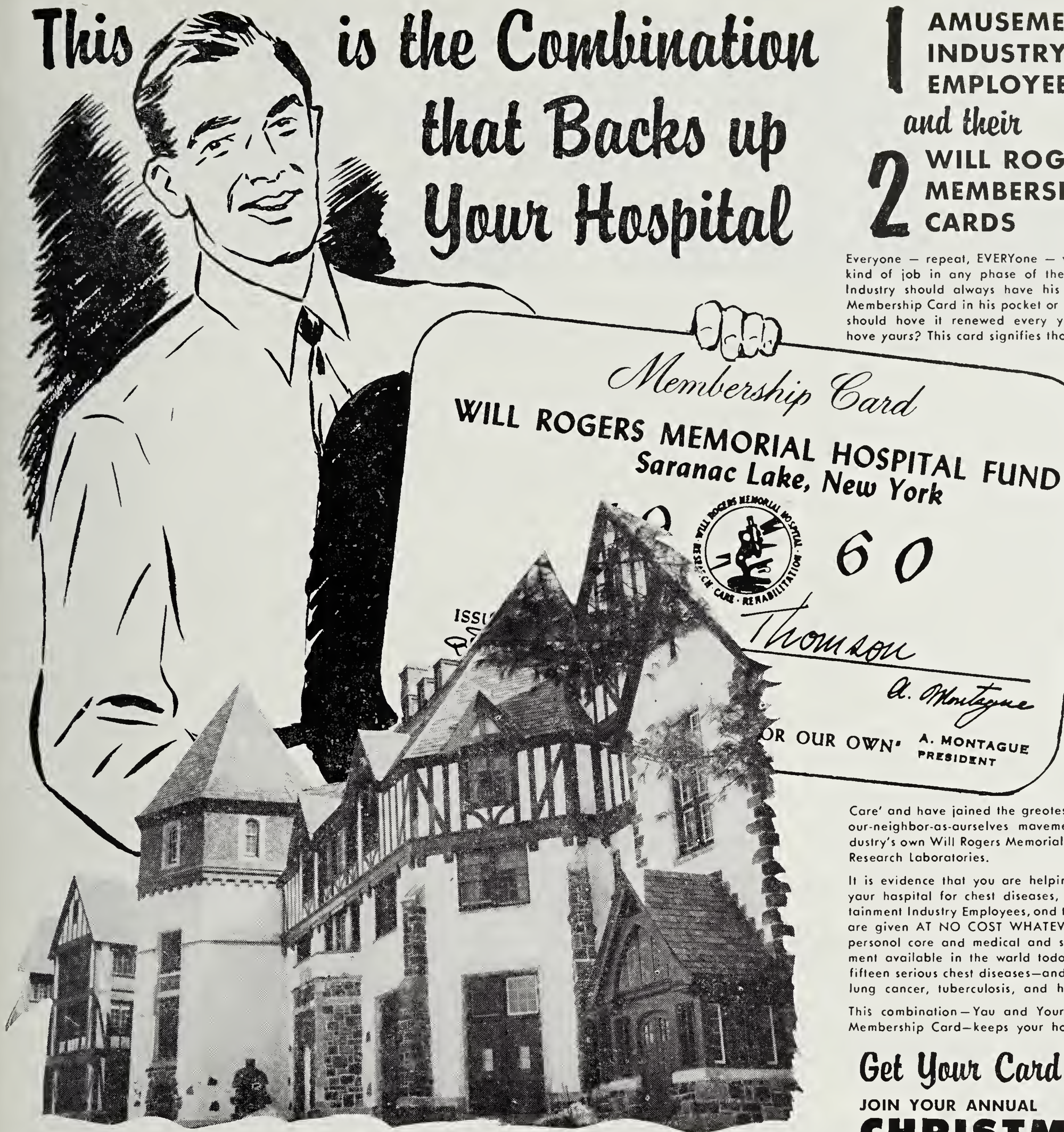

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Seen at the recent annual golf tournament of Variety Club of Philadelphia, Tent 13, at Green Valley Country Club were, left to right, Dr. Cohen, Lewistown, Pa.; Ralph Pries, Berlo Vending Company executive; Harold Cohen; Ed Potash, Neil Hellman Theatres; Max Chasens, Atlantic City, N.J.; Irwin Ullman, Hellman Theatres; Hal Marshall, 20th-Fox publicist; Edward Emanuel, Variety Clubs International official; Lou Lipshitz; Leo Beresin, Tent 13 chief barker; Victor H. Blanc, Philadelphia District Attorney; Dave Milgram, head, Milgram Theatres; attorney Lou Goffman; and Frank Damis, Stanley Warner Theatres' Philadelphia zone head. —Jack Goldman photos

heard the recorded comments on "Blue Denim" made at an invitational showing of the picture attended by leading civic and social groups. After the meeting, members were guests of the Stanley Warner Allen to see "Darby O'Gill and the Little People". . . . Bon Blitz, Warners salesman, who had made a fine recovery from two major operations within three months, is back in Euclid Glenville Hospital to be treated for adhesions. . . . Associated Theatres circuit, headed by Myer Fine, Abe Kramer, Marshall Fine, and Leroy Kendis, held its annual clambake on Sept. 24 at Schluters' Tavern. Guests included all circuit theatre managers and the local branch managers.

DALLAS

A masked bandit retraced his steps this week to rob the manager of the Esquire for the second time in a year—almost in identical fashion. James H. Cain told police the bandit was waiting for him in the parking lot of the theatre after the final show. Recognizing the bandit's voice and features, Cain said he knew just what to expect from his experience in the earlier holdup. He was marched back into the theatre and forced to open the safe. Once five sacks of currency and change had been removed, the bandit locked Cain in a back room—just like a year ago. . . . Bill Samuel, relief manager for the Interstate Theatre Circuit, resigned to enter private industry. . . . Rosalind Russell was in to receive a fashion award from Neiman-Marcus for "distinguished service in the field of fashion." . . .

DES MOINES

The Lake theatre building at Clear Lake, Ia., has been purchased by C. A. Knutson of Clear Lake. The house has been closed for some time and Knutson has not indicated what use he will make of the building. . . . Raymond Langfitt, Mason City, Iowa, has been named manager, Algona and Starlite, Algona, Iowa, succeeding R. M. Philips, who died recently. Langfitt has been in the theatre business for over 30 years. . . . Sherman Fitch has leased the Gem, Moville, Iowa, and plans to reopen the house. Harold Kramer has closed the Ringsted, Ringsted, Iowa.

HOUSTON

Rhonda Fleming will be the headliner for the fourth annual "Night of Stars" benefit dinner dance on Sept. 30 at the Shamrock Hilton Hotel. Funds will go to the Houston wing of the City of Hope Medical and Research Center in Duarte, Calif. . . . Art Katzen, publicist here for the Interstate Theatre Circuit, returned from the circuit's home office in Dallas. . . . A heavy advertising campaign on KILT, the Gordon McLendon operated station, aided in the promotion of the two McLendon made films which opened at the Metropolitan, "The Giant Gila Monster" and "The Killer Shrews." . . . Frank Starz, publicity director for the Interstate Theatre Circuit, has returned from a Hollywood trip full of enthusiasm concerning the upward trend of motion pictures. . . . Edwin Tobolowsky, general counsel, Texas Drive-In Theatre Owners Association, has been advised by the Federal Communications Commission that it does not supervise and is not responsible for the context of weather warning messages. Complaint was made by the local group of the alleged vagueness of announcements of tornado alerts by radio and TV stations. Tobolowsky, however, reported that the weather bureau at Fort Worth, Tex., suggested that if specific instances of broadcaster's failure to properly define the area of an alert, or failure to announce the all-clear signal, they would make efforts to correct the situation.

JACKSONVILLE

Carl Floyd, head of Floyd Theatres, was confined to his Haines City home under a physician's care by an attack of pneumonia. . . . George Walter, Lorraine Carbons executive from New Jersey, arrived here at the beginning of a Florida tour. . . . Marjorie Bayer has returned to her former post at Universal, replacing Dana Stiers, who left for Gainesville to enter the University of Florida. . . . Bob Bowers, Allied Artists manager, and his staff began mapping Florida saturation campaigns for the forthcoming release of "The Bat." . . . Bill Beck, former managing director, Five Points, and his father, Dick Beck, of Chicago and Kissimmee, Fla., have moved from exhibition to distribution. Their new firm, Today Theatre Productions, has a new Florida-made feature-length film, "Of Sex and Violence," ready for distribution. The motion picture was directed by R. John Hugh of Orlando. . . . Fred Kent, head of Kent Theatres and a local attorney, is receiving prominent mention as a possible candidate for the governorship of Florida next election. . . . Mary Jane Dyal, cashier at Joe Musleh's Lake Forest Drive-In, was robbed of about $50 by a silent gunman who entered her ticket booth, struck her over the head with the butt of a revolver, and departed without being identified. She recovered from the blow without hospital treatment. . . . Billy Wilson, an outside salesman for the Roy Smith Co. for the past year, has returned to his former post as manager, Boulevard Drive-In, DeLand. . . . The Martin, Wildwood, operated by MCM Theatres, has been closed for the season.

MIAMI, FLA., NEWS—Beginning with "Middle of the Night," the Cameo, Miami Beach, went to new low prices of 25 cents matinees, 50 cents evenings, and a double feature policy. . . . Curtis H. Miller was elected vice-president, Claughton Company, at a recent meeting of the board of directors. This is the management company for Claughton Theatres and other interests. Miller has been with the firm for over 14 years. For nine years he was general manager of the company's theatres in the Tampa-St. Petersburg area, with headquarters in Tampa. For the past five years he has been supervisor and advertising and public relations director of their theatres in the Greater Miami area. Prior to his affiliation with the Claughtons, Miller was with Florida State Theatres, managing theatres in a number of cities in Florida, including Tampa, St. Petersburg, and Daytona Beach.

MEMPHIS

Censorship of "Lady Chatterley's Lover," which is playing to capacity audiences at the Guild, local art house, was retracted by the Memphis and Shelby County Board of Censors. Originally, Mrs. B. F. Edwards, acting chairman of the Board, had ordered a beach scene cut. William Goodman, attorney for the theatre, and William Kendall, manager of the Guild, argued that the U.S. Supreme Court recently cleared the film for showings in New York. Mrs. Edwards decided no cut was necessary if the theatre would label the movie "for adults only" in its advertising. The management complied. . . . Tutrovansum, Tutwiler, Miss., and Palace, Tunica, Miss. have reopened after a brief closing. . . . C. C. McGahey is operating the Ackerman, Ackerman, Miss. . . . Missouri, Hayti, Mo., is running full time. Skylark Drive-In, Newport, Ark., is dark on Tuesdays and Wednesdays, and Fort Chaffee,

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Fort Chaffee, Ark., is closed. . . . Mrs. Lera W. Rearick reopened Westwood Drive-In, Aberdeen, Miss. . . . A. J. Cole, owner, Cassidy, Webb, Miss., suffered a heart attack, and the house is closed indefinitely. . . .

NEW HAVEN

Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn., circuit, was to preside, as temporary chairman, at the organizational meeting of the Connecticut Drive-in Theatres Assn. on Sept. 22 at the Colonial House, Hamden, Conn. . . . Two long-shuttered Hartford theatres—the 800-seat Art, operated by Community Theatres, Inc., and the 3800-seat State, operated by the Harris Brothers (Ted, Sam and Martin)—have resumed operations. The Art relighted with a first-run foreign film policy, and the State began another season of name vaudeville-motion picture programs on weekends only. Both theatres had been closed since early spring. . . . Norman Nadel, theatre editor, Columbus (Ohio) Citizen, is to address the Springfield (Mass.) 1959 Businesswomen's Forum Series on Nov. 4. . . . Harry Feinstein, Stanley Warner zone manager, reports start of Early-Bird Bargain Matinee policy at three first-runs—the Cameo, Bristol; Warner, Torrington; and Capitol, Willimantic, all in Connecticut. Under the plan, the matinee price (55 cents) is in effect from 4:45 to 6 P.M., Mondays through Fridays. At the same time, the circuit has adopted the 50-cents adult admission plan, in effect from 10:30 A.M. to 1 P.M., Mondays through Fridays, at the first-run Strand, Hartford, for another key city outlet and the Majestic, Providence. A similar policy has long been in effect at the Allyn, Hartford, operated by New England Theatres, Inc., the AB-PT regional affiliate.

NEW ORLEANS

New 20th-Fox front office staffers are Janice Vicknair, booking clerk; Erma Lynch, branch manager's secretary; and Phyllis Johnson, assistant secretary. . . . Film Inspection Service managers and staffers held their annual picnic at Abita Springs, La. . . . Bill Cobb, president, Exhibitors Poster Exchange and theatre owner, and his wife hosted a "quail" dinner for exhibitors and distributors of the area at Gentilich. . . . The Citronelle Drive-In, Citronelle, Ala., is now closed Wednesdays and Thursdays. . . . Gulf State Theatres has closed the Rex, Shreveport, La., indefinitely. . . . William R. Tate has taken over the operation of the Regal, Gulfport, Miss. . . . The Jackson, Jackson, Ala., was completely destroyed by fire when lightning struck the adjacent building with the blaze enveloping the theatre structure. . . . Al Guidry is now operating the Bijou, Delcambre, La. . . . The Palace, Mt. Olive, Miss., closed. . . . Pittman Theatres' Fox, Sulphur, La., resumed full time operation. . . . Mr. and Mrs. Willis Houck have moved to Kaplan, La., where Houck has taken over management of the Joy. For many years he was with Joy's Theatres here handling buying and booking. . . . Charles Bazzell reopened the Varsity, Baton Rouge, La. . . . Mrs. H. T. Ashford reopened the Hill Top, Clinton, Miss. . . . The Bob, Abbeville, La., closed for renovations. . . . It's a baby boy for Josephine and Alex Benz. He is assistant to manager Asa Booksh, RKO Orpheum. . . . Dot Caillouette is the new secretary to the UA office manager, taking over for Dorothy Rome, who is anticipating a visit from the stork. . . . The Wisner, Wisner, La., is now closed Wednesdays and Thursdays. . . . Mr. and Mrs. Joseph Faia became proud parents for the third time. Faia is Hodges Theatre Supply counter clerk. . . . The Liberty, Independence, La., closed again. . . . Mrs. and Mrs. James Lowery became the parents of a baby girl. Lowery is manager of Gulf States' Jim, Monroe, La.

PHILADELPHIA

Mr. and Mrs. Robert Lynch leave Sept. 27 for a trip starting at Mauch Chunk and Shickshinny, the Old Trading Post, and will visit London, Paris, Cannes, Lisbon, Vienna, Spain and Casablanca before returning home with a special report to MOTION PICTURE EXHIBITOR. Lynch is the old MGM boss in this territory. . . . Colonel Joe Kennedy, the Clark Transfer old timer, is an infallible weather prevaricator, whose predictions are eagerly sought by area drive-ins. . . . Mike Badami, formerly at the Carman, is now managing the recently reopened Riviera. . . . Attorney Ed Saretsky has taken the Cedar, 60th and Cedar Ave., and after refurbishing, reopened as the Abbe Art with an art house policy. . . . Condolences to Maxwell Gillis, branch manager, Allied Artists, upon the death last week of his wife, Laura, who had suffered a lengthy illness. . . . Milgram Buying and Booking Service is now handling the Bristol, Bristol, Pa. . . . The Park, Reading, Pa., was reported reopening on Oct. 5. . . . George Beattie, William Goldman Theatres' executive, was reported with William Heineman and James Velde, United Artists vice presidents, on a shooting expedition in Montana.

PITTSBURGH

Bob Dorfman, Buena Vista exploitation director, was in for conferences with Stanley Warner's Henry Burgera and staff on "The Big Fisherman," due at Warner on Oct. 8 on hard-ticket policy. Regis Bryson, formerly Cinerama group sales director, has been appointed to a similar position for "The Big Fisherman." Appointed group sales secretary was Mrs. Audrey Hill, formerly cashier at the Harris. . . . Robert Mitchum, star and co-producer of UA's "Wonderful Country," appeared in Pittsburgh for press, radio, and TV interviews on behalf of the film, due for early October release. . . . Bernard Arndt, student assistant manager, Warner, is home from Montefiore Hospital following an emergency appendectomy. . . . Pittsburgh friends of local boy Jimmy Carey, now manager, Loew's Normandy, Jacksonville, Fla., learn he is now on the radio three times weekly with commentary on movies and the theatre. The Normandy is said to be the world's largest drive-in, with an area of 35 acres. . . . Field man John Johns departed from MGM after seven years service. He plans a Florida vacation. . . . Bert Stearn and Lou Hanna, Co-operative Theatre Service, made a trip to New York to call on distribution executives at film company home offices. . . . Manos Circuit took over the Harris, Tarentum, Pa., from Stanley Warner. . . . Three threatres have dropped out of Co-operative Theatre Service, Jack Mervis' Embassy, Aspinwall; Peter Lasciavo's Aliquippa, Aliquippa; and Jack Maple's Barney's, Point Marion.

PORTLAND

Louis Armstrong drew a "three quarters" house at the Paramount. . . . Warren Slee, 20th Century-Fox, staged a special preview of "Blue Denim" at the Star Film Exchange. Guests included members of the press, television, radio, and juvenile courts here. A discussion of the picture was held following

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the showing. . . . Archie Holt, Universal-International, is convalescing. . . . Russ Brown, formerly of the Dallas Universal-International office, is now in Portland.

ST. LOUIS

Lieutenant Governor Edward V. Long, Clarksville, Mo., owner, Senate, Elsberry, Mo., and a director of the Missouri-Illinois Theatre Owners, filed for the Democratic nomination for a second term in that office. He is also an attorney, a banker, and a farmer. . . . The Gerald, Gerald, Mo., has been closed indefinitely. . . . The old Kentucky, Paducah, Ky., has been razed to make way for a new shopping center. . . . John Miller, formerly on the 20th-Fox sales staff at Houston and later a booker in Dallas, has joined the local sales staff of the company. . . . A near riot resulted when more devotees than the Union could accommodate showed up for a rock 'n' roll show, but police, with police dogs, soon had the situation well in hand with the crowd forming in orderly lines waiting for the second show. . . . An estate of $110,920.55 was left by Tom L. Bloomer, partner in Bloomer Amusement Company, Belleville, Ill., who died in April, 1958. . . . Mr. and Mrs. Hugo Niemeyer reopened the State, Bowling Green, Mo. . . . The Abby, Abingdon, Ill., reopened. . . . The Brown, Mount Sterling, Ill., reopened . . . The Pantheon, Springfield, Ill., reopened. . . . Robert Good, lessee, Capitol, Pickneyville, Ill., plans to remove the equipment from this theatre to the old Globe, Christopher, Ill., which he plans to reopen on lease. . . . The Grandee Drive-In, Sullivan, Mo., and the Family Drive-In, Dexter, Mo., closed for the season. . . . Lester Bona, Warner assistant sales manager, resumed his duties after a two weeks rest at St. Mary's Hospital. . . . Robert Mitchum was in for a press luncheon in connection with UA's "Wonderful Country". . . . Hugh O'Brian, TV's "Wyatt Earp," was in to headline the Missouri Valley Polo Benefit Game for the Muscular Dystrophy Fund raising drive.

SAN ANTONIO

Ed Williamson, midwestern sales manager for Warners, and H. C. Vogelpohl, local Warner exchange manager, attended division meeting in Chicago. . . . The Dallas Symphony Orchestra has been offered the large musical library of the Palace Theatre. The offer was made by James O. Cherry, city manager for Interstate Theatres. The library was accumulated in the early 1920s when the theatre staffed a 40-piece orchestra on weekdays and a 70-piece aggregation on Sundays when a concert was presented. . . . Irving Spanier, a California sales representative, was a visitor at the local Warner exchange. . . . Sam and Arnold Schwartz, theatre owners from Eagle Pass, Tex., were in showing local film exchange managers their plans and specifications for the construction of the new Yolande in Eagle Pass. The building is expected to be completed in 1960. . . . Douglas Naylor, manager, Texas, held the monthly Pepsi-Cola show for local kiddies. . . . Ernest Rocket reopened the Tower, Itasca, Tex., and is operating full time. . . . Bobbye Meredith, secretary to Bill Hellums, city manager for Interstate Theatres at Austin, Tex., was in a local hospital there for treatment of burns received on her arm and shoulder. . . . Henry Fine, publicist, has been commuting via air between the Batjac Productions film location in Brackettville, Tex., where they are filming "The Alamo," and San Antonio. . . . James E. Unger, city manager for the Interstate Theatre Circuit in Wichita Falls, Tex., has retired after 40 years in show business. . . . R. J. O'Donnell, vice-president and general manager, Interstate Theatres, with headquarters in Dallas, has offered John Wayne the use of Interstate's Broadway. Only 100 miles from the Brackettville, Tex., location where Wayne is to film "The Alamo," the Broadway is the closest Todd-AO house in which rushes of the film can be previewed. . . . The Alvin Drive-In, Alvin, Tex., practically demolished when Hurricane Debra swept across the Gulf Coast and left a trail of debris in its wake, is currently being rebuilt, according to Keith Curtiss Jr., manager. The huge CinemaScope screen was ripped and shattered, the tall fence enclosing the parking area was crushed in many places, the tall sign at the front of the theatre was battered, and the speaker system was damaged by heavy rains. The theatre is one of two in Alvin owned by the Long Theatres, Inc., Bay City, Tex. . . . According to reports, there is the possibility that a new theatre will be constructed at Austin, Tex., within the next few months. The theatre will be located in a new shopping center and will be one of the first to be erected here in several years. . . . Jack Cole, who joined Cole Theatres in 1950, has taken over full time management of the Cole, Rosenberg, Tex. Previously he had managed the Lamar, Richmond, Tex., and the Twin City Drive-In, Rosenberg. He will be in charge of the booking department of the Cole Theatre Circuit of which Mart Cole, Sr., is president and general manager. Roy Meyer has been named manager, Twin City Drive-In, succeeding Cole. . . . High winds caused some $500 damages to a metal and wood wall at the San Pedro Outdoor Theatre on Labor Day.

SALT LAKE CITY

Ted Kirkmeyer, for many years manager, Uptown, has been transferred to Fox's Villa in suburban South Lalt Lake. . . . The World, one of two art houses here, has closed temporarily.

SEATTLE

Alex Harrison, general sales manager for 20th-Fox, was in from New York. . . . Roger Hurlock, Allied Artists director, passed through enroute to Juneau, Alaska. He had attended a board meeting in Los Angeles Sept. 9. . . . Archie Holt, Universal salesman in Portland, is out of the hospital and is recovering at home. . . . Bob Parnell, Allied Artists salesman, was working the eastern Washington territory.

WASHINGTON

The Imperial, Brunswick, Md., will reopen on a part time basis. . . . The Showells, Ocean City, Md., closed. . . . The Basie, Hampton, Va., reopened and is now operated by Arnold Anderson. . . . The Avenue, Rehoboth Beach, Va., closed. . . . The Clover, Clover, Va., reopened. . . . The Palace, Petersburg, Va., closed.

Citizens of Narrows and Giles County, Va., greeted the reopening of the Narrows by L. & R. Theatres, the new company which has taken over the operation of the Pearis, Pearisburg, Va. The L. & R. Theatre Corporation was named in honor of the Lucas and Reel families who operated the theatres for many years. The all new company consists of R. A. Carpenter, president, and Harley M. Davidson, vice-president, both theatre veterans. Frank Russell is managing the Narrows.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SEPTEMBER 30, 1959 SECTION TWO
VOL. 62 NO. 20

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorhead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U. S. A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 **FRANKENSTEIN—1970**—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5837 **REVOLT IN THE BIG HOUSE**—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry—England
5836 **WOLF LARSEN**—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUSE OF INTRIGUE, THE**—(CS; C)—Curt Jurgens, Dawn Addams

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
HYPNOTIC EYE, THE—Jacques Bergerac, Allison Hayes
RAYMIE AND THE BARRACUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DADDY-'O'—MD-74m.—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)Well made horror entry—England
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m. (Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK BATALLION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The	A2	AA
Affairs of Julie, The		For.
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All God's Children		WB
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Anna Lucasta	A3	UA
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Back to the Wall		For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Barbarian and the Geisha, The	A1	Fox
Bat, The		AA
Battle Flame	A1	AA
•Battle of the Coral Sea		Col.
•Bay of Naples		Par.
Beat Generation, The	B	MGM
•Because They're Young		Col.
Bell, Book and Candle	A3	Col.
Beloved Infidel		Fox
•Ben Hur		MGM
•Best of Everything, The		Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde In 402, The		UA
Blood Of Bataan		For.
Blood of the Vampire	B	UI
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Brain Eaters, The	A2	A-I
Bramble Bush, The		WB
Breath of Scandal, A		Par.
Buccaneer, The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Captain from Kopenick, The	A1	For.
•Career		Par.
•Cash McCall		WB
Cast A Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Cool and The Crazy	A3	AI
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
•Counterplot		UA
Crawling Eye, The	A2	For.
Crime and Punishment U. S. A.	A3	AA
Crimson Kimono, The		Col.
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Dangerous Exile	A1	For.
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc .
Day of the Outlaw	A3	UA
Decks Ran Red, The	A3	MGM
Desert Desperadoes		Misc.
Devil's Disciple, The	A2	UA.
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up The Ship	A3	Par.
Dragstrip Riot	B	AI
Dreaming Lips		For.

E

Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gentry		UA
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB
Fearmakers, The	A2	UA

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller
GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle
LEECHES, THE—Ken Clark, Yvette Vickers
SIGN OF THE GLADIATOR—(CS; C)—Anita Ekberg, Georges Marchall

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319 **BELL, BOOK, AND CANDLE**—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offe
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
313 **GHOST OF THE CHINA SEA**—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for th program—England
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR A HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **HMAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
315 **KILL HER GENTLY**—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325 **LAST BLITZKRIEG, THE**—MD-84m—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316 **LAST HURRAH. THE**—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular fol song
321 **MAN INSIDE, THE**—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
340 **MAN IN THE SADDLE**—W-87m.—(RE)— Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4634 (9-2-59)—Absorbing drama has top names
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317 **MURDER REPORTED**—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
ON THE WATERFRONT—MD-108m.—(RE)— Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m,—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC: DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 **TARAWA BEACHHEAD**—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scop and interest
405 **30 FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY. THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn—England
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Oct. **MOUSE THAT ROARED, THE**—Jean Seberg, Peter Sellers—England

COMING

BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
FLYING FONTAINES, THE—(C)—Michael Callan, Evy Norlund
FRANZ LISZT STORY, THE—(CS; C)—Dirk Bogarde, Genevieve Page
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS (Super Dynamation; C)—Kerwin Mathews, Jo Morrow
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
SATAN'S BUCKET—(CS; C)—Cornel Wilde, Victoria Shaw
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
THOUSAND AND ONE ARABIAN NIGHTS—(TC)—UPA Cartoon feature
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903 **DECKS RAN RED, THE**—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
2 **FOR THE FIRST TIME**—MU-97m.—(TR; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
914 **GREEN MANSIONS**—D-101m.—(CS: MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names, mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made In Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

913 NOWHERE TO GO—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905 PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack
SCAPEGOAT, THE—Alec Guinness, Bette Davis—4610 (7-29-59)-Interesting entry for art spots and some other situations—England
908 SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
904 TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 TOM THUMB—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially to youngsters—England
906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
918 WATUSI—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 WORLD, THE FLESH AND THE DEVIL, THE—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Sept. TARZAN, THE APE MAN—(C)—Denny Miller
Oct. GIRLS' TOWN—Mamie Van Doren, Mel Torme
Oct. LIBEL—Dirk Bogarde, Olivia DeHavilland—England

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
HOUSE OF THE SEVEN HAWKS, THE—(CS; MC)—Robert Taylor, Nicole Maurey
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
NEVER SO FEW—(CS; MC)—Frank Sinatra, Gina Lollobrigida
PLEASE DON'T EAT THE DAISIES—(CS; EC)—Doris Day, David Niven
SUBTERRANEANS, THE—Leslie Caron, George Peppard
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
WRECK OF THE MARY DEARE, THE—(CS; C)—Gary Cooper, Charlton Heston

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 BUT NOT FOR ME—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5820 DON'T GIVE UP THE SHIP—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 FIVE PENNIES, THE—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 GEISHA BOY. THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 HANGMAN, THE—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
R5825 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 LAST TRAIN FROM GUN HILL, THE—W-94m.—(T: VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 MAN WHO COULD CHEAT DEATH, THE—MD-83m.—(TC)—Anton Diffring, Hazel Court—4602 (7-1-59)—Better than average horror meller—England
R5815 PLACE IN THE SUN, A—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 SHANE—W-117m.—(TC)—(RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816 STALAG 17—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 TARZAN'S GREATEST ADVENTURE—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 THAT KIND OF WOMAN—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 TEMPEST—MD-125m.—(TE: TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 THUNDER IN THE SUN—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Oct. JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
Nov. CAREER—Dean Martin, Shirley MacLaine

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
LI'L ABNER—(TC)—Peter Palmer, Leslie Parrish
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wide—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing. well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
920 HERE COME THE JETS—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 INN OF THE SIXTH HAPPINESS, THE—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 LITTLE SAVAGE—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 LONE TEXAN—W-76m.—(RS)—Willard Parker. Audrey Dalton—4554 (1-28-59)—Okay western
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 MARDI GRAS—MU-107m.—(CS: DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 MIRACLE OF THE HILLS, THE—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell. Dina Merrill—4547 (12-24-58)—Fair comedy
930 OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

Fire Under Her Skin		For
First Man into Space	A2	MGM
Five Pennies, The	A1	Pa
Five Gates To Hell		Fo
Floods of Fear	A2	U-
•Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
•Four-D Man		U-I
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Foxiest Girl in Paris		For.
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
•Franz Liszt Story, The		Col.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of the China Sea	A1	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl In The Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl With An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
•Girls' Town		MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for a Hanging	A1	Col.
Great Is My Country-		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri Gri		For.
Grisbi		For.
Guitars Of Love		For.
•Gulliver's Travels		Col.
Gun Fight At Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen From Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is The Bride		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
Hell Squad	A2	AI
•Heller With A Gun		Par.
Hercules	A1	WB
Here Come The Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
High School Hellcats	A3	AI
Hole In The Head, A	A2	UA
Holiday for Lovers	A2	Fox
Home Before Dark	B	WB
•Home From The Hill		MGM
Hong Kong Confidential	A1	UA
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang		Fox
•Hound Dog Man	B	AI
Hound of the Baskervilles	A2	UA
•House of Intrigue, The		AA
•House of the Seven Hawks, The		MGM
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

I Married a Monster from Outer Space	A2	Par.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
•Ice Palace		WB
I'll Give My Life	A1	Misc
Imitation Of Life	A3	U-I
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inside the Mafia		UA
Inspector Maigret	A3	For.
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started With A Kiss	B	MGM

Square Peg, The		For.
Stalag 17—Re	A2	Par.
Star Is Born, A—RE.	B	WB
Stranger In My Arms, A	A2	UI
Street Car Named Desire, A-RE.	B	Fox
•Story on Page One, The		Fox
Subway in the Sky		UA
Submarine Seahawk	A1	AI
•Subterraneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take A Giant Step		UA
Tamango	A2	For.
Tank Battalion	B	AI
Tank Commandoes	A3	AI
Tarawa Beachead	A2	Col.
•Tarzan, The Ape Man		MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Caveman	A2	AI
Teenagers from Outer Space	A2	WB
Tempest,	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man On The Mountain		Misc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
Three Men In A Boat	A3	For.
—30—		WB
Thunder In The Sun	A2	Par.
Tides of Passion		For.
Tia Juana After Midnight		Misc.
•Timbucktu		UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo After Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth About Women, The		For.
Tunnel of Love, The	B	MGM
Two Headed Spy	A2	Col.

U

Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
•Visit to a Small Planet, A		Par.

W

Warlock	A2	Fox
Watusi	A1	MGM
Web of Evidence		AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
Windom's Way	A2	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Woman Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
•Wonderful Country, The		UA
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA

ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory

ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental

THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialt spots—Roach

TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant

WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-In

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, susponseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Unis.

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—Englis narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbe in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Melina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art an specialty spots—Titles—Kassler

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in ar houses—English titles—Kingsley-Int.

INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and special houses—Dubbed In English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—Englis dubbed or titles—Continental

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA

SINNERS OF PARIS—MD-80m.—Charles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

TAMANGO—MD-102m—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent Import for art houses—Titles—Kingsley-Int.

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NTA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakrosi

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining Import—Titles—DCA

DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting Import for art spots—Titles—DCA

GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed In English—DCA

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed In English—Bakros-Int.

MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and languago spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP.-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michel Simon—4619 (8-26-59)—F the art spots—English titles—Kassler

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—Engish titles—Ellis

ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux

SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Screenorama.

TAILOR'S MAID, THE—C-86m.—(CS)—Vittoria De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 -59)—Okay import for specialty spots—Titles—Harrison

MEXICAN

ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

HILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

WEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

ISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GIRLS, INC.—NOV.-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study in sexual aberrations—Joseph Brenner
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of United Nations at work—de Rochemont
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5813	Joy Ride	Oct.
5822	Unwed Mother	Oct.
5838	Wolf Larsen	Oct.
5837	Revolt In The Big House	Nov.
5839	Johnny Rocco	Dec.
5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson For Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Iutrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.

Columbia

310	Me and The Colonel	Oct.
311	The Whole Truth	Sept.
312	She Played With Fire	Sept.
313	Ghost Of The China Sea	Sept.
314	Apache Territory	Oct.
315	Kill Her Gently	Oct.
316	The Last Hurrah	Nov.
317	Murder Reported	Nov.
318	Tarawa Beachhead	Nov.
319	Bell, Book and Candle	Jan.
320	The Seventh Voyage Of Sinbad	Dec.
321	The Man Inside	Dec.
322	Murder By Contract	Dec.
323	Good Day For A Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman From Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On The Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face Of A Fugitive	May
339	Hey Boy, Hey Girl	May
	Gilda—RE	May
340	Man In The Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of A Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Cancy Rock	Aug.
	They Came to Coroura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.

MGM

903	The Decks Ran Red	Oct.
904	Torpedo Run	Oct.
905	Party Girl	Nov.
908	Tunnel Of Love	Nov.
825	Gigi	Dec.
907	tom thumb	Dec.
908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man Into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watusi	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started With A Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Sept.
	Girl's Town	Oct.
	Libel	Oct.

Paramount

5801	The Blob	Oct.
5802	I Married A Monster From Outer Space	Oct.
5805	When Hell Broke Loose	Nov.
5806	Houseboat	Nov.
5807	The Hot Angel	Dec.
5808	The Geisha Boy	Dec.
5809	The Buccaneer	Jan.
5810	Tokyo After Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place In the Sun-Re	Feb.
R5816	Stalag 17-Re	Feb.
5817	Thunder In the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up The Ship	July
5821	Last Train From Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You	July
R5825	King Creole	July
5901	The Kind of Woman	Sept.
R5902	Samson and Deliah	Sept.
5903	But Not For Me	Oct.
5904	The Jay Hawkers	Oct.

20th-Fox

834	Villa	Oct.
835	The Barbarian and The Geisha	Oct.
836	Thundering Jets	....
837	In Love and War	Nov.
839	Mardi Gras	Nov.
841	A Nice Little Bank That Should Be Robbed	Dec.
842	Roots Of Heaven	Dec
843	Frontier Gun	Dec.
864	The Mark Of Zorro (Reissue)	Nov.
901	The Inn Of The Sixth Happiness	Dec.
902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets A Gun	Jan.
904	Rally Round The Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
916	The Diary of Anne Frank	July
917	Woman Obsessed	May
918	Say One For Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son Of Robin Hood	July
922	South Pacific	July
923	Holiday For Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
928	The Return of the Fly	Aug.
927	Alligator People	Aug.
928	The Return Of The Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
932	Five Gates To Hell	Oct.

United Artists

The Muggers	Nov.
Ten Days To Tulara	Nov.
Lost Missile	Dec.
Machete	Dec.
Horse's Mouth	Jan.
I Want To Live	Jan.
Guns, Girls and Gangsters	Jan.
Escort West	Jan.
The Last Mile	Jan.
Separate Tables	Feb.
Anna Lucasta	Feb.
The Great St. Louis Bank Robbery	Feb.
Lonley Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot In Juvenile Prison	April
Ten Seconds To Hell	Apri
The Man In The Net	May
Gunfight At Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound Of The Baskervilles	June
Shake Hands With The Devil	June
The Horse Soldiers	July
Day Of The Outlaw	July
The Devil's Disciple	July
A Hole In The Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast A Long Shadow	Sept.
Take A Giant Step	Sept.
Inside the Mafia	Sept.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct

Universal

5901	Blood Of The Vampire	Nov.
5902	Monster On The Campus	Nov.
5903	The Light Touch	Nov.
5904	Bend Of The River (Reissue)	Nov.
5905	The World In His Arms (Reissue)	Dec.
5906	The Restless Years	Dec.
5907	Appointment With A Shadow	Dec.
5908	The Mark Of The Hawk	Dec.
5909	Mississippi Gambler (Reissue)	Dec.
5910	Up Front (Reissue)	Dec.
5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger In My Arms	Feb.
5915	No Name On the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild And The Innocent	May
5920	Floods Of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without A Star—RE	May
5923	The Mummy	June
5924	Curse Of The Undead	June
5925	This Earth Is Mine	July
5926	Born To Be Loved	Aug.
5927	Pillow Talk	Oct.

Warners

803	The Old Man and The Sea	Oct.
804	Onionhead	Oct.
805	From The Earth To The Moon	Nov.
806	Enchanted Island	Nov.
807	Home Before Dark	Nov.
808	Auntie Mame	Dec.
809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy-Re	Mar.
812	Land of the Pharaohs-Re	Mar.
813	Rio Bravo	April
814	A Star Is Born—Re	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, The Fire Monster	June
820	Teenagers From Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back In Anger	Sept.
903	The FBI Story	Oct
	A Summer Place	Nov

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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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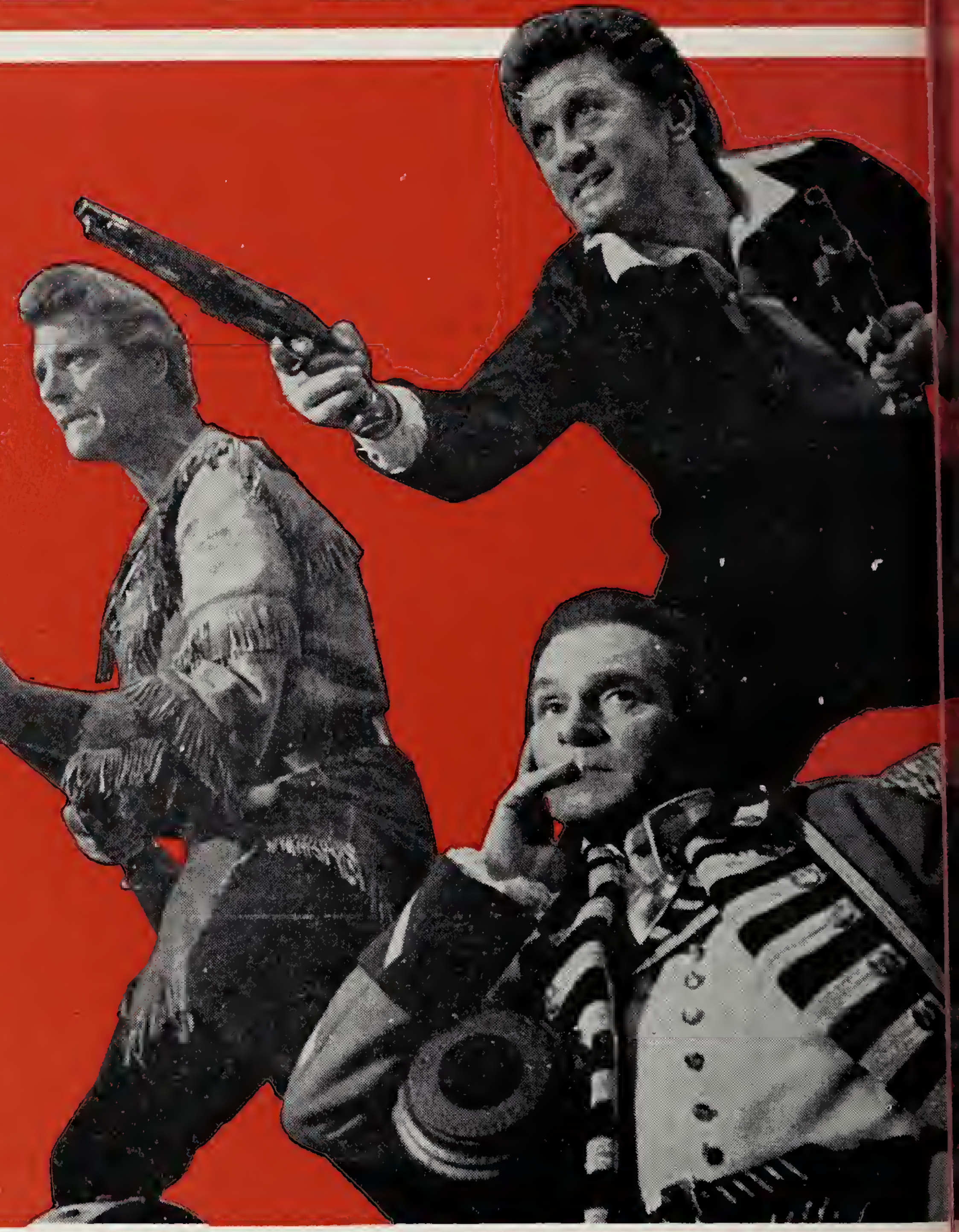
"A trio of Greats ...all of them do famously!" –*LIFE*

...and they're all making the boxoffice sizzle!



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Hecht-Hill-Lancaster Films, Limited and Brynaprod, S.A. present

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co-starring JANETTE SCOTT EVA LeGALLIENNE *screenplay by* JOHN DIGHTON & ROLAND KIBBEE

by arrangement with the estate of Gabriel Pascal *Directed by* GUY HAMILTON *Produced by* HAROLD HECHT

THRU UA

Based on the play by Bernard Shaw

A Brynaprod, S.A. an Hecht-Hill-Lancaster Films, Limited Production

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 7, 1959

Volume 62 Number 21

IN THREE SECTIONS · THIS IS SECTION ONE

Conciliation Gets Lots Of Attention

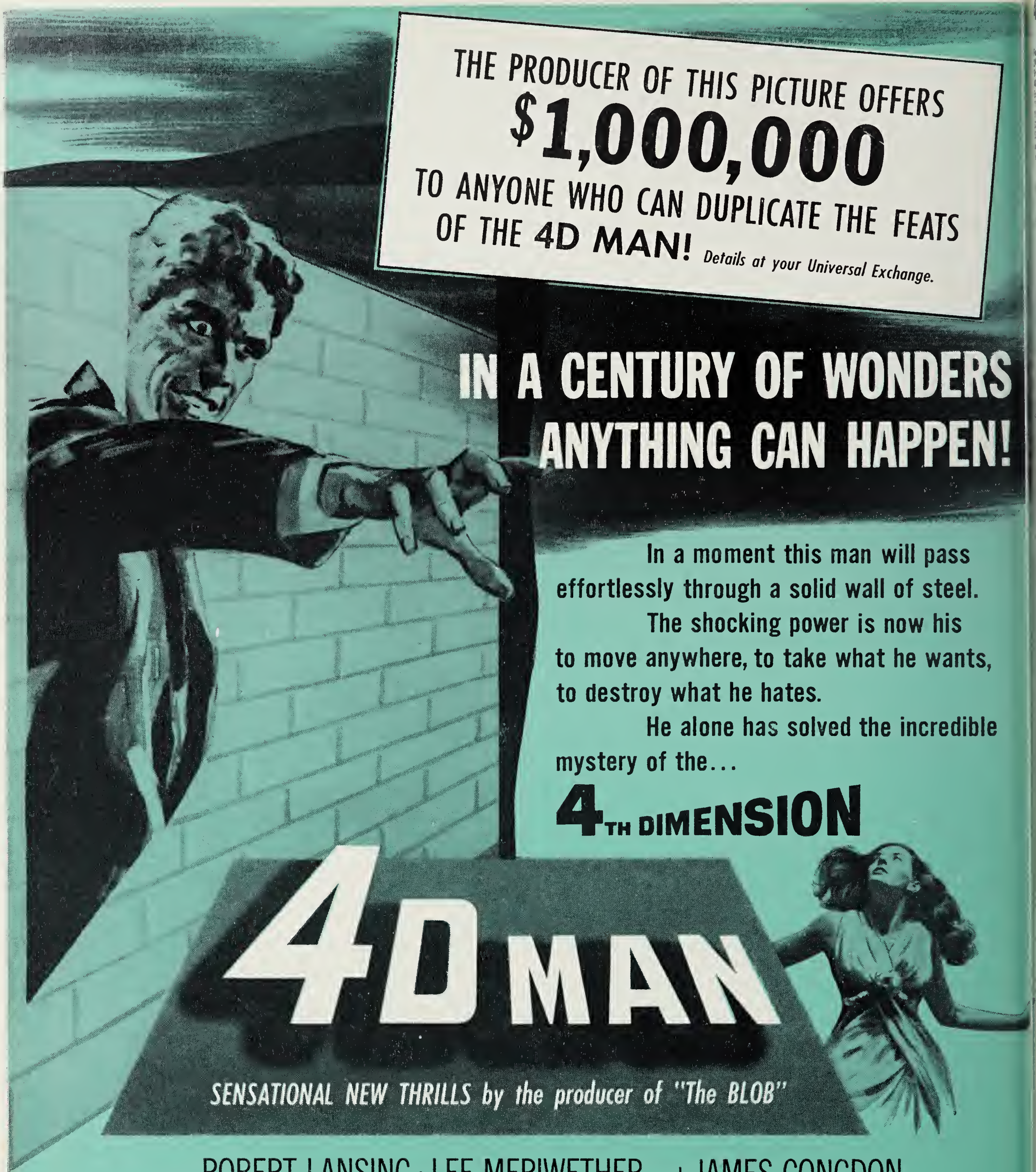
(See Page 12)

Fox Names Ad-Pub Men In All Branches

(See Page 13)

Officers of Michigan Allied, pictured after elections at the organization's Detroit convention recently, are Milton H. London, president, seated; Wayne C. Smith, vice-president; and Fred P. Sweet, secretary.

editorial: Shades Of Things To Come . . . *(See Page 3)*



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In a moment this man will pass effortlessly through a solid wall of steel.

The shocking power is now his to move anywhere, to take what he wants, to destroy what he hates.

He alone has solved the incredible mystery of the...

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SENSATIONAL NEW THRILLS by the producer of "The BLOB"

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Screenplay by THEODORE SIMONSON and CY CHERMAK · Produced by JACK H. HARRIS · A FAIRVIEW PRODUCTION
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MEMBER Audit Bureau of Circulations

MOTION PICTURE EXHIBITOR

VOLUME 62 • NO. 21

OCTOBER, 7, 1959

SHADES OF THINGS TO COME

JOHN E. FITZGERALD has always seemed to us to be not only one of the more literate of the by-lined writers in the Catholic press, but to be one of the more thoughtful and intelligent as well. Having followed for several years his "LOOKING AND LISTENING" column in OUR SUNDAY VISITOR, largest circulation in the Catholic weekly field, with an ABC of over 800,000, we have come to regard his clarity, his courage, and his obvious disinterest in vitriolic attacks directed at exciting reader interest. He seems to approach any problem with an honest intention to see and understand all sides, and seeing and understanding, to offer constructive criticism and suggestion.

With this introduction, we think most theatremen will be interested in the following excerpt from the conclusion of his September 20 column:

"You might well ask, 'Where are we heading?' . . . here's a rough guess of what will happen in the near future.

"There will be all sorts of rumblings in the magazines. Religious magazines will have a field day blasting the motion picture in general without mentioning which motion picture in particular. Certain films will be considered immoral and later writers will find that the Legion of Decency had previously rated them perfectly moral, but suited for an adult audience. Editors will protest the subject matter of certain films, not bothering to ask whether it was treated responsibly or not.

"I'm afraid that things will get rougher before they get smoother.

"It's more pleasant to believe that the movies are persuading us toward evil rather than mirroring an existing situation.

"The Production Code will be blasted, and the leaders will answer back. The industry leaders will say that they stand behind the Code to the fullest. New codes, all unofficial, will spring up for various groups. Cliches will be howled from pulpit and print, but the sermons and editorials will sadly lack any research or mention of artistic value or scientific measurement of effect. If a movie plays a town where a crime is committed, the movie will be adjudged the cause of the crime. Awards will be given (as awards always are in any controversy, each side praising itself).

"New laws will be demanded from obliging ambitious politicians, and people will sit back in relief, hoping that the police will take care of those matters which schools, churches and homes have neglected.

"Little concrete action will be taken to discover what makes a movie immoral, distasteful, anti-social, etc., and there will be sound and fury generating more heat than light.

"It's happened before . . . it will happen again. That is, unless we pause and tackle the problem of morals and movies in a serious thoughtful way. Our schools are a bit negligent in not teaching the values and judgments which can help students choose the best. The churches are negligent in their negative approach to entertainment not as something to be enjoyed as a possible aid to a fuller life, but as a possible occasion of sin to be watched only with great suspicion. The industry has been negligent in letting a few quick-buck boys give it a bad name. And maybe we've been negligent too in refusing to take our entertainment a bit more seriously and make our choices a bit more selectively.

"Let's realize our personal responsibility in working for fine entertainment. It's worth the effort."

Interesting, isn't he? And all of his views show a keen insight into the successes and the failures, the strengths and the weaknesses, of our industry and of our relations with outside groups. With such calm words, and with no whip in hand or in threat, it would be a pleasure to cooperate with the Mr. Fitzgeralds of this world, should the occasion arise.

Theirs is an appeal to reason.

CORRECTIONS . . . FOR THE RECORD

ELSEWHERE in this issue will be found MOTION PICTURE EXHIBITOR's effort to correct some blatant and awkwardly colored statements by a contemporary. Such a correction is not a pleasant duty. In making such a correction, tedious and time-consuming work must be spent in the maintenance of pinpointed accuracy that in itself will withstand the most rigid investigation. More worthwhile constructive efforts must be temporarily shelved.

But essential honesty and basic fair play requires that "the record" should be inviolate. We hope that our corrections have accomplished this.

MOTION PICTURE EXHIBITOR backs these corrections with its nearly 42 year history of truthfulness.

Anybody want proof?

ANOTHER 'SHOWMANALYSIS'

INTERESTED READERS will remember the initial appearance of the "How I Would Sell . . ." SHOWMANALYSIS on "North by Northwest" and on "It Started With a Kiss." As two different skilled every-day showmen's views on the saleable qualities of two important features, they attracted more reader interest and more resultant letters to our mailbag, than anything else we have published in many months.

In today's issue there is a third, devoted in this case to the Warner Brothers biggie, "The FBI Story." A showman from Wheeling, West Virginia, does the authoring honors. We recommend it as worthwhile reading.

In subsequent issues we will similarly treat: Universal's "Pillow Talk" (Oct. 14); Paramount's "Career" (Oct. 21); and Columbia's "They Came to Cordura" (Oct. 28). And we expect to maintain a similar one-a-week schedule right through the balance of 1959.

So become a regular reader and follower of the weekly SHOWMANALYSIS. You will get many a worthwhile idea that you would otherwise miss.

And such ideas are money!

For the 3rd YEAR IN A ROW and

a World-Wide
Poll of
Theatre Executives
Conducted by
MOTION PICTURE EXHIBITOR*
Re-Elects

ROCK HUDSON No.1 MALE STAR

ROCK HUDSON · DORIS DAY
"PILLOW TALK" IN EASTMAN COLOR
CINEMASCOPE
CO-STARRING
TONY RANDALL · THELMA RITTER
WITH **NICK ADAMS · MARCEL DALIO · JULIA MEADE** Directed by MICHAEL GORDON
Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN · Produced by ROSS HUNTER and MARTIN MELCHER
AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

the FIRST TIME IN HISTORY...

DORIS DAY No.1 FEMALE STAR

and for the first time in history both No. 1 BOX OFFICE STARS are together on the screen...in "PILLOW TALK"

*1958-59 LAUREL AWARD WINNERS

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WASHINGTON, D. C.

I cannot afford to let go unchallenged such gross inaccuracies as those passed along by your "confidant" concerning film damage in military theatres ("LET'S TURN THE SPOTLIGHT ON MILITARY PRINTS"—issue of Sept. 16, 1959). In all fairness I feel that the exhibitors are entitled to hear the other side of the story.

Although I cannot speak for the Navy since they have their own motion picture service, I can speak authoritatively on film damage in Army and Air Force theatres. This is one of many areas where extreme care is exercised to assure that our actions do not in any way jeopardize commercial exhibition. We recognize the necessity and importance for the proper care in the handling and projection of motion picture films and we have an enviable record with regard to damage. Over the past five years the number of film damage claims has averaged less than one a week (49.2 per year) and only about half of these proved to be valid claims against the AAFMPS. Taking into consideration the number of performances which are held in the Army and Air Force theatres throughout the United States, 200,000 annually, the amount of film damage pales into insignificance. The damage might also be related to the 1,400 odd prints which are in circulation weekly to the 350-odd Army and Air Force theatres in the United States. It appears that military print damage is being used as a convenient excuse for failure to provide proper service to exhibitors and the facts do not support the case. In those instances where damage does occur, replacement footage is ordered with the print being returned to A-1 condition.

The basic issue here is not one of film damage but one of the military motion picture releasing arrangements. This matter is under discussion between the Department of Defense and a special committee of the Theatre Owners of America. The committee, however, has not been very active and in an effort to avert a stalemate, the AAFMPS has been endeavoring to work out an acceptable solution to all parties with several of the distributing companies.

The entertainment motion picture is the principle morale stimulant to the man in uniform. It is patently unfair to accuse the serviceman with "bad press" and not concede that he may also be responsible for favorable word-of-mouth advertising. I am sure that any exhibitors throughout the country who are in an area where military installations have been inactivated would be pleased to again be the beneficiaries of the military patronage that was theirs while the military theatres were in operation. This is not a one-sided issue—the AAFMPS is not in competition with commercial enterprise. Patronage eligibility regulations of the armed services are designed to protect the rights of the commercial exhibitor, and such regulations are strictly enforced. Should some exhibitor know of an instance where such is not the case, the matter would be thoroughly investigated and corrective action assured.

It may be pertinent to mention that it was through the intercession of the AAFMPS during World War II that film footage credits were obtained from the War Production Authority, thereby assuring prints in sufficient quantity to take care of commercial requirements as well as military requirements.

It is my suggestion that if your "confidant" has a case, he refer it to the Department of Defense or to the Theatre Owners of America and not resort to distortion of the facts in the press.

ROBERT E. QUICK, Chief
Army & Air Force Motion Picture Service

EDITOR'S NOTE: We agree that there are usually two sides to any controversy, and we are happy to carry Mr. Quick's rebuttal. Forty-nine prints a year does seem to be sizeable film damage, particularly when these are all relatively new prints of shows that have not yet played the nation's commercial outlets. May we hope that the particular T.O.A. committee will become more active.

The Original Dawn-To-Dusk Show?

Back in 1930, MOTION PICTURE EXHIBITOR reproduced the accompanying ad as an example of bushel-basket showmanship that it believed to be ruinous to contemporary business. An interested subscriber, Phil Swank of Downingtown, Pa., has now forwarded it to us, with the comment: "The idea is the same but the price is different. Some place between then and now we developed such equally silly and suicidal methods as: Children-under-12 FREE! $1.00-a-carfull! and 6 Features Dusk-to-Dawn! Think we'll ever wake up?"

BIGGEST SHOW IN THE WORLD!

6-Hour Show

at the

CASINO,

Lancaster and Haverford Aves.

SATURDAY MATINEE, SEPTEMBER 19

Bring Your Lunch and Stay All Day!

1. **Free 5¢ bar of candy.**
2. **Free money 1¢ to $1.**
3. **Pictures of the Spanish War.**
4. **Laughs and Flashes.**
5. **1st Feature "Human Cargo."**
6. **Kiddies' Stage Show.**
7. **Loads of Fun with Uncle Marty.**
8. **Free Prizes to Lucky Winners.**
9. **Serial "Burn 'Em Up Barnes."**
10. **"EZ" Contest—Free Gifts. Courtesy Weissman's Drug, 4008 Lancaster.**

BING CROSBY Crooning in **"KING OF JAZZ"**

ALL FOR 10¢—BE EARLY

6-Hour Show!

BRING YOUR LUNCH— WE'VE GOT THE DESSERT

From ALBANY, N.Y.

Please don't knock CENSORSHIP as you have been doing in the past. If this continues, you can count me as an ex-subscriber. Sorry, but that's it!

ARTHUR F. BOYCE, State Inspector
N.Y. State Censor Bureau

EDITOR'S NOTE: Hm-m-m-m! Guess that's right.

From OTTAWA, KANS.

I read with interest and some annoyance the letter in your Sept. 16 issue from "AN INTERESTED INDUSTRYITE."

I do not know whether I am an exception to the general rule but when this writer states that, *"Whether circuit or buying combine, they don't want their individual components coming to Film Row, or even talking to distributors, where they might upset deals or bookings,"* I must state emphatically that this has not been my experience.

I own and operate a small town theatre in which we bid for product against one of the large circuits. I therefore use the services of a booker or combine. I make a trip to Film Row at least once every 10 days, and if anyone thinks that I am not on top of things, or that I do not have the final say when it comes to booking and buying, they are mistaken. Indeed, it is only through the closest working relationship with my booker that we are able to compete at all. I have never seen or heard my booker say anything that would indicate that he would like me to stay in the background.

Let's be realistic about this. The day of unlimited pictures from which an exhibitor could choose is past. The day when an exhibitor could sit in his office and line up film salesmen and then take his pick is finished. And how a small exhibitor can book and buy in a bidding situation, without spending half his time on Film Row, is beyond my understanding.

Booking combines were not formed because the small exhibitor had extra money to throw around. They were formed of necessity and in some cases a desperate necessity. They were formed because of men like Samuel Goldwyn, who don't give a tinker's damn about the small theatre.

Is it modernization and streamlining to close exchanges? And in who's interest of economy is it? Certainly not the exhibitors, who must withstand the extra and added film delivery charges. Is it modernization to make less pictures, to sell the old ones to television, and then to close the exchanges? Strange isn't it that companies such as 20th Century-Fox, who recently announced a large production schedule, and United Artists, who this year released more pictures than ever before in their history, are not crying.

There is a lot wrong with this industry; but, in my opinion, there is nothing wrong that good features in sufficient numbers can not cure if the exhibitor gets off his can and does at least as much promoting as the local department store.

S. CHARLES MORISE
Tauy Theatre

EDITOR'S NOTE: There is some provocative thinking here. But there are still many Buying and Booking Services that would prefer that their theatre clients stay out of all contact with Film Exchanges.

From DENVER, COL.

Keep up the good work! You're doing great!

R. S. BRIGGS, President
Tower Theatre Co.

the newest screen achievement from the author and creator
of "20,000 Leagues Under The Sea" and
"Around The World In Eighty Days"...

GO with 20th for Thanksgiving
GO on Jules Verne's spectacular

JOURNEY TO THE CENTER OF THE EARTH

EXPLORE

The Crater of Snakells-Jokull

The Cavern of Light

The Stratum of Cinnabar

Stalagmites and Stalactites

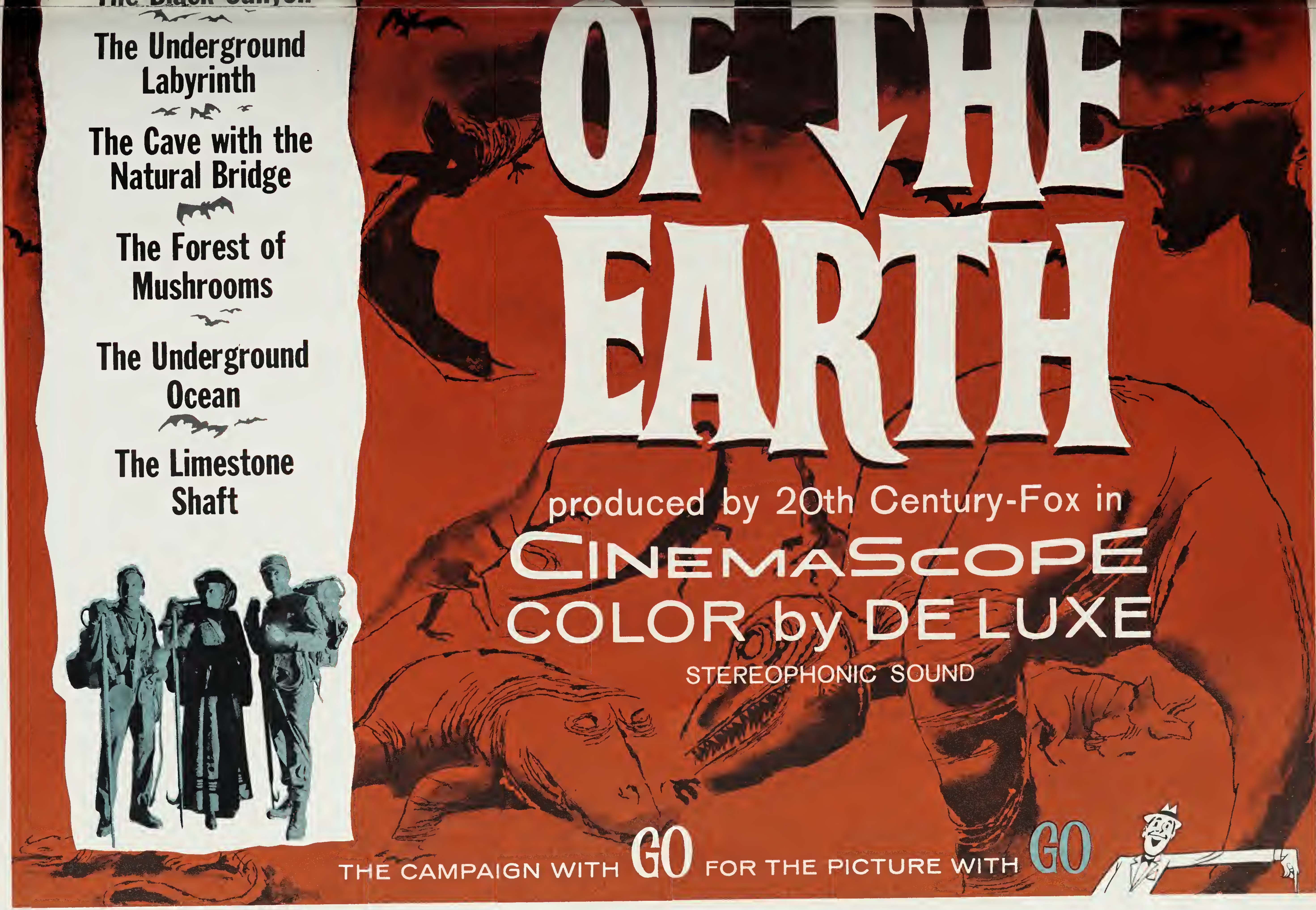
The Floor of Transparent Zircon

The Giant Flesh-Eaters

The Grotto of Quartzes

JULES VERNE'S

JOURNEY TO THE CENTER



The Black Canyon

The Underground Labyrinth

The Cave with the Natural Bridge

The Forest of Mushrooms

The Underground Ocean

The Limestone Shaft

OF THE EARTH

produced by 20th Century-Fox in

CINEMASCOPE

COLOR by DE LUXE

STEREOPHONIC SOUND

THE CAMPAIGN WITH GO FOR THE PICTURE WITH GO

STARRING

PAT BOONE

in his most important role . . . revealing
a new dramatic maturity!

JAMES MASON

the unforgettable Captain Nemo of
"20,000 Leagues Under the Sea" in
his supreme characterization

ARLENE DAHL

a striking beauty, a fiery
personality, a fine talent

DIANE BAKER

the outstanding young star of
"The Diary of Anne Frank" and
"The Best of Everything"

Produced by
CHARLES BRACKETT
who gave you "The King And I"

Directed by
HENRY LEVIN
who gave you "Bernardine"

Screenplay by
WALTER REISCH and
CHARLES BRACKETT

Printed in U.S.A.

the picture with GO

the campaign with GO

BIGGEST MERCHANDISING TIE-IN WITH JAY EMMETT ASSOCIATES, INC. ON PAT BOONE PRODUCTS!

3 WEEKLY PAT BOONE ABC-TV NETWORK SHOWS PRE-SELL THRU NOVEMBER!

OUTSTANDING PROMOTION OF SONGS WITH PAT BOONE ON DOT RECORDS!

5 MILLION DELL COMIC BOOKS!
POCKET BOOK EDITION!
JUVENILE BOOK EDITION!

TREMENDOUS NATIONAL TV CONCEPT WITH 10 TV TRAILERS, FILM CLIPS, TV SUBJECTS!

a promotion wonderland . . . aimed to saturate every age level . . . every audience bracket in America!

NEWS CAPSULES

Drive-Ins Spur Attendance

NEW YORK—According to a survey appearing in the Wall Street Journal, winter drive-ins will play a large part in movie attendance which "stands a good chance of showing a gain for the first time since 1948."

The survey states that drive-in admissions are expected to be about 25 per cent more than in 1958, and about 26 per cent of the estimated $1,300,000,000 overall U.S. boxoffice receipts. There are now about 5,000 drive-ins. Winter operations appear to be catching on fast, the survey says. Concession receipts in 1959 will total a record $108,000,000, it was predicted.

BROADWAY GROSSES

World Series Hurts Boxoffice

NEW YORK—The World Series and other sports events, along with the summer weather, definitely hurt the boxoffice in the Broadway first-run spots the past week-end. However, the Capitol had a good opening with Paramount's "But Not For Me."

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"BLUE ANGEL" (20th-Fox). Paramount ($39,435)*—The last six days of the fifth week tallied $13,000.

"THE F.B.I. STORY" (WB). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $92,000, with the second week expected to hit $137,000. Stage show.

"MAN WHO UNDERSTOOD WOMEN" (Fox). Roxy ($55,405)—Friday, Saturday and Sunday reported at $32,500, with the first week heading toward $52,000. Stage show.

"BUT NOT FOR ME" (Par.). Capitol $33,350)—The opening week was estimated at $36,000.

"A HOLE IN THE HEAD" (UA). Loew's State reported $14,000 for the 12th and last week.

"SOME LIKE IT HOT" (UA). Victoria ($22,900)—The second week of this second first-run was announced as $10,000.

"ANATOMY OF A MURDER" (Col.). Criterion reported that the 14th week would reach $15,500.

"THE BIG FISHERMAN" (BV). Rivoli stated that the ninth week would reach $14,000.

"CRY TOUGH" (UA). RKO Palace claimed the third session at $8,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

Now Is Time To Plan Holiday Merchant Ads

Now is the time for exhibitors to start thinking about securing Merchant Ads for the Christmas and New Years holidays. The practice provides an opportunity to secure important extra profit.

Additional advertising time can be afforded merchants by showing their ads on Thanksgiving and repeating for the two year-end holidays. The additional time can result in even greater profits.

Many exhibitors use such advertising revenue as Christmas money for the staff.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 5

Newspaper Censorship Next, Warns McCarthy

NEW YORK—Newspapers also are among the targets of pro-censorship forces, it was charged in a letter sent by Charles E. McCarthy, information director of COMPO, to Lee Wood and Paul Sann, executive editors respectively of the New York World Telegram and Sun and the New York Post.

McCarthy's letter was prompted by the papers' publication of a series of Associated Press stories written by Bob Thomas from Hollywood. The series discussed the effects on church groups of franker language and film subject matter, which Thomas says are now being used in pictures as a result of changes in the Production Code.

"Surely you must be aware," McCarthy wrote the editors, "that these stories are heavy ammunition for pro-censorship zealots and that they will be used with devastating effect in the efforts of these people to obtain censorship of the movies."

Declaring that the editors seemed to be unaware of the "far-ranging objectives of these censorship advocates," McCarthy then told of a recent conference at which a clergyman asserted that his people "were now centering their fire on the movies, but that their program called for campaigns in the near future for censorship of all means of communication—radio, television, books, magazines and newspapers."

McCarthy did not name the clergyman. He said the conference was held in the capitol of a nearby state, and that he was told of the incident by somebody at the conference whose truthfulness he did not question.

"The changes in the production code," McCarthy asserted, "were made in an effort to bring the code into line wtih public attitudes that have been in existence for many years.

"For years, the motion picture was berated by newspapers for catering to the 12-year-old mind and ignoring adult intelligence. Now, when the movies attempt to meet this criticism, the newspapers act as if they were scandalized."

McCarthy called attention to the fanaticism of censorship zealots and added that newspapers aiding them were placing themselves in danger.

FILM FAMILY ALBUM

Gold Bands

Marie Lucille Adorno, daughter of **Mike Adorno**, assistant general manager, M & D Theatres, Middletown, Conn., and Mrs. Adorno, was married to **Richard Raicik**, Willimantic, Conn. Bridal grandparents are **Sal Adorno, Sr.**, general manager of M & D, and Mrs. Adorno.

Obituaries

Samuel Abrams, 66, former manager, Riviera and Oak Lawn, and lastly the Twin Open Air, died suddenly of a heart attack at his Chicago home. Survivors include his wife, a son, a sister and a brother.

Benjamin (Ben) W. Fried, 76, owner of a hotel in Mauch Chunk, Pa., and a pioneer in the motion picture industry, who was once a shipper for Fox and who once operated a theatre in Mauch Chunk, died last fortnight.

Donald Nelson, 70, war time production chief with cabinet status, died last fortnight at Good Samaritan Hospital, Hollywood, from the effects of a stroke. He was president of the Society of Independent Motion Picture Producers from 1945 to 1947.

A. Frank O'Brien, booker, Wilmer and Vincent Circuit, died in a Richmond, Va., hospital last fortnight. He is survived by his wife and three sisters.

Mrs. Mazie D. Ricketson, 63, wife of **Frank H. Ricketson, Jr.**, former vice-president and general manager of theatre operations for National Theatres, Inc., died of a heart attack last fortnight in her Denver home after several years illness. She had been society editor of the Denver Post. Besides her husband, she is survived by a son and two sisters.

Maurice Safner, 65, owner, Route 44 Drive-In, Smithfield, R. I., and co-owner with his son, **Mel Safner**, of the Lafayette theatre, Central Falls, R. I., died suddenly last fortnight at his Woonsocket, R. I., home. A pioneer exhibitor and a member of Independent Exhibitors, Inc., of New England, he at one time owned several houses in the Woonsocket area. He is survived by his wife, his son, a daughter, and several grandchildren.

George H. Walter, assistant to the president, Lorraine Carbons, Inc., died suddenly of a heart attack.

Ben Simon, manager, Loew's Metropolitan, Brooklyn, N. Y., is retiring after 32 years with the company, 31 at the Met. A recent supper in his honor was attended by, left to right, John Murphy, executive vice-president, Loew's Theatres; Simon; Eugene Picker, president, Loew's Theatres; and Leopold Friedman, chairman of the board.

Plenty Of Business For Conciliation

N. J. Allied, Montana Exhibs Agree To Test System; N. J. Unit Hits Distrib Price-Run Setup

NEW YORK—Following a report by Irving Dollinger, delegate to the national board, on the work and plans of the American Congress of Exhibitors, Allied Theatre Owners of New Jersey at their first membership meeting of the season last fortnight became the third Allied unit to decide to give ACE and the conciliation system a fair trial.

Sidney Stern, president, said, "We do not regard conciliation as a panacea for all exhibitor problems, but we will try it out. Most of our members are within convenient traveling distance of the film exchanges and most of them, I'm sure, have something they'd like to get off their chests. I won't be surprised if Jersey doesn't have enough conciliation cases to keep branch managers busy for some time to come."

He said an area problem reported by his members that he feels sure will figure in upcoming conciliation cases here is the distribution practice of permitting a price differential of only five per cent between first and last runs in the territory on high percentage pictures.

Members reported fine public reaction to the summer business building campaign in their area, using the COMPO station break announcements. Plans to participate in another campaign met with unanimous approval.

The meeting instructed Dollinger to take up members' complaints of film tie-ins with the national Allied board at its December meeting in Miami, and to request Abram Myers to call a meeting of the national board at the earliest possible date, the claim being that too long an interval elapses between sessions. Stern said that on tie-ins, there had been numerous complaints that film terms were increased or a print wasn't "available" if exhibitors didn't take a second picture with the one they wanted.

Two Meetings With UA Mark Boston Conciliation

BOSTON—Julian Rifkin, vice-president of Rifkin Theatres of Boston, has requested conciliation with United Artists in reference to the film company's policy of pursuing per capita deals on product at the Shipyard Drive-In, Providence R.I. The reply, from New England's branch manager Harry Segal states that Oct. 5 was to be the date for the meeting.

The policy at the Shipyard is $1 per car except for rare occasions when the theatre plays first-run product and the admission price is 75¢ per person. "Although we are definitely opposed to the practice of charging $1 per car, we feel that we are being forced to continue keeping it up due to the policy of two other drive-ins in the same territory which have adopted this policy. We will continue to charge the lower admissions as long as these theatres continue to do so," said Rifkin. "United Artists is asking a per capita deal on "Hole In the Head" playing second-run at the Shipyard. In no other city in New England is this picture being sold on a per capita basis."

In asking for conciliation, Rifkin claims that UA is persisting in requesting a per capita deal on this film and others in the same category, thus depriving the Shipyard of important UA product. "We feel that UA is making it impossible for us to charge our regular admission prices for this product," Rifkin added.

Another meeting is scheduled for Oct. 16 with Julius Covitz, owner, Fairmount, Hyde Park, who also has asked for conciliation with United Artists. In his request, Covitz has asked for relief on pictures not picked up by the Oriental, Mattapan, which he follows by one day.

ITOA Also Asks Members To Use Conciliation System

NEW YORK — A resolution urging members to avail themselves of the conciliation machinery revived through the ACE-MPAA negotiations was unanimously adopted by the Independent Theatre Owners Association following a report by Max A. Cohen, ITOA representative on the ACE Committee, at the first fall luncheon meeting.

ITOA members were advised to employ the procedure for reasonable and business-

(*Continued on page 37*)

AFL-CIO Supports Action Against "Runaway" Production

SAN FRANCISCO—At the AFL-CIO national convention here last fortnight the anti-runaway production resolution, originated by the Hollywood Film Council and adopted by county and state federations conventions, was turned over by the resolutions committee to the executive committee for implementation.

It was explained that this handling of the resolution will place the legislative support of the national AFL-CIO body squarely behind the Film Council's request to Congress for legislation for all theatrical and TV films produced elsewhere than in the U.S. to be labelled with the country of origin.

"N By NW" Tops $5 Million

NEW YORK — Metro-Goldwyn-Mayer's "North By Northwest" has already grossed $5,378,098 at the box-office in its first 251 first-run engagements.

The Alfred Hitchcock suspense thriller has played a total of 615 cumulative weeks in these engagements with many of them still holding over. Runs of six, seven, eight, and nine weeks have been common as "North By Northwest" continues its blockbuster pace.

The five million dollar gross does not include any of the subsequent run engagements where the film has rolled up a phenomenal box-office record. In Chicago, for example, after nine weeks at the United Artists Theatre it went on to gross over $500,000 in neighborhood theatres to set an all-time mark for MGM.

WB Sets Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., at a special meeting declared a dividend of 30 cents per share on the company's common stock, payable Nov. 5 to stockholders of record Oct. 14.

Top Industry Names On Tap For TOA Meet

CHICAGO—Samuel Rosen, executive vice-president, Stanley Warner Corporation, will be the keynote speaker at the 12th annual convention of the Theatre Owners of America at the Hotel Sherman from Nov. 8-12, it was announced last fortnight by the convention co-chairmen, Richard H. Orear, Kansas City; Gerald J. Shea, New York, and Dwight L. Spracher, Seattle.

Rosen, long active in the affairs of TOA, is expected to review the state of the industry, and make concrete recommendations to the nearly 1,000 theatre owners from all over the U.S. on how he feels business conditions may be improved.

Alex Harrison, 20th-Fox, and George Weltner, Paramount, have accepted invitations to speak at the distributors forum to be held on Nov. 11. Sales managers of all the major companies have been invited to outline the product exhibitors can expect from their company during 1959-60. William J. Heineman, United Artists vice-president in charge of distribution, has already accepted. Gerald J. Shea, president, Jamestown Amusement Company, will be moderator at the product session.

Mrs. David B. Wallerstein, wife of the president, B & K Theatres, Chicago, will serve as chairman of the Ladies Committee.

Every manager of the Kerasotes Theatres of Illinois and Missouri who betters his September-October 1958 gross and net during those months this year will attend the convention as guests of the circuit, George G. Kerasotes, president of TOA and of the circuit, disclosed. The prize also includes attendance by the managers' wives.

Earlier, Walter Reade Theatres of New York and New Jersey announced it will send the manager who wins that circuit's Fall Showmanship Drive to the convention as first prize. This award also includes the manager's wife.

Only a few booths remain to make a complete sell-out of Main Exhibit Hall for the All-Industry Trade Show to be held in conjunction with the convention, it was announced by Kerasotes and Philip Lowe, president, National Association of Concessionaires.

The convention will conclude with the President's banquet on Nov. 12.

Anti-Trust Decision Appealed

MINNEAPOLIS—It was learned here last fortnight that the major film companies and Minnesota Amusement Company, an AB-PT affiliate, will appeal the decision of Judge Gunner H. Nordbye in U.S. District Court which awarded treble damages of $165,000 plus $32,500 attorney's fee in the anti-trust action brought by Charles Rubenstein and Abe Kaplan.

The trial was held over a year ago. Judge Nordbye ruled that a conspiracy had existed among the defendants to discriminate against the Hollywood, formerly operated by Rubenstein and Kaplan, in favor of Minnesota's Arion.

Counsel for the plaintiffs charged the award was insufficient and is seeking larger damages for his clients. All distributors were held liable except Paramount.

Penna. Solons Quit; Sunday Films Ignored

WAYNESBORO, PA.—John W. Keller, Pennsylvania Motion Picture Association, reported last fortnight that the 1959 session of the General Assembly of Pennsylvania is about to adjourn without action taken on Senate Bill 921 to make way for Sunday movies in areas banning them.

"All of the exhibitors who took an active part in supporting this bill are quite naturally disappointed that their initial efforts did not have a successful conclusion. However, we do not feel you should conclude nothing was gained from the effort, for it is our opinion that controversial questions are rarely passed on first introduction; attention has been drawn to your problems; assurances of support have been secured from important legislators; and more effective approaches to the problem have been ascertained.

"Several legislators have indicated a willingness to sit down with me and review the entire Sunday Motion Picture Act and/or all of the Sunday referendum laws for the purpose of drafting acceptable revisions for the 1961 Assembly, and we feel such cooperation would go far toward overcoming barriers previously run into. Such a proceedure would also put the Association in position to have its proposed legislation in shape for immediate introduction in both Houses of the Assembly early in the 1961 session rather than waiting six months."

"However," Keller continued, "The foregoing presupposes the continued existence of the Association and continued activities on its behalf. We do not believe any useful purpose will be served in continuing the Association under its present name or any other name unless there is some reasonable assurance of cooperation from the majority of the Pennsylvania exhibitors not enjoying Sunday exhibitions. We are therefore taking a poll on the matter among those who have attended the Association meetings as well as others who should be interested."

Hutchins Heads Exhib Unit

MEMPHIS—Not in a long time has the motion picture business been so good, was the general opinion of exhibitors at the 50th annual convention of Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, last fortnight.

"Anyone who has followed the trade paper news in the past few weeks can detect the feeling of optimism among all our industry," Lloyd Royal, Meridian, Miss., president of the group, said in his keynote address. "Everyone has money in his pocket, so let's roll out the red carpet and invite them to the movies. The quality of pictures have improved. Today's movies are making an appeal especially to the intelligent adult audience."

Joseph W. Keifer, Memphis, Malco Theatres, was elected secretary-treasurer, putting him in line for president in 1960. Gordon L. Hutchins, Russellville, Ark., secretary-treasurer for 1959, was elevated to the presidency. Royal, retiring president, was made chairman of the board.

UA-TV Eyes $9 Million

NEW YORK—"United Artists Television, Inc., has a projected sales total from domestic film sales of $9,000,000 for the 12-month period ending March, 1960," it was announced by Bruce Eells, executive vice-president of United Artists Television.

20th-Fox To Assign Ad-Pub Manager In Each Of Company's 38 Branches

NEW YORK—Making motion picture industry history, 20th Century-Fox vice-president Charles Einfeld announced last week that in order to best serve the interests of the nation's exhibitors, each of the 38 branches of the film company would have a regional advertising-publicity manager under its jurisdiction.

The company already has 19 regional ad-pub managers, the largest field exploitation force in the motion picture industry. With the addition of 19 more ad-pub managers, the regional managers will constitute the largest group of field men in the industry's history.

The move, according to Einfeld, resulted from the national sales meeting held earlier this month by 20th-Fox in New York, the first such meeting held under the local autonomy system devised by president Spyros P. Skouras.

Local autonomy has been so successful that plans were set to extend exhibitor service even further. At present, several of the ad-pub managers divide their time between two branches. In the future, it was stated, exhibitors in every situation in the United States will be able to call upon the services of a 20th-Fox regional ad-pub man who will be available within a comparatively short radius.

"This is only part of our expanding program of service to exhibitors," Einfeld stated. "In making this revolutionary move, Mr. Skouras and Mr. Harrison are setting a standard of efficiency of operation and performance which other companies may try to emulate. But we intend to be at least one step ahead of any competition at all times."

In keeping with the new policy, Adrian Awan, 20th-Fox exploitation specialist since 1953 has been named regional ad-pub manager for New York.

In his new assignment, Awan, who formerly held the post of ad-pub manager for Cleveland-Detroit, will work closely with New York branch manager Abe Dickstein and will aid in formulating advertising and promotional plans for the New York-New Jersey area. Awan's first assignment will be the coordination of special plans in those areas for the Spyros P. Skouras sales drive, currently underway throughout the nation.

In St. Louis, Jerry Berger will be ad-pub manager, working with branch manager W. C. Gehring, Jr. Manny Pierson will assume the ad-pub responsibilities in Cleveland, where Ray Schmertz is branch manager. In Memphis, John Rhea will be regional ad-pub manager, working with branch manager D. M. Coursey.

NEW YORK CITY has
"THE BEST
OF EVERYTHING"
Paramount Theatre

Seen planning the premiere of 20th-Fox's "The Best Of Everything," Paramount, New York City, under the sponsorship of the New York City Hudson Celebration, are, left to right, William Zeckendorf; Mrs. Matthew Fox, a former Miss America, of the premiere committee; and Mayor Wagner.

Harrison To Address Maryland TOA Meet

NEW YORK—Alex Harrison, general sales manager of 20th-Fox, has joined the roster of speakers for the first fall conference of the Maryland Theatre Owners Association, at the Emerson Hotel in Baltimore, Md., on Oct. 14, John G. Broumas, president, announced.

Harrison will outline the general product situation for the Maryland exhibitors from all companies as well as his own, Broumas said.

Other speakers, in addition to Albert M. Pickus, executive committee chairman of national TOA, who will deliver the keynote address, are Edward Redstone, Northeast Drive-In Theatres, Boston, who will talk on drive-in and concessions operations; E. LaMar Sarra, Florida States Theatres, Jacksonville, who will talk on state and local legislation; Edward Lachman, Lorraine Carbon Company, Boonton, N. J., who will speak on the program of the Council for the Improvement of Theatres and Motion Picture Projection. Philip F. Harling, Fabian Theatres, New York, who will speak about the Small Business Administration and Toll-TV; George Roscoe, director of exhibitor relations of TOA; and A. Julian Brylawski, Stanley Warner Theatres, Washington, whose subject will be national legislation.

"Salt" Suit Dismissed

NEW YORK—A $7,500,000 antitrust action brought against virtually the whole motion picture industry by the producer and distributor of the film, "Salt of the Earth," was dismissed in Federal Court. Judge Sidney Sugarman dismissed the action when plaintiffs' counsel admitted in open court that plaintiffs refused to comply with a court order requiring plaintiffs' managing agent, Herbert Biberman, to appear for examination before trial.

Myles J. Land of Schwartz and Frohlich, former United States Attorney, led the argument in behalf of the defendants. Associated with Lane were Georgiana Koenig and Bernark R. Sorkin. Louis Kantor represented defendants Brewer, Francavilla, and Walsh. The Motion Picture Association was represented by Sidney Schreiber.

Sargent Joins UPA

HOLLYWOOD—Engagement of Thornton Sargent to supervise publicity and exhibitor relations in connection with the Christmas release of "1001 Arabian Nights" was announced by Stephen Bosustow, president of UPA Pictures, Inc.

Acting as a special representative of Bosustow, Sargent will also serve as liaison for special promotions with Columbia Pictures which is releasing the UPA full-length animated feature.

Before joining UPA, Sargent had been with National Theatres, Inc., the Fox West Coast Theatres for 24 years as head of the advertising and publicity departments.

CORRECTION . . .

Whether due to (1) clumsy record keeping; (2) deliberate effort to kid someone or (3) overzealous competitive urge;—a current 2-page advertisment carried in the multi-editions of BOXOFFICE cites as "the record" a number of inaccurate and misleading "facts", and arrives at some equally erroneous "conclusions." Some of the same errors and inaccuracies have been further amplified in a form letter to advertisers enclosing reprints of this same 2-page advertisement. FOR THE RECORD—and in the interest of honesty and fair play—MOTION PICTURE EXHIBITOR, the nearly 42-year old single-editioned national trade paper,—wishes to make the following corrections, and to guarantee their accuracy.

CORRECTION No. 1:

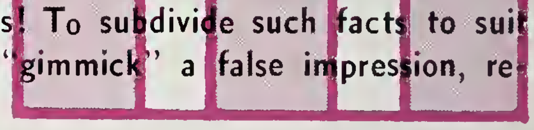
If figures are to be compared, they should relate to the same things. ALL publications have their own methods and styles of publishing a particular advertising classification. Here at MOTION PICTURE EXHIBITOR, in addition to our 12 monthly issues of the Physical Theatre Department we annually publish the Theatre Catalog Issue that carries MORE equipment and confection advertising than any other one issue of ANY OTHER trade paper. Over at MOTION PICTURE HERALD, in addition to their 12 monthly issues of the Better Theatres Department they annually publish the Annual Buyers Guide. And at multi-editioned BOXOFFICE, in addition to their 12 monthly issues of the Modern Theatre Department they annually publish the Red Key Issue. To separate the advertising carried in any one of these components, or in any other component of one or more of these papers, and in annual or semi-annual compilations to fail to credit such papers with the equipment and confection advertising volumn run in them, is unfair and creates a false impression.

(a) The actual totals of equipment and confection advertising, carried across the board in all-9-local-editions-plus-the-ganged-together-and-combined-national-edition of BOXOFFICE during its 52 issues of 1958, and during the first 6 months, or 26 issues, of 1959, were 245 pages and 129 pages respectively.*

(b) The actual totals of equipment and confection advertising, carried in the single, completely non-duplicating edition of MOTION PICTURE EXHIBITOR during its 51 issues of 1958, and during its first 6 months, or 26 issues, of 1959, were 165 pages and 96 pages respectively.*

(c) The actual totals of equipment and confection advertising, carried in the single, completely non-duplicating edition of MOTION PICTURE HERALD during its 52 issues of 1958, and during its first 6 months, or 26 issues, of 1959, were 177 pages and 78 pages respectively.*

These are the whole facts! To subdivide such facts to suit a purpose, or to otherwise "gimmick" a false impression, reflects no credit on anyone.



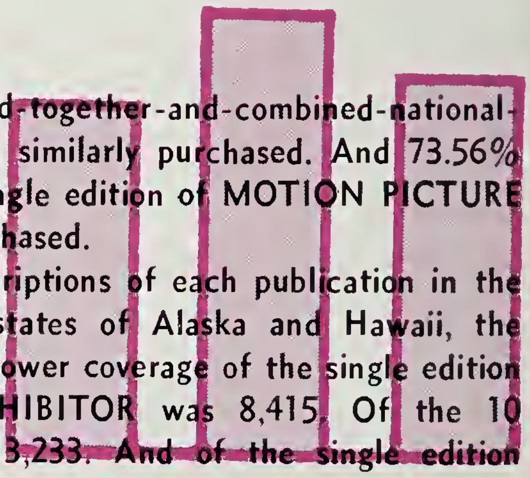
** All totals from TRADE MEDIA RECORDS, accepted industry authority since 1936.*

CORRECTION No. 2:

Astronomical totals . . . of paid subscriptions to Bangkok or Zululand . . . or to people outside of the motion picture theatre business anywhere . . . mean little to the purchasing power coverage of a domestic Motion Picture Trade Paper.

(a) WHO? 81.57% of all subscriptions to the single edition of MOTION PICTURE EXHIBITOR were purchased by theatres and by people in the theatre business. 78.94% of all-9-local-editions-plus-the-ganged-together-and-combined-national-edition of BOXOFFICE were similarly purchased. And 73.56% of all subscriptions to the single edition of MOTION PICTURE HERALD were similarly purchased.

Applied to the total subscriptions of each publication in the U.S.A., including the new states of Alaska and Hawaii, the actual domestic purchasing power coverage of the single edition of MOTION PICTURE EXHIBITOR was 8,415. Of the 10 editions of Boxoffice was 13,233. And of the single edition



of Motion Picture Herald was 6,055.

(b) WHERE? 89.72% of all subscriptions to the single edition of MOTION PICTURE EXHIBITOR were purchased by subscribers in the U.S. and its territories. 89.12% of all subscriptions to the 10 editions of BOXOFFICE were similarly purchased. And 71.51% of all subscriptions to the single edition of MOTION PICTURE HERALD were similarly purchased.

(c) ALSO: The single edition of MOTION PICTURE EXHIBITOR tops all other trade papers in 9 important States (NEW YORK, PENNSYLVANIA, NEW JERSEY, MASSACHUSETTS, MARYLAND, VIRGINIA, CONNECTICUT, DELAWARE, NEW HAMPSHIRE); is tie for top in one; and is second or tie-for-second in 31 others. The combined 10 editions of BOXOFFICE make it tops in 39 others. And the single edition of MOTION PICTURE HERALD is tops only in Hawaii and in the District of Columbia; and is last or tie-for-last in 38.

CORRECTION No. 3:

By latest industry count there were about 17,500 operating roofed or drive-in theatres in the U.S.A. The accepted term applying to "THEATRICAL EXHIBITION" admits all subscriptions to: (a) Theatres, (b) Theatre Owners, (c) Theatre Managers, (d) Theatre Circuit Executives, (e) Film Buyers, (f) Film Bookers, (g) Assistant Managers, (h) Publicity Men, (i) Projectionists, (j) Stagehands, (k) Cashiers, (l) Ushers, (m) Military and Naval Theatres, and (n) Military and Naval Theatre Officers." So—while no exact totals, of any one of these 14 types of potential theatre subscribers possessed by any one publication, are known; it is safe to estimate that the complete potential gross circulation of any one trade paper would be several times that 17,500 number of theatres.

●

ANY PUBLICATION

that boldly claims that its particular 13,233 subscriptions purchased by theatres, and by people in the theatre business, reach "the buyers for practically every drive-in AND indoor theatre in the U.S."—or that "you need only ONE trade paper . . . to cover the ENTIRE motion picture theatre market"—is obviously not sincere . . . or is "pulling your leg." A total of several times 17,500, can't possibly be covered "ENTIRE" by 13,233 weekly copies. This is particularly so when the latter figure is a compilation of the totals of 10 distinctly different editions, with their accompanying chance of duplicating one another.

●

AND . . . HERE ARE JUST A FEW MORE FACTS:

All of the above circulation totals are for the 6 month period ending June 30, 1959.

In that same period the single edition of MOTION PICTURE EXHIBITOR sold 4438 subscriptions,—and 2560 of them, or 57.7%, were at the FULL advertised subscription price. The 10 separate editions of BOXOFFICE sold a combined total of 7337 subscriptions—and 3253, or 44.3%, were at the FULL advertised subscription price. The single edition of MOTION PICTURE HERALD sold 4359 subscriptions and 1610, or only 36.9%, were at the FULL advertised subscription price.

In the same period, of the MOTION PICTURE EXHIBITOR total 4090, or 92.2% were sent in voluntarily by direct mail to the publisher, with the balance sold by Agents, Field Selling Organizations, etc. Of the BOXOFFICE 10 separate editions total 5653, or 77%, were by direct mail. Of the MOTION PICTURE HERALD total 3408, or 78.2% were by direct mail.

WHERE IS THE QUALITY CIRCULATION?

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Branch representation—NEW YORK • CHICAGO • LOS ANGELES • TORONTO • LONDON • and over 40 other cities

Cinerama Takes Over SW Interests In Firm, Plans Production Surge

NEW YORK—Cinerama, Inc., last fortnight announced the purchase of the world-wide Cinerama operation of Stanley Warner Corporation in production, distribution, and exhibition with the exception of three theatres, the Boyd, Philadelphia; the Capitol, Cincinnati; and the Palace, Chicago.

The negatives and prints of the five Cinerama presentations, namely, "This Is Cinerama," "Cinerama Holiday," "Seven Wonders Of The World," "Search For Paradise," and "Cinerama-South Seas Adventure" become the property of Cinerama, Inc., who also acquire SW's interests in domestic and overseas theatres now showing Cinerama productions, with the above exceptions.

Hazard E. Reeves, president, Cinerama, Inc., announced that the company will immediately launch an exhibition program whereby Cinerama sound and projection equipment will be made available to theaters in the U.S. and foreign countries which have not yet seen the wide-screen entertainments.

Bernard Goodwin, a member of the board of directors of Cinerama, Inc., was elected vice-chairman of the board and will devote a major part of his time to the future expansion activities of Cinerama, Inc. Nicholas Reisini is chairman of the board, and Hazard E. Reeves is president and chief executive officer.

At a meeting of the board of directors, Sam Boverman was elected general counsel and secretary of the corporation. For many years he was associated with Paramount Pictures and is an authority on copyright law.

Furthering its new scope and stature as the producer of feature length, wide screen motion pictures truly utilizing the Cinerama technique, Cinerama, Inc., has now acquired the screen rights to Georgette Heyer's best seller "The Conqueror," which will be retitled for the screen "William, The Conqueror," and "The Lion," the Joseph Kessell best seller, which will be produced for Cinerama by John and Joseph Woolf, through their Romulus Films, Ltd.

Strausberg Heads Drive

NEW YORK—Solomon M. Strausberg, president, Interboro Circuit, was named chairman of the Motion Picture Division of the Joint Defense Appeal last week.

Along with a committee of industry leaders he will spearhead a drive that will be highlighted by a luncheon testimonial honoring Max E. Youngstein, vice-president, United Artists, at the Hotel Astor on Nov. 24.

The Joint Defense Appeal is the sole fund-raising arm for the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Loew's Managerial Changes

NEW YORK—Murray Lenekoff announces the following managerial changes in Loew's theatres in-town circuit:

Harold Graff moves from Loew's Orpheum, Manhattan, to Loew's Metropolitan, Brooklyn; Charles Burns goes from Loew's Commodore to Loew's Orpheum; Abe Levy, currently at the Coney Island, takes over the reins at Loew's Commodore, Manhattan; while Robert Sterrett moves from Loew's Bay Ridge to the Coney Island.

Producer Sues U.S. For Release Of Film

NEW YORK—Legal action has been instituted against the United States by Marion Gering, film producer-director, through his attorney, William S. Miller, to force release of "Bridge of Heaven," Japanese-made film which was seized by U.S. Customs officials and banned from exhibition because of alleged stress on female nudity.

In the complaint, filed in the United States District Court for the Southern District of New York, Gering's attorney states that the ban "is illegal and improper in that the said motion picture is based on the novel, 'Meeting With Japan,' and deals with life in the country of Japan." The sequence to which the Customs officials allegedly have objected shows the Ama women of northern Japan engaged in their normal work of fishing for seaweeds and mollusks which are the mainstays of Japanese diet. During their dives over the sides of the small rowboats from which they work, the women are shown nude from the waist up, which is their customary mode of dress while working in the water.

Legion Lauds N.E. Exhib

WASHINGTON—The National Catholic Welfare Conference last fortnight announced a Legion of Decency commendation to Norman Zalkind, president, Strand, Fall River, Mass., in recognition of the theatre's announced policy of showing only pictures approved by the Legion for family audiences.

V. C. Sponsors "Ben Hur" Show

NEW YORK—Variety Club's Tent 35 reported last week that it has secured the Loew's State Nov. 20 for a benefit performance of "Ben Hur," with proceeds going to the Heart Fund and the establishment of club rooms and headquarters.

Business Building Unit Proves Its Worth

DETROIT—Milton H. London, president of Michigan Alled, pointed out to the press last week that the existence of a business building organization, such as the Metropolitan Exhibitors of Detroit, developed unexpected advantages. It was discovered here they could cover far more than the original purpose, enable the industry to move fast, and far from being costly, can at times prove great money-savers.

This came to light, London said, when two weeks ago a strike closed the newspapers. Formerly, in such a situtation, each circuit or theatre competed for time on the air and sought its own means of communicating with the public.

But with MED an accomplished fact, the day the strike was announced air time had been purchased from a single source, copy was being written for the exhibitors' own publication, and advertisements already placed in neighborhood papers.

With the mechanism and funds available, the industry was able to move into high gear from a standing start, which has never happened before in the same situation.

Seven From Disney

NEW YORK—Seven features, a record high, are in various phases of production at the Walt Disney Studios and are being scheduled for release, by Buena Vista, between November of this year and February, 1961.

Completed and set for national release in November and December is "Third Man on the Mountain." Three films, "Toby Tyler," "Jungle Cat," and "Kidnapped," are being edited.

Currently before the cameras are "Pollyanna," "Swiss Family Robinson," and "101 Dalmatians."

Clumb Joins Ind. Circuit

INDIANAPOLIS—Ervin J. Clumb was named general manager of Greater Indianapolis Amusement Company last fortnight succeeding Dale H. McFarland, who will now take charge of the Fourth Avenue Amusement Company of Louisville, an associate of the Indianapolis firm.

Herman Robbins, president and board chairman National Screen Service, announced the 40th anniversary of the company to the trade press at a recent luncheon at "21" in New York City. Part of the group is shown, standing, left to right, Mel Konecoff, Mort Sunshine, Jay Emanuel, Martin Quigley, Jr., Jack Harrison, Charles Alicoate, Ernie Shapiro, Jay Reimer, Gene Arneel, Jim Manceri, and Dave Martin. Seated, left to right, are Robert L. Green, Andrew Loebl, Frank J. C. Weinberg, Herman Robbins, Louis Nizer, Jack G. Leo, Burton Robbins, Joseph A. Wolfe, and Sherry Kane.

"Mr. Show Business" Honored In Pittsburgh

PITTSBURGH—A testimonial dinner in honor of James G. (Jimmy) Balmer, known around Pittsburgh as "Mr. Show Business," marked his 50th anniversary with the Harris Enterprises.

One of the founders of Variety Club, Tent One, Balmer started his showman career back in 1909 with the late Senator John P. Harris and the Senator's brother-in-law, Harry Davis. In the intervening years, he has run the gamut of the legitimate theatre, movies, sports, and the Ice Capades.

On hand to honor Balmer were Carl Dozer, past chief barker, Variety Club of Pittsburgh; Mayor Thomas J. Gallagher; M. A. Silver, another past chief barker, Variety Club of Pittsburgh; John J. Maloney, founder of Variety Clubs International; John H. Harris, International Big Boss and founder of Variety Clubs International; George W. Eby, international chief barker, Variety Clubs International; Edward Emanuel, first assistant chief barker, Variety Clubs International, and approximately 400 civic and entertainment personages of the city.

The new Arena show was presented, and Bob Prince, baseball announcer, was toastmaster.

Balmer, an inveterate smoker of corn cob pipes, collected enough of them to do him the rest of his colorful life.

Screen Gems Names Dozier

HOLLYWOOD—A. Schneider, president of Columbia Pictures Corporation, and Samuel J. Briskin, vice-president in charge of west coast activities, have announced that William Dozier, vice-president in charge of network programs for CBS-TV in Hollywood, has accepted a long-term contract as vice-president in charge of west coast activities for Screen Gems, the wholly-owned television subsidiary of Columbia Pictures.

Buxbaum To Universal

CLEVELAND—Harry S. Buxbaum, Paramount branch manager here for the past 10 years, last week resigned to become branch manager for Universal, succeeding Norman Weitman, who recently resigned to become a district manager for Lopert Films.

Anglo-American Film Pact Extended For Another Year

NEW YORK—It was announced last fortnight that the Anglo-American Film Agreement had been extended for another year, until Sept. 24, 1960, without major change.

The agreement limits to $17,000,000 the sums which U.S. companies may remit to America, unconditionally, out of their annual earnings in the United Kingdom. There is no restriction on the number of imports.

The only minor change was that the supplementary sterling agreement was terminated. That permitted American companies to bring into England for conversion into pound sterling, their foreign sterling earnings. The MPEA companies reportedly feel such foreign sterling can now be handled outside Britain without difficulty.

Milwaukee Leads Col. Drive

NEW YORK—The Columbia Milwaukee branch has taken over the top spot at the half-way mark in the company's six-month "Salute to the President" sales drive honoring A. Schneider. The Milwaukee branch, under the managership of Harry Olshan held a slim lead over runner-up New Haven and third-place Albany.

In the spirited Captains' Contest competition, the team of Leo Jaffe, first vice-president and treasurer, is in first place by a narrow margin over the team of Jonas Rosenfield, Jr, executive in charge of advertising and publicity. Jaffe's team consists of the New Haven, Albany, Buffalo, Boston, and Philadelphia branches, while Rosenfield's includes Milwaukee, Indianapolis, Detroit, Kansas City, St. Louis, Des Moines, and Minneapolis.

Carl Shalit, Columbia's midwest division manager, leads Harry Rogovin, New England division manager, in that phase of the competition.

SALUTE
TO THE
PRESIDENT

Many prominent area exhibitors and industryites were present recently at a Philadelphia luncheon conducted by Columbia executive vice-president and treasurer Leo Jaffe to launch the company's "Salute To The President" sales drive honoring A. Schneider.

"South Pacific" Earnings Put Magna In Black; "Oklahoma!" Reissue Seen

NEW YORK—A. E. Bollengier, vice-president and treasurer, Magna Theatre Corporation, advised stockholders last fortnight that earnings from "South Pacific" will put Magna in the black by the end of the fiscal year on Jan. 31 for the first time since the company's inception. This production returned $11,200,000 in film rentals and program sales to July 31, and since that date has earned an additional $2,000,000. Net proceeds to July 31 were sufficient to pay amounts borrowed to finance the film, while net proceeds to July 31 were sufficient to pay the balance of $1,250,000 on story rights.

"South Pacific" has almost completed its Todd-AO roadshow engagements and release of the 35mm version was started on a limited basis in June. Through Sept. 5, 877 35mm dates had been played to realize rentals of $4,012,000. It is expected there are 10 to 12 thousand theatre possibilities, including drive-ins and subsequent runs. The film has not completed its Todd-AO roadshows overseas and has not yet played in 35mm in an overseas territory.

Bollengier said he believes that profits from "South Pacific" will assure company profits for at least the next two fiscal years. However, profits will be utilized to repay $4,000,000 borrowed last May to refinance the original $6,000,000 debenture issue, and to repay indebtedness to United Artists Theatre Circuit.

While Magna's "Oklahoma!" is not in active distribution at this time, plans are being made for a domestic release of the Todd-AO version, probably next summer. In addition, litigation between Magna and RKO Teleradio has been settled, and Magna has recaptured distribution rights to "Oklahoma!" in most foreign territories. Magna feels that the reissue of the picture here and abroad will at least reimburse the company investment in the production.

Bollengier reported that the Todd-AO Corporation is in a stronger position as a result of royalty income from "South Pacific" and "Porgy and Bess," as well as anticipated royalties from two pictures currently in production, 20th-Fox's "Can-Can" and Batjac's "The Alamo" for United Artists.

Magna in the six months to July 21 sustained a net loss of $109,070, bringing the deficit at that date to $1,573,056. Income during the period was $4,876,404, including $990,765 from roadshows; $2,357,575 from general release; $1,521,383 from foreign roadshows; and $6,681 from souvenir programs.

Aurelio Joins Lopert

NEW YORK—Louis Aurelio, a veteran of 25 years with Paramount and most recently midwest district manager with N.T.A., will join the sales organization of Lopert Films, Inc., it is announced by Ilya E. Lopert, president of Lopert Films, Inc.

Aurelio will act as district sales representative in the Chicago, Detroit, Cincinnati, and Indianapolis exchange territories, replacing Harry Walders, who has resigned.

Katz Heads UA-TV Abroad

NEW YORK—Norman Katz has been named director of foreign operations of United Artists Associated, Inc., and United Artists Television, Inc. Katz for the past five years has been in charge of foreign selling for UAA and its predecessor company, Associated Artists Productions, Inc.

The NEW YORK Scene

By Mel Konecoff

THE "PRIZE BABY OF THE INDUSTRY," whose daddy is one of the prize grandfathers of the industry, Herman Robbins, otherwise known as president and board chairman, will be 40 years old on Oct. 15.

In honor of the occasion, Robbins reported at a press luncheon at the 21 Club that National Screen Service will hold a "Once in a Lifetime Tribute to Trailers" beginning Oct. 15 and extending through Thanksgiving Day.

The six-week celebration will be highlighted by a series of special events in which all segments in the industry will be invited to participate, emphasizing the importance of trailers to theatre operations.

Trailers have been in such wide use that the industry is inclined to take them for granted which is probably a tribute to their effectiveness. Robbins hoped that the suggested activity will cause the industry to pause and realize the importance of the trailers. Robbins termed it healthy to take inventory and redevelop an appreciation for those important things taken for granted.

He reported that the celebration's theme was suggested by an exhibition source and suited the company's desire not to stage a sales drive, a glorification of company executives, a nostalgic reflection of the four decades that have passed, or self congratulations.

Robbins noted that his company sold the value of all trailers, whether distributed by NSS or not. He has been assured by many leading circuits of participation, with one offering to salute trailers from its marquee. Another offered to roll out the red carpet for its shipment of trailers, and still another planned to have his trailers delivered in an armored car to symbolize the value to the boxoffice.

The celebration will feature a contest wherein exhibitors and theatre managers may win substantial cash prizes.

Among those in attendance were Louis Nizer, general counsel; Frank J. C. Weinberg, senior vice-president; Andrew Loebl; Burton Robbins, vice-president in charge of sales; Robert L. Gruen, vice-president; Jack G. Leo; and Joseph A. Wolfe, treasurer.

PRODUCTION AND PROMOTION: Raoul Levy, producer of Brigitte Bardot pictures, is reversing a trend by having clothes put on BB for his release, "Babette Goes To War." He made "And God Created Woman," which started a series of sexy pictures, and now, he felt, was the time to get away from nudity.

Levy noted that French government officials and film-makers were getting lots of complaints from other countries and their ambassadors about some of the French-made features, and as a result, the government is cracking down. He believed any type of film can pass censorship if made with tact and taste.

"Babette" was made to be seen by all types of audiences everywhere, many of whom have never seen Bardot, and if they like her she will emerge as a real star, one of the biggest of all time, he thought. It can play all theatres, which Columbia, its distributor, hopes it will do. All of her other films except one got limited playoff. He estimated that had "And God Created Woman" played similarly here, it could have grossed 25 millions instead of the eight it did take in.

"Babette" will probably be released here around the end of the year in dubbed and titled versions.

Levy has an observation ready about anything without hesitation, and he thought the whole industry was going through a change. He wouldn't take a big theatre as a gift today, he added. The only way he would take it would be if he could turn part of it into a garage and part into an 800-seat theatre.

His next production will be another with BB, "The Truth," which starts April 15 after her pregnancy has been completed. Also on the future agenda is "Marco Polo," to be filmed where he actually traveled if he can make deals in Russia and China. He anticipated some difficulty in the latter country.

UA Names Winners In Anniversary Drive

NEW YORK—United Artists' Detroit, New Orleans, and Vancouver branches, led by branch managers Syd J. Bowman, George Pabst, and Harry Woolfe, respectively, are the winners of the company's Fortieth Anniversary Sales Drive, it was announced by co-captains James R. Velde, vice-president in charge of domestic sales, and Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation.

Milton E. Cohen, eastern and Canadian division manager, led in the final division standings. James Hendel, central district manager, was winner in the district standings.

Second place prizes were awarded to the branch managers, salesmen, bookers, buyers and cashiers of the Jacksonville, Toronto and New Haven branches. The Boston, Pittsburgh, and Calgary branches and their sales personnel placed third in their respective divisions. Runner-up in the district standings was Charles S. Chaplin, Canadian district manager.

Velde and Lewis described the drive as the most successful sales effort in company history. The 22-week campaign for collections, billings and playdates, commemorating the founding of UA in 1919, awarded more than $60,000 in cash prizes to the winners among 33 branches competing.

Flynn Pic To Brenner

NEW YORK—Joseph Brenner Associates have consummated a deal with Erroll Flynn and Barry Mahon of Exploit Films, Inc., for the national distribution of the motion picture "Cuban Rebel Girls," which was made on location in Cuba.

"Censorship Scoreboard"

CHICAGO—"Censorship Scoreboard," a monthly publication covering all fields of mass communication including motion pictures, has moved from house organ status to newsstand distribution, published by All States News Company.

Sack Closes Capri For 70mm Installation

BOSTON—Early in October, Ben Sack, president of Sack Theatres, is closing the Capri for 10 weeks in order to install 70mm projection equipment. At Christmas time, the theatre will reopen with a roadshow engagement of UA's "Solomon And Sheba." This marks a milestone in Boston theatrical history, as Sack will then have three Todd AO-equipped first-run houses, all playing roadshow attractions. The Gary, going into a hard-ticket policy with "The Big Fisherman" on Oct. 6, will play Michael Todd, Jr.'s "Scent of Mystery" around Christmas time, while at the Saxon, "Ben Hur" begins a long reserved-ticket engagement at Thanksgiving time.

While the booth at the Capri is being enlarged and wired, other renovations will be done at the same time. A new marquee, four stories in height, the largest in the city, is to be installed by University Sign Company, a new 48-foot screen installed by Eddie Comi of Massachusetts Theatre Equipment Company, and Louis Chiaramonte of Merchandising Displays has been called in to do the decorations in the lobbies. Another "first" in the city is the setting up of a central switchboard with inter-communication phones in order to facilitate the purchase of tickets for the three attractions. In this way, patrons calling in may arrange for reservations at any or all the houses.

The importance of these roadshow engagements is testified to by the fact that there will be an influx of press representatives from the various exchanges from New York. Four extra field men are coming in on "Ben Hur" (MGM), three others will be here from U A for "Solomon and Sheba," while still three others will arrive for Buena Vista's "The Big Fisherman."

"Ben-Hur" Schedule Set

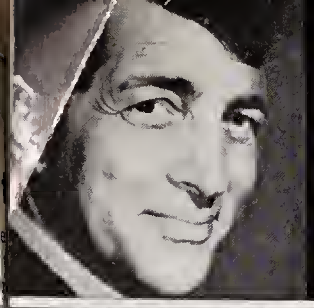
NEW YORK—"Ben-Hur," the biggest film ever made, will have 10 performances a week when it premieres at Loew's new State in November. Evening performances will be scheduled every night with matinees Wednesday, Saturday, Sunday, and Holidays.

The price scale for the film, described as "the experience of a lifetime," will be $2.00 to $3.00 Monday through Thursday evenings; $2.50 to $3.50 Friday, Saturday, Sunday, and Holiday evenings.

Wednesday matinees will be scaled from $1.50 to $2.50, with all other matinees from $1.50 to $2.75.

With a running time of just under four hours, evening performances will start at 8:00pm, Sundays at 7:30pm.

At a recent discussion of U-I's "Operation Petticoat" in New York City were, left to right, Phil Gerard, U-I publicity manager; Cary Grant; MOTION PICTURE EXHIBITOR's Mel Konecoff; and Hy Hallinger.



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Paramount's Coordinated, Concentrated Promotion Guarantees AMERICA WILL HEAR ABOUT CAREER!

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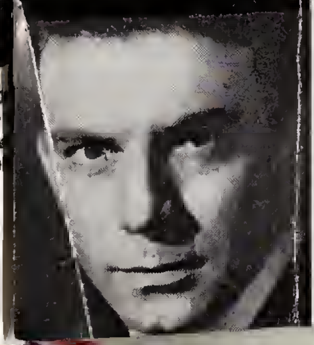

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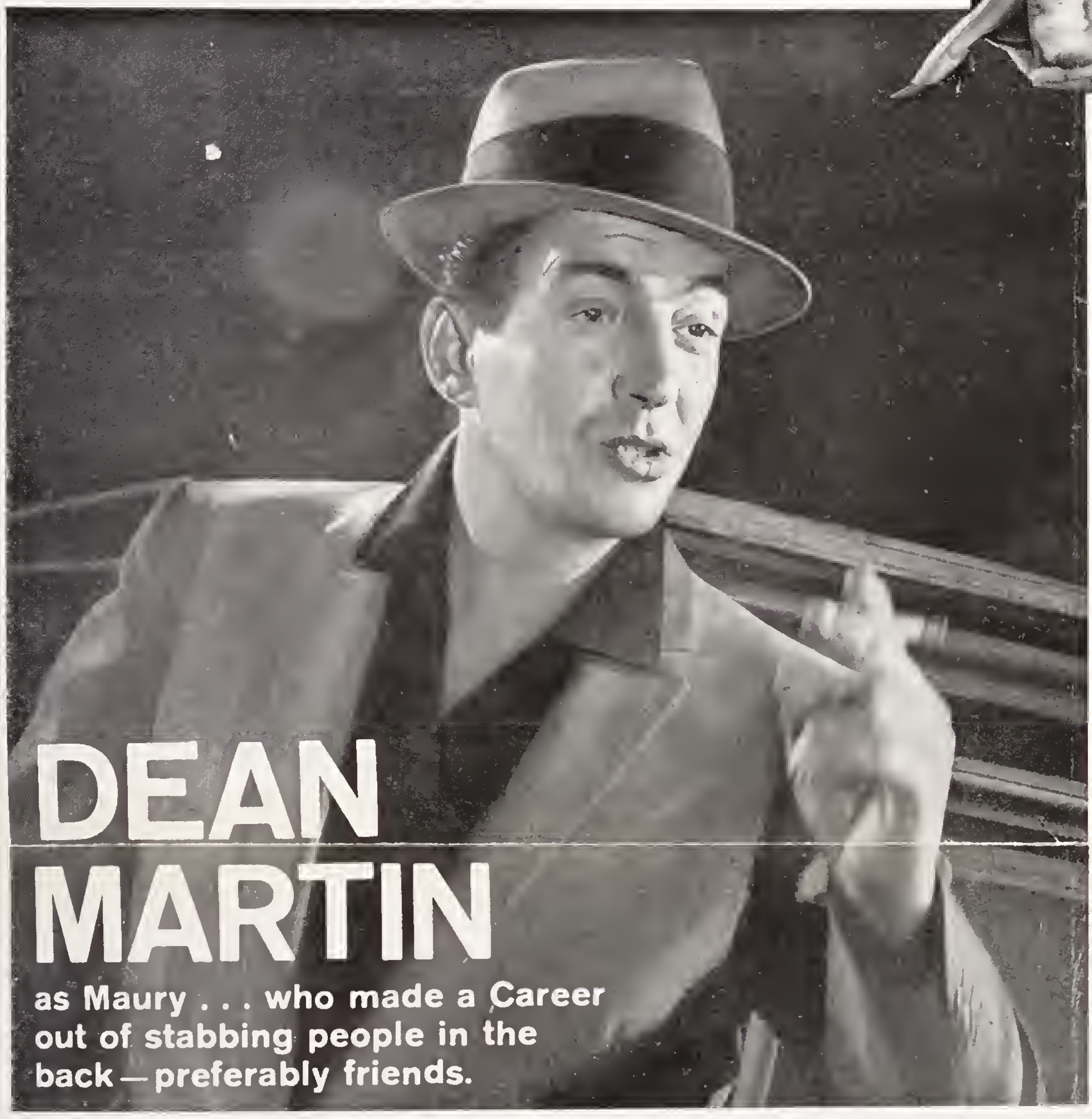
FOUR OF TODAY'S MOST EXCITING STARS . . . IN THE MOST SCORCHING DRAMA OF YOUNG PEOPLE TO IGNITE THE SCREEN IN YEARS!

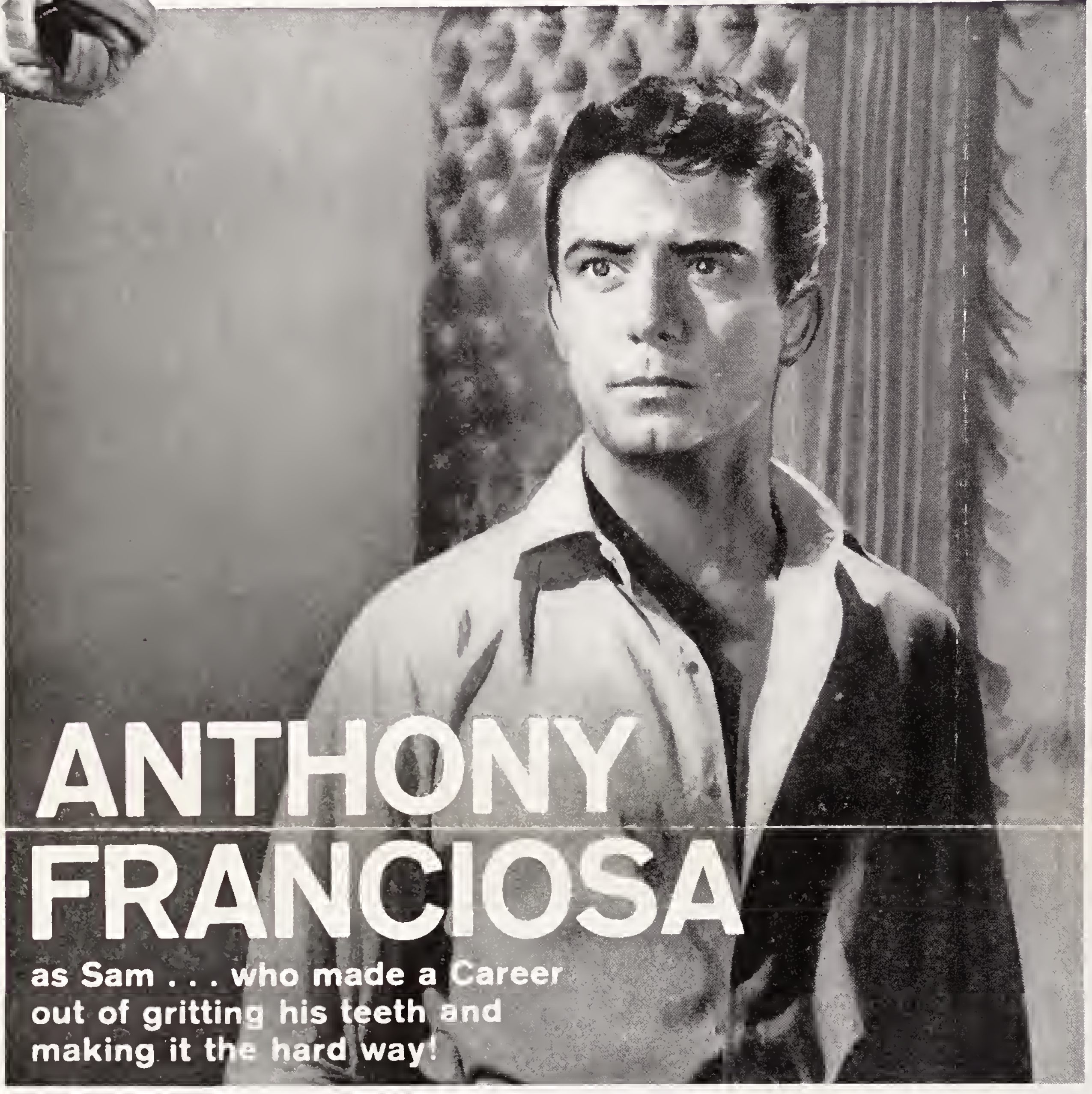
HAL WALLIS' PRODUCTION

"career"



DEAN MARTIN

as Maury . . . who made a Career out of stabbing people in the back—preferably friends.

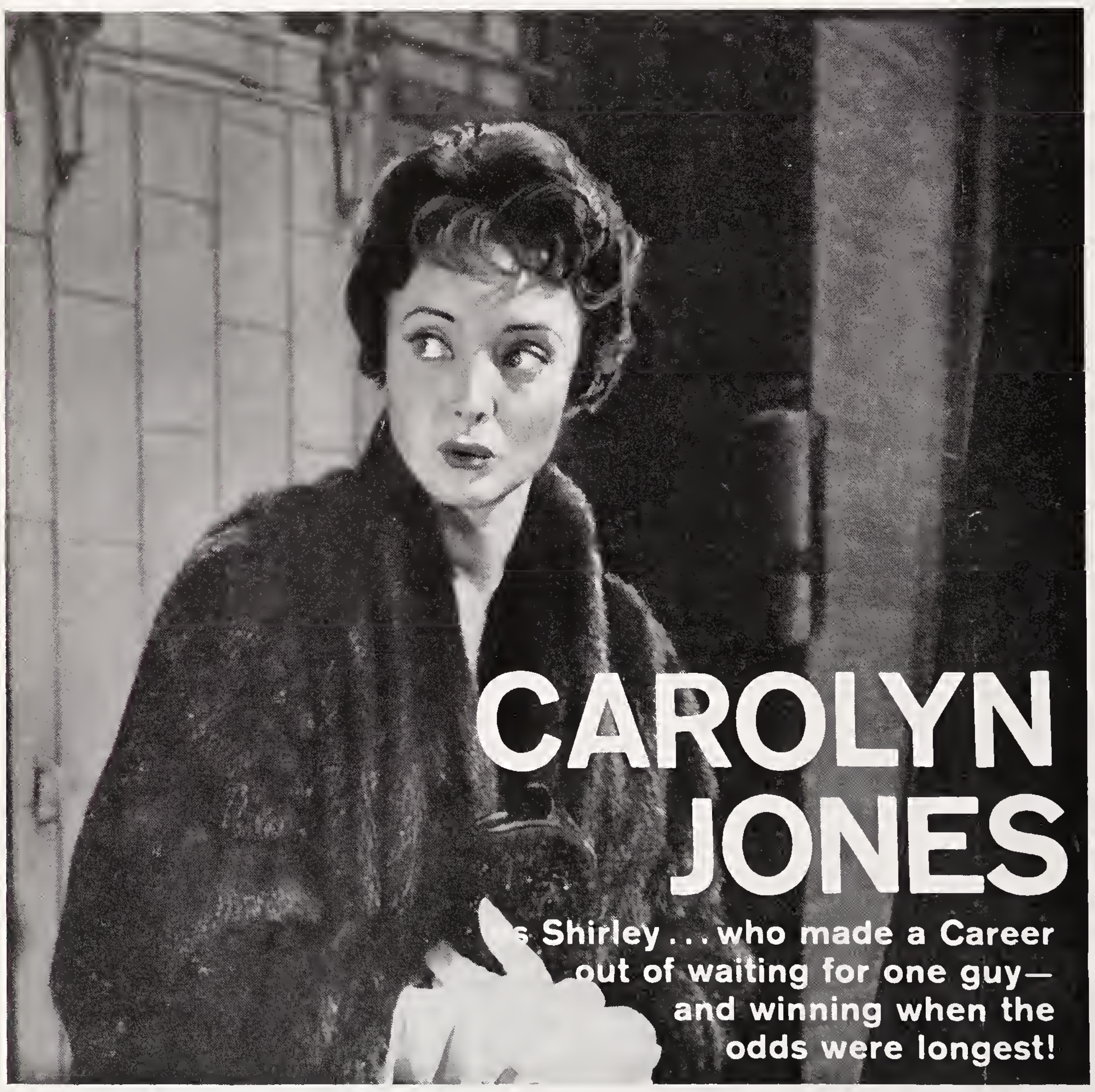


ANTHONY FRANCIOSA

as Sam . . . who made a Career out of gritting his teeth and making it the hard way!

SHIRLEY MacLAINE

as Sharon . . . who made a Career out of bottles, boudoirs, laughing jags and a sober sobbing that wouldn't stop.



CAROLYN JONES

s Shirley . . . who made a Career out of waiting for one guy—and winning when the odds were longest!

and introducing JOAN BLACKMAN · co-starring ROBERT MIDDLETON · Directed by JOSEPH ANTHONY · Screenplay by JAMES LEE · A Paramount Release

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oordination . . . Keynote to Paramount's All-Out "Career" Promotion!

America gets the message about "Career" from every direction and—for the first time in the industry—every message ties tightly together with every other one . . . for maximum boxoffice impact!

Record Magazine Budget—PARAMOUNT'S MOST EXPENSIVE NATIONAL MAGAZINE CAMPAIGN IN OVER 4 YEARS! Full page ads in LIFE, LOOK, PHOTOPLAY, MODERN SCREEN, REDBOOK, SCREEN STORIES, SEVENTEEN, MOTION PICTURE, MOVIELAND & TV TIME, COSMOPOLITAN, MOVIE LIFE, MOVIE STARS PARADE, McCALL'S, SCREEN STARS, SCREENLAND, MOVIE MIRROR, TV MOVIE SCREEN! A MINIMUM OF 120 MILLION READERS OR 91.3% OF THE AMERICAN PUBLIC OVER AGE 10! ALL OF THIS TO BE REINFORCED BY DIFFERENT, SPECIAL

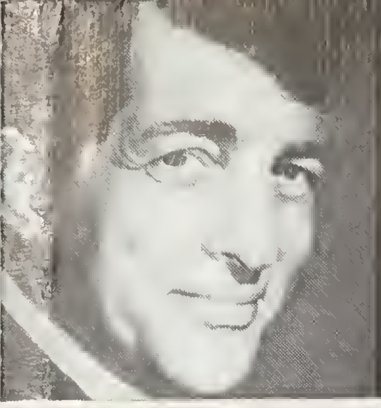
adio–TV Spots and Selling Material—carrying through the message set in the magazines . . . that "CAREER" presents four of today's most exciting stars in four of the most provocative roles ever created, all combining to bring alive a modern, electric, harshly real drama of young people today! And, in addition to the spots, a WONDERFUL TITLE SONG—"(Love Is A) CAREER"—RECORDED BY DEAN MARTIN for Capitol Records and slated for heavy disc jockey plugging! Carrying all this to yet another medium, Paramount is especially proud of an

xceptional Trailer and Teaser Trailers that will pound home to your own audience in your own theatre the power and immediacy of "CAREER"! Each trailer has been personally supervised by producer Hal Wallis, guaranteeing the strongest selling possible. Then, to amplify this "right-around-home" activity, the most

xtensive Local Promotion In All Media—above and beyond even the top penetration expenditures of the past! Including a newspaper and posting campaign designed to remind your audience of the image that the magazines and TV have established nationally!

einforced by Imaginative, Believable Publicity on a scale rarely even attempted! Career Girl fashion tieups in the department stores . . . tremendous numbers of invitational screenings for opinion-makers and TV personalities . . . telephone interviews for drama editors . . . spectacular series of regional premieres . . . big editorial coverage in the leading mass circulation magazines! ***(And here's what we're going to tell 'em . . . !)***

PLEASE
OPEN



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"All the ingredients to make it a boxoffice hit! Just one dandy of a movie!" —FILM DAILY

"Should enjoy highly rewarding boxoffice! One of the best films ever pegged on the Broadway stage!" —HOLLYWOOD REPORTER

"Strong drama abundant with fascinating characters and tense emotional scenes! Kicks the Broadway legend in the teeth!" —MOTION PICTURE DAILY

"MAY WELL BE THE MOST SIGNIFICANT OF HAL B. WALLIS' 15 DISTINGUISHED YEARS OF ASSOCIATION WITH PARAMOUNT! SELLING ASPECTS ARE ENDLESS! A WORK OF SCREEN ART!" —MOTION PICTURE HERALD

Selected situations in October . . . heavy bookings in November! The money-making smash of your theatre's career is . . . "CAREER"!

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THE Tip-off ON BUSINESS

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.*

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

ANATOMY OF A MURDER (COL.)

Criterion, New York (*$29,500)	11 wks.	120%
United Artists, Detroit (**$8,810)	12 "	150%
United Artists, Louisville (**$7,690)	4 "	119%
Gary, Boston **($11,100)	11 "	101%
St. Louis, St. Louis (**$12,850)	4 "	115%
Randolph, Philadelphia (**$13,730)	8 "	130%
Fifth Ave., Seattle (**$7,480)	5 "	115%
Woods, Chicago (**$19,400)	11 "	139%
St. Francis, San Francisco (**$10,550)	7 "	154%
Orpheum, Omaha (**$6,590)	3 "	142%
United Artists, Louisville (**$7,690)	4 "	119%

ASK ANY GIRL (MGM)

24 wks—8ths—82%

BEAT GENERATION (MGM)

Warfield, San Francisco (*$11,880)	1 "	101%
Orpheum, Seattle (**$5,660)	1 "	80%
United Artists, Louisville (**$7,690)	1 "	85%
Fox, Philadelphia (**$14,580)	1 "	82%
Pilgrim, Boston (**$8,610)	1 "	141%

BIG CIRCUS

23 wks—10ths—109%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	7 "	148%

BLUE ANGEL (20th-FOX)

Paramount New York (**$29,850)	3 "	81%
St. Louis, St. Louis (**$12,850)	2 "	123%
Fox, San Francisco (**$12,230)	2 "	102%
Memorial Boston (**$17,080)	3 "	84%
Viking, Philadelphia (**$8,330)	1 "	159%
Fifth Ave., Seattle (**$7,480)	1 "	81%
Oriental, Chicago (**$24,550)	2 "	76%

BLUE DENIM (20th FOX)

Victoria, New York (**$20,150)	7 "	110%
5th Avenue, Seattle (**$7,480)	3 "	96%
Midtown, Philadelphia (**$9,000)	5 "	91%
Memorial, Boston (**$17,080)	2 "	100%
State-Lake Chicago (**$25,800)	4 "	122%
Rialto, Louisville (**$9,220)	2 "	91%
Fox, San Francisco (**$12,230)	1 "	124%
Fox, St. Louis (**$13,400)	2 "	114%
Fox, Detroit (**$14,380)	2 "	113%

CRY TOUGH (UA)

Palms, Detroit (**$19,850)	1 "	82%
Viking, Philadelphia (**$8,330)	2 "	51%
Golden Gate, San Francisco (**$15,150)	1 "	93%
Palace, New York (**$16,770)	1 "	71%
Orpheum, St. Louis (**$6,730)	1 "	62%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)

29 wks—9ths—89%

DEVIL'S DISCIPLE (MGM)

Madison Detroit (**$19,920)	3 "	72%
Astor, New York (**$18,880)	4 "	149%
Normandie, New York (**$7,340)	5 "	131%
Viking Philadelphia (**$8,330)	3 "	130%
Saxon, Boston (**$10,270)	3 "	121%
Orpheum, Omaha (**$6,590)	1 "	107%
United Artists, San Franc. (**$16,230)	1 "	97%
Roosevelt, Chicago (**$21,230)	2 "	116%

DIARY OF ANNE FRANK (20th FOX)

Palace, New York ($18,110)	25 "	103%
Midtown, Philadelphia (*$13,420)	6 "	88%
McVickers, Chicago (*$16,500)	7 "	76%
Saxon, Boston (*$11,530)	7 "	80%
Palace, New York (*$18,110) Cont.	11 "	81%
Fox, San Francisco (**$12,230)	2 "	109%
Brown, Louisville (**$4,950)	3 "	130%
Paramount Seattle (**$8,040)	4 "	103%
Orpheum, Omaha (**$6,590)	1 "	92%

DON'T GIVE UP THE SHIP (PAR.)

24 wks—9ths—101%

FIVE PENNIES (PAR.)

Esquire, Chicago (*$10,700)	10 "	130%
Paramount, Boston (*$12,000)	4 "	96%
Capitol, New York (*$24,650)	6 "	149%
Madison, Detroit (**$19,920)	3 "	90%
Golden Gate, San Franc. (**$15,150)	2 "	96%
Orpheum Omaha (**$6,590)	1 "	114%
Arcadia Philadelphia (**$10,030)	6 "	81%
Coliseum, Seattle (**$7,555)	1 "	104%

FOR THE FIRST TIME (MGM)

Roxy, New York (**$52,620)	4 "	118%
Arcadia, Philadelphia (**$10,030)	1 "	154%

HERCULES (WB)

14 wks—6ths—224%

HOLE IN THE HEAD (UA)

Oriental, Chicago (**$22,000)	8 wks.	150%
State, Boston (**$10,310)	8 "	144%
Goldman Philadelphia (**$10,750)	10 "	188%
Omaha, Omaha (**$5,450)	3 "	140%
Music Box, Seattle (**$4,215)	7 "	124%
United Artists, San Franc. (**$16,230)	8 "	71%
Orpheum, St. Louis (**$6,730)	7 "	165%
Loew's State, New York (**$43,175)	10 "	102%
Michigan, Detroit (**$21,120)	5 "	106%
United Artists, Louisville (**$7,690)	2 "	130%

HOLIDAY FOR LOVERS (20th FOX)

Paramount, New York (**$29,850)	3 "	85%
Stanley, Philadelphia (**$17,650)	2 "	60%
Fox, Detroit (**$14,380)	1 "	83%
Rialto, Louisville (**$9,220)	1 "	65%
St. Louis, St. Louis (**$12,850)	1 "	93%
Fox, San Francisco (**$12,230)	1 "	90%
Paramount, Boston (**$11,920)	2 "	92%
Roosevelt, Chicago (**$21,230)	2 "	91%
Paramount, Seattle (**$8,040)	1 "	71%
Omaha, Omaha (**$5,450)	1 "	97%

HORSE SOLDIERS (UA)

34 wks—8ths—108%

IT STARTED WITH A KISS (MGM)

Capitol, New York (**$24,950)	4 "	112%
Stanton, Philadelphia (**$12,270)	3 "	88%
Loews, St. Louis (**$11,600)	3 "	119%
Chicago, Chicago (**$22,480)	3 "	146%
United Artists, Louisville (**$7,690)	1 "	200%
Blue Mouse, Seattle (**$5,040)	1 "	150%

JOHN PAUL JONES (WB)

Rivoli, New York (*17,810)	7 "	37%
Roosevelt, Chicago (**$21,230)	2 "	78%
Midtown, Philadelphia (**$9,000)	3 "	78%
Paramount, San Franc. (**$10,410)	1 "	106%
Mary Anderson, Louisville (**$4,880)	1 "	92%
Palms, Detroit (**$19,850)	1 "	52%
Metropolitan, Boston (**$15,120)	2 "	96%
Omaha, Omaha (**5,450)	1 "	51%
St. Louis, St. Louis (**$12,850)	1 "	97%

LAST TRAIN FROM GUN HILL (PAR.)

Roosevelt, Chicago (**$21,230)	3 "	105%
Omaha, Omaha (**$5,450)	1 "	119%
Paramount, San Francisco (**$10,410)	2 "	138%
Stanton, Philadelphia (**$12,270)	4 "	97%
Capitol, New York (**$24,950)	3 "	112%
Palms, Detroit (**$19,850)	2 "	102%
Memorial, Boston (**$17,080)	2 "	80%
Fox, St. Louis (**$13,400)	1 "	112%
Kentucky, Louisville (**$5,850)	1 "	87%

LOOK BACK IN ANGER (WB)

Pageant, St. Louis (**$4,850)	1 "	85%
Beacon Hill, Boston (**$9,650)	1 "	114%
Mary Anderson, Louisville (**$4,880)	1 "	78%
Forum, New York (**$13,920)	1 "	100%

MIDDLE OF THE NIGHT (COL.)

Odeon, New York (*$14,710)	13 "	100%
T-L Krim, Detroit (**$6,000)	6 "	105%
Translux, Philadelphia (**$4,450)	7 "	160%
Paramount, San Fanc. (**$10,410)	2 "	120%
Brown, Louisville (**$4,950)	2 "	105%
Kenmore, Boston (**$9,600)	6 "	111%
United Artists, Chicago (**$17,800)	1 "	112%
Coliseum, Seattle (**$7,555)	1 "	89%

NORTH BY NORTHWEST (MGM)

United Artists, Chicago (**$17,800)	10 "	160%
Adams, Detroit (**$8,650)	11 "	155%
Loew's St. Louis (**$11,600)	6 "	107%
Warfield, San Francisco (**$10,110)	8 "	148%
Music Box, Seattle (**$4,215)	3 "	235%
United Artists, Louisville (**$7,690)	3 "	157%
Orpheum, Boston (**$19,580)	6 "	124%
State, Omaha (**$5,960)	1 "	135%
Stanley, Philadelphia (**$17,650)	6 "	110%
Radio City, New York (**$142,810)	7 "	124%

NUN'S STORY (WB)

46 wks—10ths—134%

PORGY AND BESS (COL)

Warner, New York ($23,250)	12 "	150%
McVickers, Chicago (**$13,050)	9 "	193%
Astor, Boston (**$8,370)	7 "	195%
Coronet, San Francisco (No Record)	9 "	Ave. $21,950

PRIVATE'S AFFAIR (20th-FOX)

Paramount, New York (**$29,850)	3 "	69%
Fox, Philadelphia (**$14,580)	2 "	59%
St. Louis, St. Louis (**$12,850)	1 "	94%
Fox, San Francisco (**$12,230)	1 "	111%
Coliseum, Seattle (**$7,555)	1 "	112%
Memorial, Boston (**$17,080)	2 "	71%
Orpheum, Omaha (**$6,590)	1 "	152%
Garrick, Chicago (**$14,300)	2 "	63%
Rialto, Louisville (**$9,220)	1 "	63%
Michigan, Detroit (**$21,120)	1 "	88%

RETURN OF THE FLY (20th FOX)

Fox, Philadelphia (**$14,580)	1 "	89%
Coliseum, Seattle (**$7,555)	1 "	119%
Fox, Detroit (**$14,380)	1 "	98%
Fox, San Francisco (**$12,230)	2 "	93%
Pilgrim, Boston (**$8,610)	1 "	105%

ROOM AT THE TOP (CONT.)

Esquire, Chicago (*$10,700)	9 "	118%
Kenmore, Boston (*$6,610)	13 "	136%
United Artists, Detroit (*$14,650)	3 "	46%
Fine Arts, New York (*$9,280)	25 "	162%
Fifth Ave., Seattle (*$9,500)	2 "	87%

SAY ONE FOR ME (20th FOX)

33 wks—10ths—115%

SCAPEGOAT (MGM)

Saxon, Boston (**$10,270)	6 "	112%
Trans-Lux, Philadelphia (**$4,450)	4 "	185%
T-L Krim, Detroit (**$6,000)	3 "	192%

SLEEPING BEAUTY (BV)

88 wks—13ths—112%

TAMANGO (ROACH)

Fox, Detroit (**$14,380)	3 "	156%
Fox, Philadelphia (**$14,580)	1 "	158%
Capitol, New York (**$24,950)	1 "	140%

TARZAN'S GREATEST ADVENTURE (PAR.)

Fox, Detroit (**$14,380)	1 "	97%
Paramount, Boston (**$11,920)	1 "	84%

TEN SECONDS TO HELL (UA)

Victoria, New York (**$20,150)	2 "	54%
Golden Gate, San Franc. (**$15,150)	1 "	66%
Orpheum, Seattle (**$5,660)	1 "	79%
Midtown, Philadelphia (**$9,000)	1 "	111%
Palms, Detroit (**$19,850)	1 "	81%
Orpheum, St. Louis (**$6,730)	1 "	89%

THAT KIND OF WOMAN (PAR.)

Michigan, Detroit (**$21,120)	1 "	96%
Coliseum, Seattle (**$7,555)	1 "	88%
Metropolitan, Boston (**$15,120)	2 "	93%
Esquire, Chicago (**$12,315)	1 "	110%
Roxy, New York (**$52,620)	2 "	109%

THIS EARTH IS MINE (U-I)

Madison, Detroit (*$13,920)	4 "	107%
Roxy, New York (*$54,460)	3 "	104%
Stanton, Philadelphia (*$14,380)	4 "	96%
Fox, St. Louis (*$14,500)	2 "	89%
Golden Gate San Francisco (*$14,080)	3 "	126%
Music Box, Seattle (*$5,200)	3 "	87%
Memorial, Boston (**$17,080)	2 "	102%
Orpheum, Omaha (**$6,590)	2 "	121%
Chicago, Chicago (**$22,480)	3 "	116%
Kentucky, Louisville (**$5,850)	2 "	104%

TINGLER (COL.)

Broadway-Capitol, Detroit (**$10,120)	3 "	210%
Pilgrim, Boston (**$8,610)	2 "	185%

YELLOWSTONE KELLY (WB)

Palms, Detroit (**$19,850)	2 "	82%
Stanton, Philadelphia (**$12,270)	1 "	81%
Fox, St. Louis (**$13,400)	1 "	112%
Paramount, San Francisco (**$10,410)	2 "	135%
Orpheum, Seattle (**$5,660)	3 "	108%
Paramount, Boston (**$11,920)	1 "	135%
Roosevelt, Chicago (**$21,230)	3 "	100%
Mary Anderson, Louisville (**$4,880)	1 "	102%

NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "THE TIP-OFF on Business."

LONDON Observations

by Jock MacGregor

QUIETLY, movie history has been made in Britain. Having run 17 months in both London and Manchester, "South Pacific" has celebrated its first birthday in Newcastle, Birmingham and Glasgow. In 25 theatres it has earned almost one million pounds in film rental. At the Drake, Plymouth, it played nine weeks and 11 weeks on a return engagement. Few pictures have ever been retained even for a second week in most of the locations concerned.

Of the utmost importance to the industry as a whole is the fact that "South Pacific" played separate performances with all seats bookable at advanced prices. Its success, combined with that afforded "The Ten Commandments," "Gigi," and "The Nun's Story" disproves conclusively the old claim that the public will not accept the policy. Thanks to it, these movies even beat the fabulous summer.

Some will have it that only big subjects lend themselves to such treatment. I agree advanced prices may only be acceptable for special attractions, but I am convinced set performances can be extended to cover many pictures and occasions. Few people today are going to leave the comfort of their homes (maybe having had to fix baby sitters) knowing that they may have to line up in the rain, miss part of the show, and not be able to sit together once in the theatre.

Advance bookings eliminate all this, and giving a pointer to how long a movie can run, enable bookings to be adjusted accordingly. One thing inevitable is that the present British booking pattern and policy must change. One of the hardest things to explain to businessmen is why the industry complains of falling patronage yet withdraws big hits before many can see them and replaces them, often with pot boilers which attract few. They argue that thousands of pounds must be lost in consequence.

Columbia is showing "Anatomy of a Murder" on a hard seat policy, and two weeks before the London opening had more than $3,000 in the box office. UA will open "Solomon and Sheba" on a similar basis at the Astoria on Oct. 27. Rank's "Northwest Frontier," which is tipped as pretty colossal, will play both the Leicester Square and Marble Arch Odeons on a continuous policy and go on suburban release a few weeks later.

THE NEWS that Sydney Box's sudden illness means the end of all his industry activities has come as a terrific shock. He was one of the few with extensive plans. Indeed, overwork has caused the crack up. Peter Rogers, his brother in law, has taken over, but this will not affect his own productions for Anglo-Amalgamated. . . . It is about 40 years since Herbert Wilcox started production, but time has blunted neither his enterprise nor his enthusiasm. Despite two hits on release, one being edited, and another being shot, the other midnight the command came to attend Les Ambassadeurs the following midday. He is to produce with the Hon. Leonard Hall Mrs. Cecil Woodham-Smith's best seller, "The Reason Why"—the story behind the Charge of the Light Brigade—in one of the big screen techniques. With no more than about 30 U.K. potential bookings, he may do without a distributor and make the few phone calls involved himself, thereby saving a hefty commission. . . . It was a gay gathering headed by C. J. Latta and Bill Cartlidge who saw Bill Pember, one time manager and recently editor of Associated British's fan magazine and house organ, off to retirement. With a handsome gift from C. J., Bill told of his gratitude to the company. He has been succeeded by his associate, Norman F. Taylor. . . . With $168,000 already in the kitty, the Variety Club of Great Britain has broken all records for previous years. Now the target is $250,000 for Billy Butlin's year. October will see "The Five Pennies" premiere and a gala circus performance, and November, the 10th Anniversary Lunch, which will be attended by the Duke of Edinburgh and Earl Mountbatten of Burma, both life Barkers.

ICRO Maps Sales Policies

HOLLYWOOD—J. R. Grainger, president, Inter Continent Releasing Organization, is formulating possible future sales policies by negotiating domestic distribution arrangements with top film executives and independent distributing companies on the first ICRO release, Benedict E. Bogeaus' "Jet Over The Atlantic," starring Guy Madison, Virginia Mayo, George Raft, and Ilona Massey.

According to Grainger, ICRO sales executives will assist in sales in all areas. One of Grainger's major ICRO executives is Francis A. Bateman, former Republic Pictures Pacific states district manager.

Bogeaus, president of ICRO's sister company, Inter Continent Films, Inc., produces the major product for ICRO with current plans calling for about three productions a year.

Columbia Sets Dividend

NEW YORK—Directors of Columbia Pictures last fortnight declared regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable Nov. 16 to holders of record on Nov. 2.

More Movie News In St. Louis

New York—The 107th in the series of COMPO ads in Editor and Publisher pays a tribute to Richard H. Amberg, publisher, St. Louis Globe-Democrat, for his recent decision to enlarge the space his paper gives to movie news. COMPO ads have long advocated such action by newspapers because of reader interest in motion pictures and movie personalities.

Amberg has started a weekly Wednesday film column to supplement his Sunday coverage and is giving frequent space to Hedda Hopper's Hollywood column. In addition, there have been numerous feature stories and the paper's Sunday magazine supplement will carry color pictures of screen personalities.

New Columbia, D.C., Planned

WASHINGTON, D.C.—Demolition of the 70-year-old Columbia to make way for a new million-dollar motion picture house carrying the same name begins this week for early 1960 completion.

The new 1,150-seat house will be modeled after New York City's Loew's State.

Columbus Nudist Film Still Stirs Up Storm

COLUMBUS, O.—Three members of the Columbus police vice squad found "Ten Days in a Nudist Camp" at the Fox art theatre "boring" and not obscene, they reported to Mayor M. E. Sensenbrenner, who ordered the officers to view the disputed film.

The mayor ordered police to view the movie to see if it violated the city's new ordinance prohibiting obscene movies after a PTA president complained of its continued showing.

Sgt. Larry Sears and Patrolman Pat McSweeney and P. W. Thompson agreed that the film was not obscene or suggestive. Sears, in his report, said, however, that it may violate the state's anti-obscenity laws relating to nudity. He asked for an opinion from City Attorney Russell Leach.

James Clark, president of Immaculate Conception Catholic Church PTA, said the city administration should take the initiative and enforce the law and "not leave it up to individuals."

"That's why the law was passed," said Clark.

Mayor Sensenbrenner asked for and got an emergency ordinance amending the city's anti-obscenity law to include motion pictures. The amendment was approved Sept. 14. The movie was in its fourth week since being confiscated and returned to the theatre following court action. Judge Horace Troop of Municipal Court dismissed charges against Joel Secoy, former Fox assistant manager, when he found the previous city ordinance failed to include films.

Clark said that PTA officers discussed the movie at a meeting. "I don't think there is any question that we are opposed to the showing of this movie in our neighborhood. There is great agitation against the movie up here." The city charter states that the mayor's duties include: "To see that all ordinances are enforced."

Adler Joins Para. TV

NEW YORK—Stretch Adler has been named director of network sales for Paramount Television Productions, it was announced by Jim Schulke, vice-president in charge of PTP.

Adler will be responsible for the sale of Paramount's video-taped properties to networks, agencies, and their clients.

Adler, who has an extensive background in all facets of broadcast sales, comes to PTP from Official Films where he was in charge of sales for both the syndication and network divisions.

Oscar A. Doob recently tried the toy "Ben-Hur" helmet on Luke Wynne in the MGM home office. By the time of the world premiere at Loew's State late this fall, Doob claims there will be "Ben-Hur" merchandise for every room of the house.

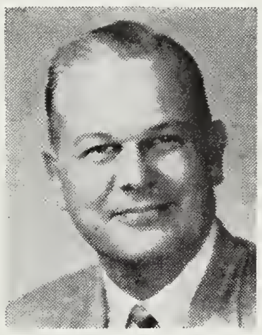
"How I would sell...

WARNER BROTHERS' Exciting Technicolor Attraction

THE FBI STORY

An Exclusive **SHOWMANALYSIS** *Prepared by—*

JOHN G. OSBORNE, managing executive of WEST VIRGINIA THEATRICAL ENTERPRISES, INC., Wheeling, W. Va.



John G. Osborne

ABOUT THE AUTHOR • John G. Osborne grew up in Batavia, N.Y., where his father was associated with Nikitas D. Dipson in theatre business in New York, Pennsylvania, Ohio, and West Virginia. After graduating from Dartmouth College, John started in the theatre business in Bradford, Pa., in the fall of 1937. Later that year, he moved to Wheeling, W. Va., where he still resides today. During World War II, John served as an officer for several years in the Navy. Immediately afterward, in 1946, the Osborne family moved to Watkins Glen, N.Y., where they enjoyed 2½ years of small town life and one-man theatre operation. New back in Wheeling, John is an officer in several of the Dipson Theatres in the Pittsburgh and Cleveland exchange areas. There are currently about 40 Dipson Theatres in several states, and William J. Dipson is the active head of the organization. The rest of the Osborne family consists of a wife and two chilren, a boy and a girl.

When we have a headache, we take an aspirin. So let's first examine the headaches in selling "THE FBI STORY." Then, we can relax and enjoy ourselves by discussing the many natural promotional assets of the picture.

A quick appraisal of the newest Warner Brothers product gives two initial impressions:

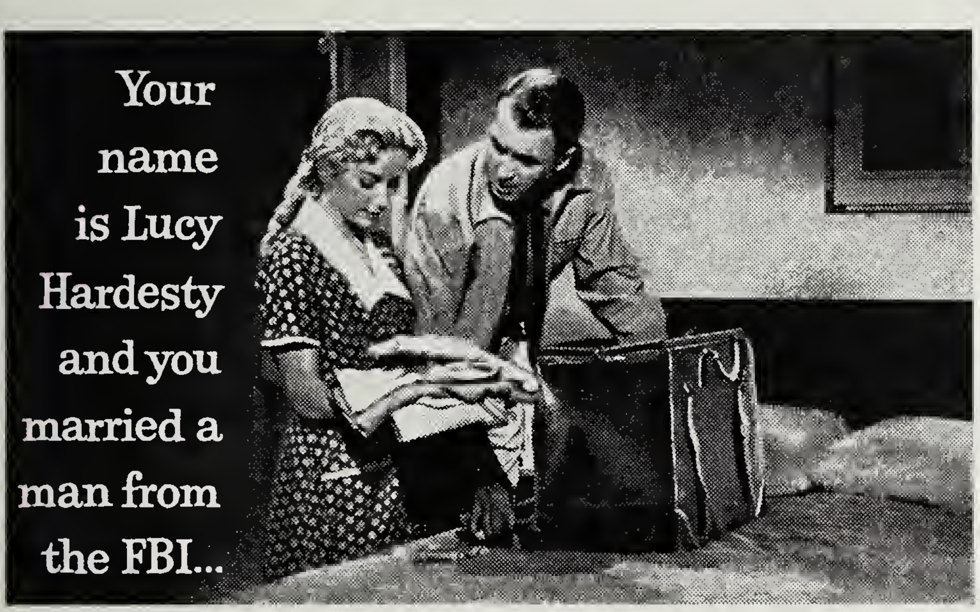
A—Mobsters and FBI work generally are pretty cold stuff. They lack the warmth, the glamour, the sex, or what have you, to attract much female and family interest in the movie.

B—Black and white ads in trade magazines, and uninspiring black and white color in the press book create the impression that "THE FBI STORY" might be just another routine black and white movie.

A two and one-half hour look at the movie itself will quickly demonstrate that "THE FBI STORY" contains neither of these misleading first impressions. It is a very well done drama with real emotional impact that you will be mighty proud to show on your screen, and for a longer than usual run, too! So let's see what we can do to correct those first impressions, just in case the public also should react negatively to the initial advertising.

A—**Stress the female and family approach!**

1. Get permission to imprint a personal message to the ladies on the paper napkins used at several local restaurants. The message might read . . . "LADIES, SAVE THIS NAPKIN! You will need it to augment your handkerchief when you see the woman's side of 'THE FBI STORY' . . . now showing, etc."
2. Favor the ads, scene mats, and pressbook stories which stress the female and family angles of the picture.
3. Use any gimmick that has worked for you in the past to create word-of-mouth advertising for the picture, such as special screening for women, a female radio personality who coos to her female listeners that she has just seen the movie and it is tops,



Your name is Lucy Hardesty and you married a man from the FBI...

So you were often on the move. Indian murders in Oklahoma. A spy chase in New York. A killing in Chicago. You couldn't call it dull. And the fact was, your kids loved it...

You didn't celebrate when Congress passed the law that enabled your husband to carry a gun. And you didn't sleep the night he went after deadly public enemy John Dillinger—or all the other nights with all the other hoodlums...

You never got rich. You were often scared and alone. But you had something that made it all work. Something called love. And it turned out to be a wonderful life...

And now it has turned out to be a wonderful motion picture!

THE FBI STORY

STARRING

JAMES STEWART

as Chip Hardesty, the man behind the badge

VERA MILES

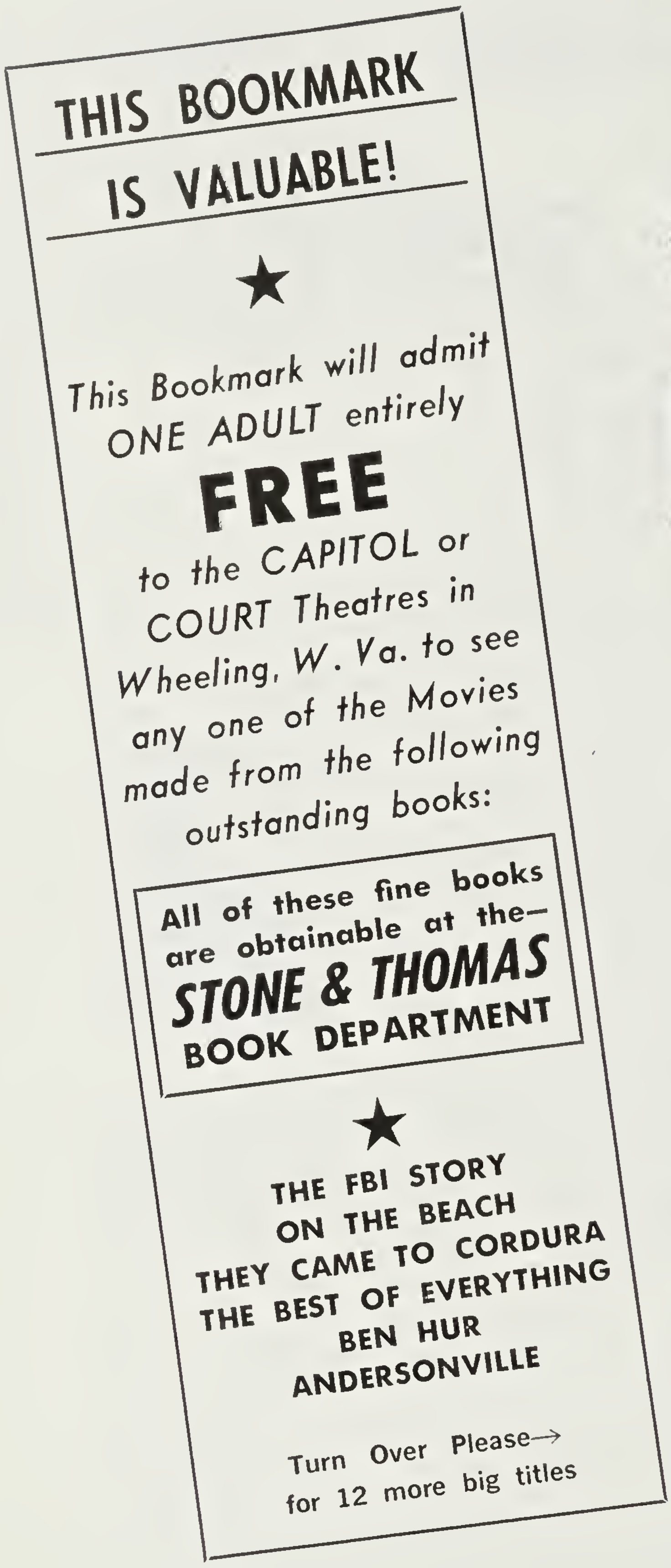
as Lucy Hardesty, the girl behind the man from the FBI

FROM

WARNER BROS. TECHNICOLOR®

A MERVYN LeROY Production · Screenplay by RICHARD L. BREEN and JOHN TWIST · Directed by MERVYN LeROY · Music by MAX STEINER

MR. OSBORNE BELIEVES that the female and family approach should be stressed, and strongly recommends that ads accenting this approach, such as 3-col. Mat No. 311 (396 lines) should be used. The title and action theme will attract the males.



THIS BOOKMARK
IS VALUABLE!

★

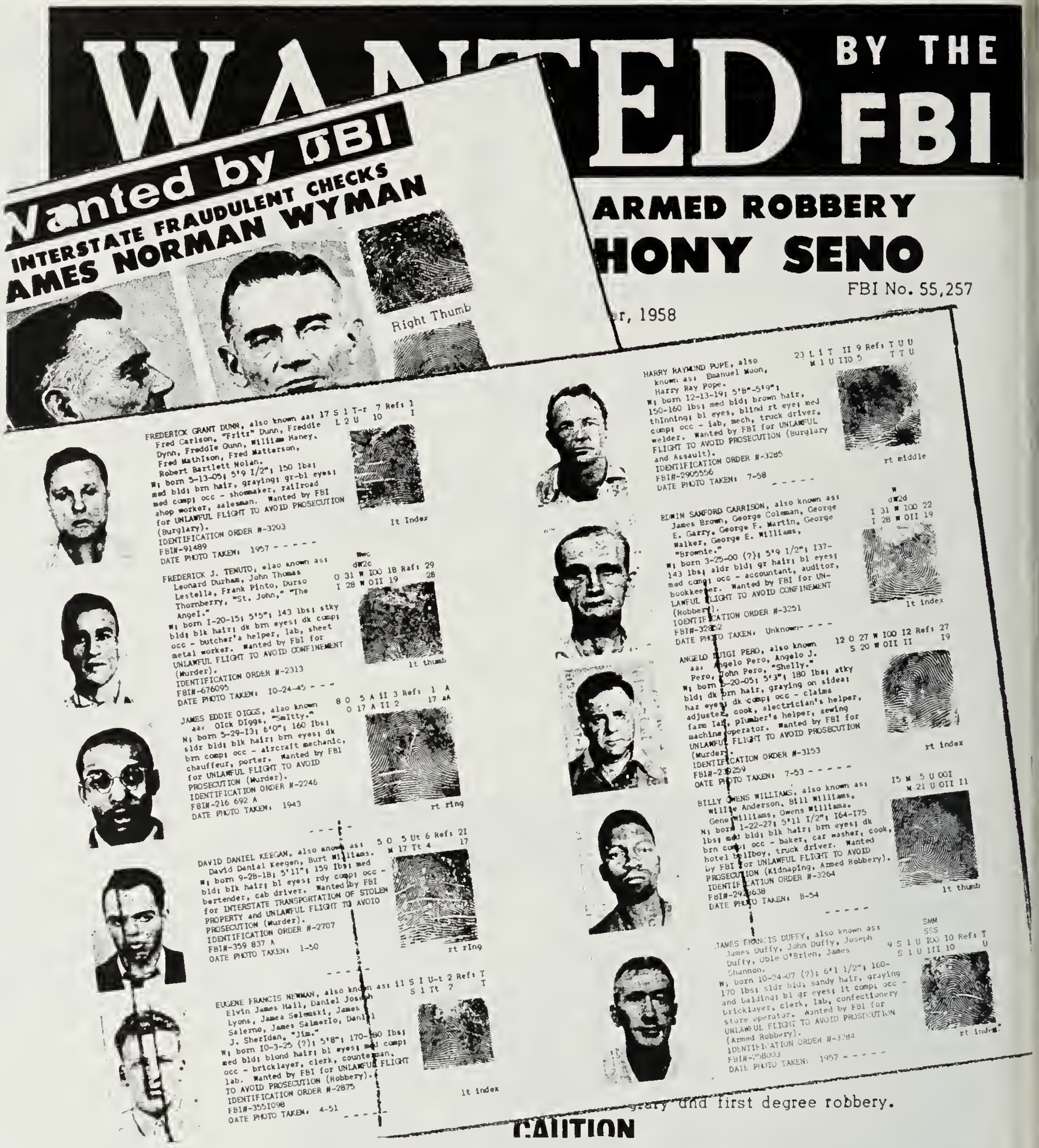
This Bookmark will admit ONE ADULT entirely **FREE** to the CAPITOL or COURT Theatres in Wheeling, W. Va. to see any one of the Movies made from the following outstanding books:

All of these fine books are obtainable at the—
STONE & THOMAS
BOOK DEPARTMENT

★

THE FBI STORY
ON THE BEACH
THEY CAME TO CORDURA
THE BEST OF EVERYTHING
BEN HUR
ANDERSONVILLE

Turn Over Please→
for 12 more big titles



WANTED BY THE FBI

ARMED ROBBERY
HONY SENO

FBI No. 55,257

r, 1958

Wanted by FBI
INTERSTATE FRAUDULENT CHECKS
AMES NORMAN WYMAN

Right Thumb

FREDERICK GRANT DUNN, also known as: Fred Carlson, "Fritz" Dunn, Freddie Dynn, Freddie Gunn, William Haney, Fred Mathison, Fred Matterson, Robert Bartlett Nolan.
W; born 5-13-05; 5'9 1/2"; 150 lbs; med bld; brn hair, graying; gr-bl eyes; med comp; occ - shoemaker, railroad shop worker, salesman. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Burglary).
IDENTIFICATION ORDER #-3203
FBI#-91489
DATE PHOTO TAKEN: 1957 - - - - -
17 S 1 T-r 7 Ref: 1
L 2 U 10 1
lt Index

FREDERICK J. TENUTO, also known as: Leonard Durham, John Thomas Lestella, Frank Pinto, Durso Thornberry, "St. John," "The Angel."
W; born 1-20-15; 5'5"; 143 lbs; stky bld; blk hair; dk brn eyes; dk comp; occ - butcher's helper, lab, sheet metal worker. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID CONFINEMENT (Murder).
IDENTIFICATION ORDER #-2313
FBI#-676095
DATE PHOTO TAKEN: 10-24-45 - - -
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O 31 W IOO 18 Ref: 29
I 28 W OII 19 28
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JAMES EDDIE DIGGS, also known as: Dick Diggs, "Smitty."
N; born 5-29-13; 6'0"; 160 lbs; sldr bld; blk hair; brn eyes; dk brn comp; occ - aircraft mechanic, chauffeur, porter. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Murder).
IDENTIFICATION ORDER #-2246
FBI#-216 692 A
DATE PHOTO TAKEN: 1943
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DAVID DANIEL KEEGAN, also known as: David Danial Keegen, Burt Williams.
W; born 9-28-18; 5'11"; 159 lbs; med bld; blk hair; bl eyes; rdy comp; occ - bartender, cab driver. Wanted by FBI for INTERSTATE TRANSPORTATION OF STOLEN PROPERTY and UNLAWFUL FLIGHT TO AVOID PROSECUTION (Murder).
IDENTIFICATION ORDER #-2707
FBI#-359 837 A
DATE PHOTO TAKEN: 1-50
5 O 5 Ut 6 Ref: 21
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rt ring

EUGENE FRANCIS NEWMAN, also known as: Elvin James Hall, Daniel Joseph Lyons, James Selemski, James Salerno, James Salmerio, Daniel J. Sheridan, "Jim."
W; born 10-3-25 (?); 5'8"; 170-180 lbs; med bld; blond hair; bl eyes; med comp; occ - bricklayer, clerk, counterman, lab. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Robbery).
IDENTIFICATION ORDER #-2875
FBI#-3551098
DATE PHOTO TAKEN: 4-51
11 S I U-t 2 Ref: T
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HARRY RAYMOND POPE, also known as: Emanuel Moon, Harry Ray Pope.
W; born 12-13-19; 5'8"-5'9"; 150-160 lbs; med bld; brown hair, thinning; bl eyes, blind rt eye; med comp; occ - lab, mech, truck driver, welder. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Burglary and Assault).
IDENTIFICATION ORDER #-3285
FBI#-2905556
DATE PHOTO TAKEN: 7-58 - - - - -
23 L 1 T II 9 Ref: T U U
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EDWIN SANFORD GARRISON, also known as: James Brown, George Coleman, George E. Garry, George F. Martin, George Walker, George E. Williams, "Brownie."
W; born 3-25-00 (?); 5'9 1/2"; 137-143 lbs; sldr bld; gr hair; bl eyes; med comp; occ - accountant, auditor, bookkeeper. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID CONFINEMENT (Robbery).
IDENTIFICATION ORDER #-3251
FBI#-32852
DATE PHOTO TAKEN: Unknown- - - -
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ANGELO LUIGI PERO, also known as: Angelo Pero, Angelo J. Pero, John Pero, "Shelly."
W; born 5-20-05; 5'3"; 180 lbs; stky bld; dk brn hair, graying on sides; haz eyes; dk comp; occ - claims adjuster, cook, electrician's helper, farm lab, plumber's helper, sewing machine operator. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Murder).
IDENTIFICATION ORDER #-3153
FBI#-239259
DATE PHOTO TAKEN: 7-53 - - - - -
12 O 27 W IOO 12 Ref: 27
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BILLY OWENS WILLIAMS, also known as: Willie Anderson, Bill Williams, Gene Williams, Owens Williams.
N; born 1-22-27; 5'11 1/2"; 164-175 lbs; med bld; blk hair; brn eyes; dk brn comp; occ - baker, car washer, cook, hotel bellboy, truck driver. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Kidnaping, Armed Robbery).
IDENTIFICATION ORDER #-3264
FBI#-292638
DATE PHOTO TAKEN: 8-54 - - - - -
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JAMES FRANCIS DUFFY, also known as: James Duffy, John Duffy, Joseph Duffy, Oble O'Brien, James Shannon.
W; born 10-24-07 (?); 6'1 1/2"; 160-170 lbs; sldr bld; sandy hair, graying and balding; bl gr eyes; lt comp; occ - bricklayer, clerk, lab, confectionery store operator. Wanted by FBI for UNLAWFUL FLIGHT TO AVOID PROSECUTION (Armed Robbery).
IDENTIFICATION ORDER #-3284
FBI#-258003
DATE PHOTO TAKEN: 1957 - - - - -
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and first degree robbery.

CAUTION

A BOOK-MARK can be a continuing promotion for all books on the "Best 10" list, and it gives you a good reason for approaching any book store for a tieup. LOCAL FBI OFFICES will be happy to cooperate with theatre promotions with handbills of individual "wanted" criminals, placards showing "THE TEN MOST WANTED" etc. All such material makes for exciting lobby displays and window dressings that will stop traffic.

or extending the run of the picture after the word has gotten around.

B—**Emphasize the Technicolor and emotional angles.** In the past some exhibitors have felt that advertising hundreds of square feet of screen canvas space might prove something against TV. I feel that this is erroneous—as a lousy picture on a big screen is still a lousy picture! However, "THE FBI STORY" offers something to shout about because these stars don't have just size, they have emotional impact. Technicolor, still one of our big theatre assets when added to such excellent emotional performances as are given by James Stewart and Vera Miles, insures top box office appeal. Neither a press book nor the author of this article can as effectively say to your own people what you yourself can say. Your own enthusiasm will filter out to the public, whether you personally write the copy for your ads, or whether you include in your ads a personal letter of endorsement over your own signature.

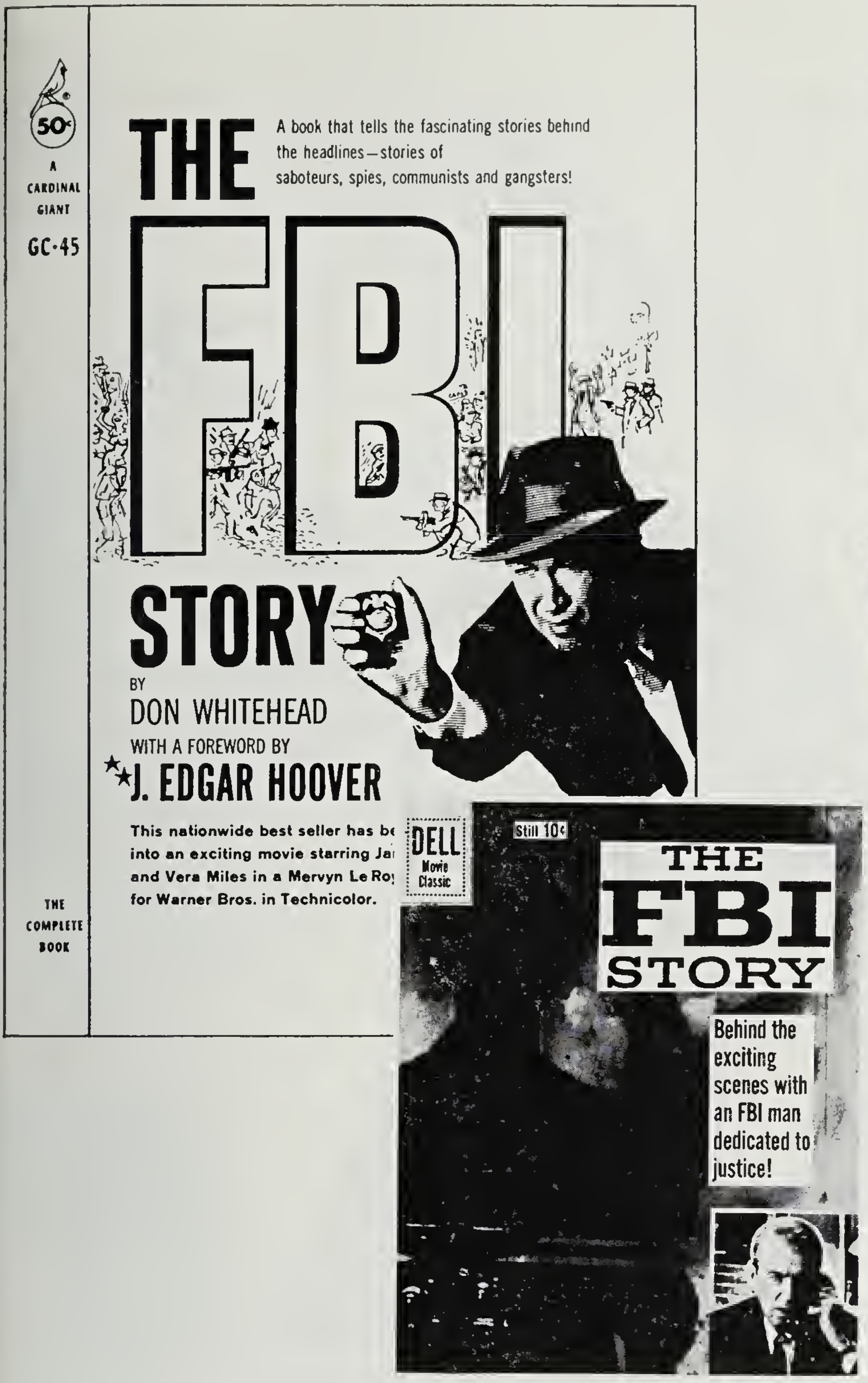
Having tackled the toughest part of our selling first, the rest of the job is fun. "THE FBI STORY" has ingredients for selling that every red-blooded exhibitor enjoys working with. From the pressbook let's discuss:

A—**The book.** In the press book you are told to "contact" local book dealers and "arrange" a tie-up with them. These are vague and generalized suggestions, so let's get down to brass tacks and develop some practical ideas to present to the book merchant.

1. Alongside is a drawing of a bookmark which was issued at least a couple of years ago. "THE FBI STORY" is still availabe for a free pass when the bookmark holder presents it to our boxoffice. We feel that the offer of a pass for the return of a bookmark (which we keep) is a good one, because by listing 10 or a dozen books, the passes are spread out over quite a period of time. Also, the bookmark shown here was distributed by an exclusive hard-cover book merchant, not a paperback seller. The book department of Stone and Thomas agreed to give the bookmarks only with sale of a book listed on the bookmark. We are alerting the public to watch out for future movies which will be made from books.

2. Offer to accept the cover of a paperback edition as a down payment of 25 cents towards the purchase of a theatre admission to the movie. As long as your distributor isn't selling these paperbacks by the millions, you can't get hurt with this offer. In return, the book distributor should panel his trucks, window card his locations, etc., for you.

3. "THE FBI STORY" is ideal for a matinee aimed at the young people. Offer free FBI comic books to the first 100 admissions, throw in about three repeat cartoons at a convenient hour in the middle of the afternoon, and you have the ingredients of a special


50¢
A CARDINAL GIANT
GC-45
THE FBI STORY
A book that tells the fascinating stories behind the headlines—stories of saboteurs, spies, communists and gangsters!
BY DON WHITEHEAD
WITH A FOREWORD BY J. EDGAR HOOVER
This nationwide best seller has be into an exciting movie starring Ja and Vera Miles in a Mervyn LeRo for Warner Bros. in Technicolor.
THE COMPLETE BOOK
DELL Movie Classic
Still 10¢
THE FBI STORY
Behind the exciting scenes with an FBI man dedicated to justice!

Chip Hardesty is the FBI man whose adventures span two continents and whose love story is a wonderful motion picture all by itself.

Crack FBI man—but bewildered father! Growing pains of Hardesty family contribute much to film's abundant warmth and humor.

OTHER BOOK TIE-UPS can be built around a 25 cent cut-rate for the front cover of the "paper-back." And the Dell comic book, awarded to the first 100 youngsters. AGAIN THINKING about that female and family audience, in addition to the males and action lovers, Mr. Osborne suggests using elements from the big six and seven column ads as single entities. He also likes the family approach in 1-col Mat No. 114 (140 lines).

Crack FBI man—but bewildered father

There is a very good reason why 'THE FBI STORY' is considered such a wonderful motion picture. Rarely within memory has the screen offered as much excitement combined with such an abundance of warmth and humor. While it is 'the FBI story' it is at the same time the happy, sometimes bitter-sweet story of the growing pains of the family of Special Agent Chip Hardesty. Women especially will love this family and love

THE FBI STORY

STARRING

JAMES STEWART

as Chip Hardesty, the man behind the badge

VERA MILES

as Lucy Hardesty, the girl behind the man

A WARNER BROS. PICTURE
TECHNICOLOR®
A MERVYN LeROY Production
Screenplay by RICHARD L. BREEN and JOHN TWIST
Directed by MERVYN LeROY · Music by MAX STEINER

appeal to youngsters at a very small cost. If you can afford to offer an additional 100 toy FBI badges to early birds, so much the better.

B—If you have a local FBI organization, it is of course listed in the phone book. The agents in charge of these offices are most happy to cooperate with you in promoting the picture as long as they do not personally become involved. For example, they should have on hand, placards showing the "Ten Most Wanted" criminals. With some advance notice and planning, they probably can dig up some large photographs of the FBI laboratory, the basic finger prints, bullet enlargements, etc., which will make a good lobby display for the weeks in advance of the picture. This same display can be utilized during the run of the picture in an available store window away from the theatre.

All this is good attention getting stuff, but I feel it is most important to remember that the angles which really sell the picture are the emotional and human appeal elements which are top entertainment for the whole family. If you oversell the guns and gangland sides of the picture, you will alienate a certain percentage of your customers.

C—If you are in the mood to create some fine public relations, have a private screening for policemen and their wives, and other law enforcement officers too. If your cops are friendly, cooperative, and willing to help when you need them, here is a fine opportunity to show appreciation for their valuable services. Right now, our local hospital has about 50 new student nurses just starting in. We will probably invite them to come in a group as our guests to the movie. Many of them are from out of town so the party will acquaint them with the location and hospitality of our theatre. They should help create good word-of-mouth impressions of the female angles in "THE FBI STORY."

D—You should know best how to use local radio, TV, and newspaper time and space to the best advantage. Ordinarily, I figure that 85 per cent of our advertising budget should go into newspapers. However, a local "Back-to-School" promotion on radio, or a portable TV giveaway on TV sometimes veers us off this percentage formula. Should you have a local disc jockey who has the imagination to tape up appealing and compelling radio spots (as contrasted to just standard radio announcements), maybe radio or TV has a more important position in your budget than ours for "THE FBI STORY."

If you offer passes as prizes for contests and promotions in connection with the picture, you will be offering passes to a picture which will stand out as superior entertainment. I congratulate Warners on bringing out "THE FBI STORY" at a time when we really can use it.

In the west they do what Easterners do...

GO FOR WESTERNS

For sheer entertainment, nothing beats a good motion picture!

What's more, country-wide, people react pretty much the same. Mostly they like Westerns. If the story is good; if the stars are competent; if the photography really *has it,* they talk and—*young and old—flock to the box office!*

In other words, the better the picture the better the box office.

That's why close co-operation with the Eastman Technical Service for Motion Pictures is so important . . . why it pays to tap Eastman's background of experience—to check up on questions of film choice, production, processing. Offices at strategic locations. Inquiries invited.

It's what's on the screen...and what people say about it...that counts

WIDE SCREEN
COLOR

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

ALBANY

The first drive-in among the Hudson Valley group to close for the season was the Sunset, Kingston. Walter Reade, Jr., who leased the 750-car spot last spring from Lamont interests, continued his 9-W in operation there. . . . Another former Lamont-operated spot, the Riverview, Rotterdam Junction, which Fabian purchased, went on week-end schedule. . . . Anthony Corelli, father of Dominick Corelli, owner, Hudson River Drive-In, and a cashier shouted away a masked man who threatened him and demanded receipts. Corelli, about 70, also spotted the robber's license number, which led to his arrest by State Police. . . . C. G. Pantages, 20th-Fox branch manager, visited the Schine offices in Gloversville and with the Kallet managers in Utica, to arrange promotions on coming releases. . . . Martin Moskowitz, 20th-Fox sales executive, visited the local exchange. . . . George Thornton, who had fine business at Windham, Windham, and fair business in Tannersville this summer, switched both Catskill Mountain situations to week-ends only. . . . Manager Richard Murphy, Proctor's, Fabian first-run in Troy, tied into publicity for the Hudson-Champlain celebration by arranging the crowing of "Miss Troy" by the Mayor on stage. . . . Folklore Research Films, Inc., has been authorized to conduct business in New York, with capital stock of 200 shares, no par value.

ATLANTA

William J. Coury and Milton Newsome, both experienced managers of Wilby-Kincey Theatres, have traded responsibilities. Coury, who has been manager of the Bradley, Columbus, Ga., has moved to Knoxville, Tenn., to become city manager of the Bijou and Park, and Newsome goes to Columbus as manager of the Bradley. . . . Mrs. Billy Hester, formerly with Capital Releasing Corporation, has joined Martin Theatres booking office as secretary to Johnnie Harrell.

BOSTON

Samuel Pinanski president of American Theatres Corp., called a Fall Showmanship Session for his 25 managers, district managers, and home office personnel for pep talks on the forthcoming top quality Hollywood pictures. He also invited the local branch managers and their publicists, who gave brief announcements of their films and told of the campaign material. Besides the ATC staff, those attending were Ben Abrams, AA; Ben Bebchick and Ed Gallner, MGM; Stan Davis, Continental Films; E. Myer Feltman, U-I; Dan Houlihan and Arnold Van Leer, Paramount; Ellis Gordon, Al Levy and Phil Engel, 20th-Fox; Joe Mansfield, UA; Tom O'Brien and John Markle, Columbia; Mel Safner, Ruff Films; Joe Wolf, Joe Levine, and George Kraska, Embassy Pictures. . . . There will be no Beano in Massachusetts for at least another year, but it was by a margin of only five votes that the House reversed itself and killed a bill to revive the game after a 15 year ban. . . . Jack Roy is the new manager, Capri, for Sack Theatres. . . . The office staff of Embassy Pictures tendered a "surprise" birthday party for Joseph E. Levine. . . . Phil Bloomberg is a patient at Salem Hospital with a serious stomach ailment. . . . After 42 years of conducting his printing business at 210 Stuart Street, Chester Grenier was forced to find new quarters when the owners decided to tear down the building. After Oct. 1, the Grenier Printing Company will be located at 137 Columbus Avenue.

A contract for the showing at the Gary of Michael Todd, Jr.'s, "Scent Of Mystery," filmed in Smell-O-Vision, was signed recently by Boston's Benjamin Sack. Seen, left to right, are Morris Lefko, vice-president in charge of sales for Todd; Todd; and Sack.

BUFFALO

The annual drive of Tent 7, Variety Club of Buffalo, is under way under the chairmanship of Marvin Jacobs, who has opened offices in Room 605 in the Lafayette theatre building, the same being offered rent free by Gus and Basil J. Basil, heads of the Basil Circuit. The Tent 7 drive is for the benefit of the Children's Rehabilitation Center of Buffalo, which is sponsored by the Variety Club, the Crippled Children's Guild, and the Children's Hospital. The club is seeking over $40,000. . . . A distinguished selection of feature and art films will be shown this season in the annual series sponsored by the Junior Group of the Albright Art Gallery. Each program will be shown once a month on two consecutive evenings. . . . In connection with the showing of "That Kind of Woman" at the Paramount, manager Edward Miller arranged a contest broadcast by radio station WEBR through which a $25 U. S. Savings Bond was offered as the first prize. It was entitled The Sophia Loren Look Alike Contest. There was a large number of photos sent in and guest tickets to see the picture want to 25 runners-up. . . . John Rossi, owner, Paramount, Schroon Lake, N. Y., has taken over the Essex at Port Henry formerly a Kallet Circuit, Oneida, N. Y., operation. . . . William E. McKnight has been appointed manager, Riverside, a Schine community operation. He succeeds Martin Willover, assistant manager, Schine Granada. . . . William Abrams, business agent (and booker at Columbia), presided at the first fall meeting of Local CE-9, exchange employes. Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres; his assistant, Bernard Levy; and Al J. Sicignano, home office booking head, were in for conferences with district manager Arthur Krolick and local AB-PT theatre managers. . . . The Glen, Williamsville, which adopted a new art policy last season and then closed after a few months, has reopened under the management of Robert Dykstra, son of Menno Dykstra, one of western New York's veteran exhibitors. . . . Elmer F. Lux, well known in exhibition and distribution, is one of the co-chairmen of the Buffalo chapter of the National Conference of Christians and Jews, which is planning its seventh annual Brotherhood Citation Banquet for Dec. 1 in the Statler-Hilton.

CHICAGO

During the first six months of 1959, 49 of the 99 films reviewed were classified as suitable for families and their children. . . . Burton E. Robbins, vice-president in charge of sales, National Screen Service, was in. . . . B & K are giving up operation of the Lakeside on Oct. 31 after 20 years. The house may continue to operate by a realty firm, the owner, with whom B & J failed to make a satisfactory arrangement. . . . Paul Mentsen, Surf assistant manager, has been hospitalized for months due to injuries received when an auto struck him. . . . Chuck Schmids, Palace, Tillman, Ill., is the father of a third son. . . . Rebane Productions, Inc., was organized here to handle distribution of Cinetarium screen and equipment. . . . Behrendt Cine Corporation took over the Cine Equipment Company. Steven Welch has been named service manager. . . . Mrs. Will Saunders is reopening the California.

CINCINNATI

The local Golden Age Movie Club will continue to function until at least April 1, 1960, the more than 25,000 members have been informed. Open to those 60 years or older, the club provides for reduced admission of 35 cents for afternoon and 50 cents for evening, Sunday, and holiday screenings at the downtown Albee, Palace, Grand, and Keith. . . . Personnel in the local Warners exchange are participating actively in the company's "Operation Christmas Tree" through next Jan. 16. . . . TOC Booking Agency has moved from the street level to the second floor at 1635 Central Parkway. . . . Audiences at the Palace, Huntington, W. Va., John Goodno, owner, contributed recently to the Will Rogers Hospital Fund. . . . Harry Dieckhaus is now booking and buying for his Rossville in Hamilton, O. . . . A former Paramount employee, Nora Davis, has returned as booker's clerk, replacing Joan Weise, a University of Cincinnati student. . . . Joyce Scholl

20th CENTURY-FOX FILMS CORP.
Welcomes YOU
TO

20th-Fox's well attended sales and promotion meeting in Boston saw present, left to right, Gerry Govan, New England head buyer of film; Ed Linder, general manager, Linder Theatres; Arthur Lockwood, president, Lockwood-Gordon theatre circuit; Max Fein, general manager, E. M. Loew's Theatres; Al Levy; and Al Lowrie, president, newly formed Lourie Theatres of New England.

"The trailer is a bright showmanship star that is seldom eclipsed. That's why I'm looking up to trailers during this Once-In-A-Lifetime Tribute."

Si Fabian

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

say it with sales!
SALUTE
TO THE

Columbia district manager Harry Weiner and Philadelphia branch manager Lester Wurtele are seen with company vice-president and treasurer Leo Jaffe and the exchange sales and office staff during Jaffe's recent visit in connection with the "Salute To President A. Schneider" drive. On the right, Dick Clark, popular television disc jockey, who stars in Columbia's forthcoming "Because They're Young," is seen with the girls of the Philadelphia exchange.

is now assistant to Marie Donelson, Screen Classics office manager. . . . Two inspectresses, Bertha Ruhstaller, States Film Service, and Fanny Voss, Paramount, were reported recovering nicely from recent illnesses.

CLEVELAND

Independent Theatre owners of Ohio will hold a testimonial dinner in honor of Horace Adams on Oct. 28, the last day of the ITOO convention in Columbus. Irving Dollinger, it is learned, will be one of the speakers honoring the outgoing association president. . . . The Lower Mall, a unit of the Community Circuit, is changing its policy. Theatre is dropping its foreign and exploitation picture policy to play top product immediately following the downtown first-run. . . . Milton Harris, onetime local Loew theatre publicity representative, is now in Louisville handing public relations for a burlesque house.

H. H. Orth opened the Shoreway, Point Place; and H. Ritari opened the Harbor, Fairport Harbor. . . . When "Pillow Talk" gets its midwest premiere here at the Hippodrome on Oct. 9, Rock Hudson will make a personal appearance. He will be accompanied by Ross Hunter, the producer who always includes Cleveland, his home town, in his premieres.

DALLAS

Dallas secretaries and stenographers were to get the first public view in Dallas of "But Not for Me," the motion picture starring Clark Gable and Carroll Baker. They were invited by Interstate Theatres to attend a special preview of the comedy, the reason being that Miss Baker portrays a secretary in the movie to Gable, a Broadway theatrical producer. . . . Al Reynolds, vice-president in charge of theatre operations of Claude Ezell and associates, drive-in operators in Texas, has announced the appointment of Jay D. Burger as manager, Hampton Road Drive-In. Burger, a 16 year veteran of show business, came to the Ezell organization from southern California. . . . Services were held here for Mrs. Mary Daily, mother of Mrs. Clifford Wood of Central Shipping and Inspection Bureau, formerly with RKO. . . . When the Preston Royal opens the latter part of October, it will be the first theatre built in Dallas in some 12 years and the only one especially designed for present day, wide screen techniques. Owners are B. R. McLendon and his son, Gordon McLendon, who also own and operate the Casa Linda, KLIF, and five other radio stations located from Louisville, Ky., to San Francisco.

HOUSTON

Irish McCalla and Kathy Marlowe, 40 per cent of the title characters in Jim Ross' film "Five Bold Women," will fly in to help work out plans for the picture's premiere. . . . Keith Harrier has come to Houston from the Warner Brothers Studio in Burbank, Cal., as radio and television director of Clay Stephenson Associates, Inc. . . . Gene Hendry, ex-Marine and author of the best selling novel, "Semper Fi!" will come here for the southwest premiere of "Battle Flame" at the Yale and Broadway. . . . Charles G. Byrnes, 19, of this city, who had been working as a stagehand on "The Alamo," at Brackettville, Tex., was killed in a head-on-crash near Del Rio, Tex. . . . A special screening was held for stenographers and secretaries of "But Not For Me." A Morris Minor from Jim Hall Sport Cars, Inc., will be given away to one of the secretaries or stenographers who does the best public relations job concerning the film. . . . Barbara Wilson has returned to the staff of the Village as cashier. . . . Martin Burnette, Loew's district manager, was due in on a business trip.

MEMPHIS

Skyvue Drive-In opened "The Last Train from Gun Hill" with a "railroad night." The Veterans Railway Workers Association were special guests, with an outstanding retired railroad engineer telling how his grandfather was the engineer on the famous "General." . . . Skyway Drive-In, Humboldt, Tenn.; Skyway Drive-In, Forrest City, Ark.; Tri-City Drive-In, Lynnville, Ky.; and Ritz, Oxford, Miss., have closed until further notice. Exhibitors Services advises that Twilite Drive-In has closed and the Bruce reopened (both of Bruce, Miss.). . . . Mavon, Pickens, Miss.; Booth, Hollandale, Miss.; Hinz, Nettleton, Ark.; Ritz, Oxford, Miss.; Rutherford, Rutherford, Tenn.; and Rex, Starkville, Miss., have reopened. . . . W. L. Moxley reopened Fiesta, Blytheville, Ark., and New, Caraway, Ark., also reopened. . . . "Hats off to the Memphis and Shelby County Board of Censors," wrote Edwin Howard, local amusements editor, in his column "The Front Row." "The Board, which remains in business only because the politicians consider it too hot a potato to touch, has had the good sense to take itself out of the censoring business—for once, at least—and assume the role of advisor. After viewing 'Blue Denim' the Board asked the Strand Theatre management to include in advertising the wording: 'the Local Censor Board recommends that children 16 and under be acompanied by their parents.' " Alex Thompson, district manager for Tenarken Paramount Theatres, owners of the Strand, gladly complied.

NEW ORLEANS

Cecil Robertson announced he would close the Gloster, Gloster, Miss. . . . The local WOMPI will, as in past years, lend a hand to the Tuberculosis Association of Greater New Orleans, in assisting with stuffing Christmas Seals in envelopes, etc. Other charitable work of the WOMPI's is a performance of their minstrel show to help Our Lady of The Sacred Heart School and Church raise funds; and their third annual rummage sale. . . . Emil Beaud, business agent, IATSE local motion picture machine operators union, is confined to Oschner Clinic. He recently underwent surgery. . . . Donald B. Fiske closed the Lake Drive-In, Lake Providence, La., for the season. . . . The Moonlight Drive-In, West Long Beach, Miss., is now on week-end operation only. . . . The Joy, Vinton, La., has eliminated showings on Wednesdays and Thursdays. . . . The daughter of Mrs. Morgan Chauvin, MGM exchange analysis clerk, announced her engagement. . . . Charles King reopened the Booker T, dark since 1948. . . . L. D. Jarvis reopened the Lamar, Purvis, Miss., which has been closed for more than a year. . . . The Rex, Brookhaven, Miss., resumed operation. New owners are Glen Adams and M. L.

(*Continued on page* 38)

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, of MOTION PICTURE EXHIBITOR, published weekly at Philadelphia, Pennsylvania, for October 1, 1959.

State of Pennsylvania, County of Philadelphia, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared Max Cades, who having been duly sworn according to law, deposes, and says that he is the business manager of MOTION PICTURE EXHIBITOR, and that the following is, to the best of his knowledge and belief, a true statement of ownership, management (and if a daily, weekly, semiweekly or triweekly newspaper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Section 132.6, Postal Manual—1954), to wit:

1. That the names and addresses of the publisher, editor and business manager, are:

Publisher—Jay Emanuel, 246 N. Clarion Street, Philadelphia 7, Pa.

Editor—Albert Erlick, 246 N. Clarion Street, Philadelphia 7, Pa.

Managing Editor—None.

Business Manager—Max Cades, 246 N. Clarion Street, Philadelphia 7, Pa.

2. That the owners are:

Jay Emanuel Publications, Inc.

Jay Emanuel, 246 N. Clarion Street, Philadelphia 7, Pa.

Paul J. Greenhalgh, 246 N. Clarion Street, Philadelphia 7, Pa.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in the capacity other than that of a bona fide owner; and this affiant has no reason to believe that any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above is—11,880. (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

MAX CADES
Business Manager

Sworn to and subscribed before me this 24th day of September, 1959.

(Seal) ALBERTA A. NEIMAN
(My commission expires Jan. 6, 1961)

First Cable Section Launches Pay-TV Plan

TORONTO—The first section of 84 miles of cable to be strung by Canadian Bell Telephone Company for the world's first Telemeter System of Pay TV being constructed by Trans Canada Telemeter, a division of Famous Players Canadian Corporation, Ltd., in West Toronto, was hoisted into place last week in Etobicoke Township.

Simultaneously, Trans Canada Telemeter announced the purchase of the former S. S. Kresge building in the heart of Etobicoke Township, which is to be converted into studios for Telemeter programming.

"The purchase of this building, instead of renting space," stated J. J. Fitzgibbons, president of Famous Players Canadian Corporation, Ltd., "is concrete evidence of our seriousness about pay television and our optimism about its future."

The studios, he said, will comprise the latest design 35 mm TV projectors, multiplexers and associated gear; a transmitter and control room to feed three Telemeter programs simultaneously into the wired system—including a color transmitter to carry color motion pictures—and a studio for the presentation of "live" programs of local public interest.

Additional space will be occupied by the production office staff and engineering department, and a large area for public demonstrations.

Trans Canada Telemeter will begin converting the building, and it is expected the studio will be ready for public demonstrations on or about Nov. 15.

Telemeter program service for the first areas of Etobicoke Township, now being wired, will be inaugurated in mid-December. At that time, about 4,500 homes will be within range of the cable, according to the engineering plan developed jointly by Trans Canada Telemeter and Canadian Bell. During the winter months, additional wiring will bring a total of 13,000 homes in the West Toronto suburb within the cable route.

CONCILIATION

(*Continued from page* 12)

like requests capable of solution by the film companies and not to seek special advantage by means of conciliation. Resolution cited the appreciation of the ITOA for the sincerity of ACE's representatives in their efforts to aid small theatres.

The entire present slate of officers was renominated for the 1959-60 season, headed by Harry Brandt, president.

Conciliate On Any Problem, Rosenfield Tells Mont. Meet

HELENA, MONT.—At a convention meeting of the Montana Theatres Association at the Palace Hotel here last fortnight, Joseph J. Rosenfield, assistant president, Theatre Owners of America, and general manager, Favorite Theatres of Spokane, urged that exhibitors "resort to conciliation" regardless of "whether it's on film rental terms, on runs, on availability, on settlements on flat rentals—in fact, on any trade practices."

Rosenfield told the theatre men it would aid business.

It was urged upon members of the Montana affiliate of TOA that they resort to "area saturation" as one way of upping their grosses.

Alex Harrison, general sales manager, 20th-Fox, urged the theatre men to give playing time to the Russian made pictures acquired under the cultural exchange agreement between the U.S. and the U.S.S.R.

CANADIAN Highlights

By Harry Allen, Jr.

WHILE THE GROSS REVENUE of 53 Canadian firms engaged in the production and printing of motion pictures and filmstrips dropped in 1958, an increase is looked for this year and next. Major factor in this prediction comes from the edict from the Board of Broadcast Governors that 55 per cent of programming in Canadian TV must be of Canadian origin. Because most of Canada's production is with TV series, this can only result as a benefit to the production industry in Canada.

The decline in revenue was the first shown since the Dominion Bureau of Statistics began to gather figures on production in 1952. The decline recorded for five fewer firms in the previous year, was a drop of $190,000. The gross in 1958 was $7,729,703. Of this, $3,962,780 came from production, a drop of $508,930 from the previous year. This comes as a surprise since it had been assumed that Canadian production was increasing. Laboratory printing of $3,344,948, up from the previous year kept the decline in the overall figure from being greater.

Much of Canada's production has been taken by the firms south of the border which have attracted the advertising agencies wishing commercials. However, private labs printed 24,427,610 feet of 35mm. black-and-white film, a drop of 4,236,787, and 19,809 feet of 35 mm. color. These figures not only reflect a shortage of theatrical features but also indicate the degree that color features are imported from the United States. While private companies produced 689 films of five minutes duration or longer, there was only one feature for the theatrical market. Government agencies reported 12 theatrical films of five minutes or longer duration.

REEL CLIPS: A visitor to Toronto was veteran exploiteer Terry Turner who came for his campaign for Allied Artists' "The Bat." He consulted with Jack Bernstein, AA Canadian sales chief; Jim Nairn, Famous Players; Jim Harrison, 20th Century Theatres; and Chet Friedman, AA ad-pub director in Canada . . . An International night was held by Variety Club in Toronto with the visit of the International officers. Those attending were International Chief Barker George Eby of Pittsburgh, First Assistant Ed Emanuel of Philadelphia, International Representative Bill Kester of Boston, and International Executive and Press Guy George Hoover of Miami Beach. . . . E. E. Fitzgibbons, managing director of Paramount Windsor Theatres, a Famous Players subsidiary, has resigned his post to devote more of his time to his activities as president and general manager of Trans Canada Telemeter. He became chief of the Windsor district in 1950. Responsibility for the booking, buying, and operation of the theatres has been assumed personally by Robert Myers, general manager of Famous Players eastern division, and Ed Lamoreaux remains city manager for the theatres, Capitol, Palace, Tivoli, and Park . . . Mrs. Ruth Griesdorf, wife of David Griesdorf, film executive associated with the N.A. Taylor interests, died in Toronto. She had been ill for 14 years. Besides her husband, she leaves two sons, Norman and Gary. . . . Blain Covert, Warner Bros. booker in Toronto, joins the Calgary branch as a salesman under Jack Bermack, manager. He has been with WB for 17 years. He succeeds Sid Bermack who resigned to join Sovereign Films as a booker-salesman in the Calgary branch. . . . The Jam Handy Organization of Canada, Ltd., a subsidiary of the Detroit firm producing, distributing training, business, and educational films, has opened in Toronto with W. E. Dalley in charge.

Industry Dividends Up

WASHINGTON — August cash dividend payments by motion picture corporations issuing public reports totaled $1,227,000. The 1958 August total was $1,087,000. Cumulative payments amounted to $14,236,000 for 1959 against $12,956,000 for 1958, the Department of Commerce announced.

Barney Balaban, president, Paramount Pictures, and Joseph E. Levine, president, Embassy Pictures, recently announced an agreement whereby Paramount will distribute Embassy's "Jack The Ripper" in the U.S., Canada, and Latin America. George Weltner, Paramount world-wide sales manager, right, looks on.

Southern Exhibs Endorse MPI

NEW YORK — Walter Reade, Jr., head, Motion Picture Investors, Inc., last fortnight reported that Mississippi, Tennessee, and Arkansas theatre owners at a special meeting held in Memphis endorsed MPI.

Reade said that "several thousand shares were subscribed to at the meeting" after Robert Hoff, sales manager, MPI, addressed the session.

The boards of the Mississippi Theatre Owners Association and the Tennessee Theatre Owners Association invested in the plan not only for their organizations but as individuals. The directors of the Independent Theatre Owners of Arkansas did likewise.

Hoff will next present the MPI plan to Texas theatre men at a meeting in Dallas.

SAG Nominates Reagan

HOLLYWOOD—Former Screen Actors Guild president Ronald Reagan has been renominated for that post to replace incumbent Howard Keel. Keel, who declined the nomination for president because of a Broadway commitment, was nominated for first vice-president.

Others nominated by the Guild committee are Dana Andrews, second vice-president; Rosemary DeCamp, third vice-president; Robert Keith, recording secretary; and George Chandler, treasurer.

THE SPYROS P. SKOURAS DRIVE
AUG 31
DEC. 26
THE 17 CLUB HONOR ROLL

Philadelphia area exhibitors are fast getting on the 20th Century-Fox "17 Club" honor roll sparking the Spyros P. Skouras sales drive which runs until Dec. 26. Above, left, branch manager Sam Diamond watches as Dave Milgram, head, Milgram Booking and Buying Service, and president, Fox Theatre, has the distinction of being the first exhibitor and customer in the territory to join the "Club"; on the right, Diamond and some of his staff look over the honor roll as it grows and grows.

NEW ORLEANS

(*Continued from page 36*)

Davis. . . . Lewis Cox suspended operation at the Cox, Pierre Part, indefinitely, and at the same time closed the Bayouland Drive-In, Barton, La., for the season. . . . George Conrad has curtailed operation of the Dixie, Thibodaux, La., to five days a week. . . . Arthur Greenblatt, Allied Artists assistant general sales manager, visited the local branch. . . . 20th-Fox branch manager W. A. Briant hosted 75 per cent of the area exhibitors at a luncheon get-together at Brennan's to discuss the company's forthcoming product.

PHILADELPHIA

The girls of United Artists tendered a bridal shower for Marlene Brown and Myrna Epstein at the home of booker Janet Lewis. The November brides-to-be made a healthy gift haul, and an enjoyable time was had by all. . . . Florence Weiner is now with Lopert Films. . . . The Lansdale, Lansdale, Pa., carried a memoriam notice in its program for manager Thomas D. Weiss, Sr., who died in August, and assistant Charles J. Gallagher, who died on Sept. 7. . . . Buena Vista was dismissed without prejudice and without costs as a defendant in the Tacony-Palmyra Drive-In U.S. District Court case against Warners and other distributors. . . . Tri-State Buying and Booking Service is now handling the Orient, Dunmore, Pa., and Claude Finch's Park, Reading, Pa. . . . WCAU and the Lincoln and Andalusia Drive-Ins joined in a promotion aimed at local motorists—the distribution of 20,000 auto bumper strips entitling drivers to free admission. The two colored strips carry the phrase: "It's New For You—WCAU Radio 1210" and entitle the driver of the car to free admission and free ice cream and soda on special "WCAU Radio Nights" at the drive-ins, which are held weekly at both spots. . . . John (Jam Handy) Golder's brother, Lou, former independent producer, is in Pine Manor Convalescent Home, recuperating from a recent accident. . . . Tom Zaffiro, Film Row's "Gus, the barber," has returned to work following hospitalization.

Condolences to Allied Artists branch manager Max Gillis upon the death of his mother, 81. His wife passed away just last fortnight . . . Louis Kaye, Park, Wilmington, Del., has turned the theatre over to Ralph Morgolin after failure to negotiate a lease acceptable to both parties. Kaye intends to remain in the theatre business . . . MGM's "Ben-Hur" is set to open at the SW Boyd on Nov. 24 . . . Harry Romain, Progressive Electric Construction Company, became a grandfather when his daughter, Joan, and son-in-law, Phil Kamen, welcomed a baby daughter . . . The indictments against Ken Packer, World; and Bill Kanefsky, Studio, for showing Brigitte Bardot's "And God Created Woman" were squashed . . . The World is up for sale. Columbia hosted local exhibitor leaders at a luncheon at the Warwick at which Leo Jaffe, executive vice president and treasurer of the company, and a captain in Columbia's current "Salute To Our President" drive, which runs to Dec. 24. Jaffe told about the retooling of the company, and forthcoming product, which totals 41 pictures from Oct. 1, 1959 through September, 1960 . . . The Grand, Norristown, Pa., has been reported sold to a department store . . . Dave Rosen has ready for booking a free Jam Handy subject in full color, titled "Your Silent Guardian."

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
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Theatre Installations and Maintenance

PITTSBURGH

Stanley Warner promoted Paul Blumer from Butler, Butler, Pa., to Colony, Cleveland. The Colony is currently closed for installation of Todd-AO equipment. The first picture under the new process will be the Buena Vista release of "The Big Fisherman." Replacing Blumer at Butler will be Curtis White, coming in from the Steuben, Hornell, N. Y. . . . Jack Kalmenson, Warner Bros. branch manager, attended a three day sales meet in Detroit. He was accompanied by local sales manager Bill Lange. . . . Associated Theatres have given up their operation of the Bellevue. The new owners are booking the house through Co-operative Theatre Service. Associated has transferred the house's subsequent run policy to their Studio, Bellevue, which they formerly operated as an art house. . . . Don Mungello, exhibitor who has taken on distribution of several religious pictures with notable success, is now handling "Embezzled Heaven" for Louis de Rochemont Associates in Pittsburgh and Cleveland territories. . . . Variety Club chief barker Dave Silverman was a first nighter at premiere of Jimmy Fallon and Jack Cargo's remodeled and enlarged New Arena night club. Silverman proclaims it a luxurious showplace and a fitting place for Variety's annual banquet, set for Nov. 15, with Jack Fallon as chairman. . . . 20th Century-Fox exploiteer Ralph Buring, who had been covering both Pittsburgh and Buffalo, will now confine his efforts to Nat Rosen's Pittsburgh territory. . . . Bill Zeilor, former Penn manager, and long-time Harris Enterprises manager, is reported in line for manageship of an important Broadway theatre.

ST. LOUIS

Frank Wagner, Columbia shipping department, became a grandfather for the ninth time. . . . Theatre cashiers along with other local money handlers were warned of a counterfeiting ring putting out bogus $10 and $20 bills. . . . The transition from drive-ins to four-walled theatre operations is now in progress in the territory. Conventional theatres that were opened include the Lincoln, Robinson, Ill.; Avalon, Lawrenceville; Capitol, Litchfield, Ill.; Rodgers, Anna, Ill.; Liberty, Murphysboro, Ill.; Plaza, Potosi, Mo.; Marvel, Carlinville, Ill.; and Roxy, Shelbyville, Ill. Other reopenings scheduled are the Grand, Sullivan, Ill., and Roxy, Mounds, Ill. Drive-ins that have concluded their 1959 seasons include the Skylark, Keokuk, Iowa; Rustic, Effingham, Ill.; Gordon, Robinson, Ill.; Midway, Lawrenceville, Ill.; Olney, Olney Ill.; Skyview, Litchfield, Ill.; 51 Drive-In, Cairo, Ill.; Charleston, Charleston, Ill.; Carbreeze, Carlyle, Ill.; and Gem City, Quincy, Ill. . . . The Globe, Christopher, Ill., reopened under the management of Robert Good, Pinckneyville, Ill., who quit operating the Capitol there and moved his equipment to Christopher. . . . Bill Porter, traveling auditor for Allied Artists, was in.

American International recently hosted a cocktail party in the Sheraton Hotel to celebrate the opening of the company's new Philadelphia branch office, and seen, left to right, are Jerry Sandy, A-I Washington exchange manager; Leon Blender, A-I general sales manager; Ed Heiber, A-I eastern regional manager; George Waldman, A-I's New York distributor; and Paul Greenhalgh, MOTION PICTURE EXHIBITOR general manager.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
Vol. 62 No. 21
OCTOBER 7, 1959

COLUMBIA

The Mouse That Roared

Comedy
83m.

Columbia
(English-made)
(Eastman Color)

Estimate: Highly amusing mixture of satire and slapstick.

Cast: Peter Sellers, Jean Seberg, David Kossoff, William Hartnell, Timothy Bateson, Monty Landis, Harold Krasket, Lee McKern, Colin Gordon. Produced by Walter Shenson; directed by Jack Arnold.

Story: The Duchy of Grand Fenwick was founded somewhere in Europe in 1430 by an Englishman. Today, the economy of the country depends on the export of the local wine to the U.S. A cheaper California imitation brings the little duchy to the verge of bankruptcy. At a council meeting, Prime Minister Peter Sellers suggests that the duchy declare war on America, and when it is defeated, America will offer lots of money and other assistance. The Grand Duchess, also Peter Sellers, approves, and the field marshal, again Peter Sellers, is assigned to lead the invading army clad in chain mail and armed with bows and arrows. They land in New York during an air raid drill which has the city deserted. They can find no one to surrender to and instead stumble across a science lab where Professor David Kossoff and his daughter, Jean Seberg, are working on a model of the Q bomb, the most powerful bomb ever created. Sellers decides to take all three back and turn defeat into victory. He is not greeted as a hero as the world is in an uproar, with the various nations all trying to get the bomb. An American emissary shows up to negotiate a treaty which includes eliminating the competitive wine and the right of the Duchy and other small nations to look after the Q bomb. Seberg and Marshal Peter Sellers find they are in love and plan a future together. After all is said and done, Kossoff finds that the model of the bomb is a dud.

X-Ray: A sneak preview audience composed in the main of average moviegoers seemed to enjoy this entry thoroughly, which is a tribute to the smart and witty storyline, the good performances by the cast as a whole; by the talented Peter Sellers in particular, who demonstrates his ability in a triple role; and by fine direction and production. A lack of "names" for the American market will place much dependence on the campaign, the title, the story value, and the word of mouth that is sure to ensue following showings. The film can play in regulation as well as art and specialty spots, for the reaction to really clever comedy is the same everywhere. The screenplay is by Roger MacDougall and Stanley Mann, based on the novel by Leonard Wibberly.

Tips On Bidding: Higher program rates.

Ad Lines: "The Funniest Film In Many A Moon"; "When This Mouse Roared Everyone Trembled."

MGM

Girls Town

Melodrama
90m.

MGM

Estimate: Mediocre programmer for teenagers.

Cast: Mamie Van Doren, Mel Torme, Paul Anka, Ray Anthony, Maggie Hayes, Cathy Crosby, Gigi Perreau, Elinor Donahue, Gloria Talbott, Sheilah Graham, Jim Mitchum, Dick Contino, Harold Lloyd, Jr., Charles Chaplin, Jr., Peggy Moffitt, Jody Fair, Peter Leeds, Nan Peterson, Grabowski, Karen Von Unge, Susanne Sydney, Nancy Root, Wendy Wilde, Bobi Byrnes, Gloria Rhoads, Phyllis Douglas, The Platters. Produced by Albert Zugsmith; directed by Charles Haas.

Story: Probationer Mamie Van Doren is suspected of the murder of Harold Lloyd, Jr., and although the police are unable to prove conclusively that she was involved, her probation is revoked and she is sent to "Girls Town," Catholic institution run by Mother Maggie Hayes. Her roommates are Gigi Perreau, who has a "crush" on singing sensation Paul Anka, and two tough girls, Gloria Talbott and Peggy Moffitt. Van Doren proceeds to break all the rules. Her sister, Elinor Donahue, who has an unusual resemblance to her, visits Van Doren and tries to tell her something but Van Doren sends her away. Van Doren learns that Donahue has been arrested for participating in a drag race with Mel Torme and turns to Anka for help. He gets Donahue off, but by this time Torme has learned it was Donahue and not Van Doren who pushed Lloyd off a cliff. He forces her to accompany him to the gang's hideout. Van Doren learns of this and with Anka, her roommates, and several of the Sisters rush there. Torme is bested and admits Lloyd was chasing and trying to attack Donahue, and not Van Doren, when he fell over the cliff. Exonerated, Van Doren makes a transformation into a respectable young lady before leaving "Girls Town."

X-Ray: Definitely aimed at the teenage market, this bit of mediocrity will do little other than tell juvenile delinquents how it is done. The story credited to Robert Hardy Andrews with screen play by Robert Smith is of the "True Confessions" type. The actors, as with most of these teenage opuses, seem far older than the kids they are supposed to portray. Van Doren is sexily okay in the lead, but not much can be said for most of the others. There are quite a few rock 'n' roll type of songs interspersed, with Anka okay on voice but with plenty to learn about acting, while Mel Torme, another warbler does not sing a note but is fair in a straight acting part. Production and direction are better than the material deserves.

Tip On Bidding: Fair program rates.

Ad Lines: "When Young Rebels Go Bad!"; "Powerhouse Drama Of The Times Featuring The Girls Who Wanted A Thrill A Night —Every Night!"

PARAMOUNT

Career (5907)

Drama
105m.

Paramount

Estimate: Interesting offering exposing the theatre world.

Cast: Dean Martin, Anthony Francisosa, Shirley MacLaine, Carolyn Jones, Joan Blackman, Robert Middleton, Donna Douglas. Produced by Hal Wallis; directed by Joseph Anthony.

Story: In 1945, Anthony Franciosa decides to leave Lansing, Mich., to try and make good as an actor in New York, bidding his fiancee Joan Blackman farewell. He exists on savings and government payments. After getting nowhere, he joins a non-paying Greenwhich Village acting group formed by struggling but ambitious director Dean Martin. Blackman eventually follows him, and they get married despite lack of a job. He attends a call issued by producer Robert Middleton but is rejected. He does, however, get to meet agent Carolyn Jones, who takes an interest in him. Martin and Middleton's daughter, Shirley MacLaine, a dipsomaniac with several marriages behind her, become buddy-buddy. Blackman reveals that she is pregnant, and Franciosa pleads more time before taking her home. He does get a job as understudy and assistant stage manager, only to find that Blackman lost the expected child. She leaves him. He also loses his job, but Jones gets him another with a road company which takes him on a visit to Hollywood. Martin is directing pictures but he doesn't have anything for old friend Franciosa. Franciosa, meets MacLaine again and even marries here when she has a fight with Martin. This gets him a job in radio. He grants her a divorce in exchange for a leading role in Martin's upcoming play, but he loses this, too, to a Hollywood name. Off he goes to Korea, and when he returns, he finds himself blacklisted because of his early association with Martin, who was tainted with Communism. Franciosa turns to waiting on tables while trying out for parts. Martin reactivates his Village group and asks Franciosa to join him in a lead role The play is a hit, and at last Franciosa is famous because of his talent alone.

X-Ray: This tale, which is based on an off-Broadway play by James Lee, who also wrote the screenplay, will prove more absorbing to some than to others. It details the conniving, the frustrations, the constant struggle to survive, and the unusual ambitions of the people with talent who must show and express it. It amply and ably demonstrates the fine talents of the entire cast, and Anthony Franciosa in particular, as well as solid direction and noteworthy production. Much of what is seen is not pleasant, but there is a fascination stirred up by the people on screen, and viewer attention is commanded. The release could and should stir quite a bit of attention by virtue of the names in the cast, with reaction further stimulated by word-of-mouth and frankness of some dialogue and situations.

Tips On Bidding: Higher rates in many situations.

Ad Lines: "An Unusual Tale Of Show Business And The People In It"; "He Resolved To Let No One Stand In The Way Of His 'Career'."

UNITED ARTISTS

Counterplot

Melodrama
77m

(Odell)
United Artists

Estimate: Average mystery meller for the duallers.

Cast: Forrest Tucker, Allison Hayes, Gerald Milton, Edmundo Rivera Alvarez, Jackie Wayne, Miguel Angel Alvarez, Richard Vernie. Produced and directed by Kurt Neumann.

Story: Forrest Tucker, wanted by American police for the murder of a gambler, hides out in Puerto Rico, assisted by young Jackie Wayne, who idolizes him. Allison Hayes, who loves Tucker, comes to Puerto Rico to help him prove his innocence, and they seek the aid of Gerald Milton, an unscrupulous lawyer. The real murderer, Richard Vernie, learns of Tucker's whereabouts and also enlists the help of Milton to get rid of him. Milton gets Vernie's confession on a tape recorder, but is killed. Vernie confronts Tucker and Hayes and plans to kill them, but is shot and killed by young Wayne.

X-Ray: The short running time of this programmer is full of twists and turns, and manages to hold interest fairly well. Performances are fair, as are direction and production, but it's the kind of fare that is seen on TV all the time. It will find its way to the duallers where action fans are not overly particular. Written by Richard Blake.

Tip On Bidding: Program rates.

Ad Lines: "The Shocks Come Too Fast To Count In 'Counterplot'"; "Be A Witness To The Double-Cross That Blasts The Screen."

Odds Against Tomorrow

Drama
95m

United Artists
(Harbel)

Estimate: Grim, well-made crime drama has angles.

Cast: Harry Belafonte, Robert Ryan, Shelley Winters, Ed Begley, Gloria Grahame, Will Kulava, Kim Hamilton, Mae Barnes, Carmen DeLavallade, Richard Bright, Lou Gallo, Fred J. Scollay, Lois Thorne, Wayne Rogers, Zehra Lampert, William Zuckert, Burtt Harris, Ed Preble, Mil Stewart, Marc May, Paul Hoffman, Cicely Tyson, Robert Jones, William Adams, John Garden, Allen Nourse. Produced and directed by Robert Wise.

Story: Ed Begley, ex-policeman dismissed from the force for graft, plans the robbery of a bank in a small New York town and contacts bitter ex-convict Robert Ryan and Negro entertainer Harry Belafonte to assist. Ryan refuses when he learns the third man must be a Negro and Belafonte does likewise. Belafonte owes money to a bookie, who threatens his estranged wife and child, forcing him to throw in with Begley. Ryan, bitter at not being able to take care of Shelley Winters, whom he loves and lives with, also agrees to assist. There is immediate friction between Ryan and Belafonte, but intricate plans are made for the robbery. Belafonte impersonates a Negro delivery boy, the only person allowed into the closed bank, and the others barrel in after him. The robbery goes off as planned. The timetable calls for Belafonte to drive the getaway car, but Ryan won't trust him with the keys, giving them to Begley instead. Suspicious police stop Begley on his way from the bank to the car, and the bank alarm goes off. Begley is cut down by gunfire, and Belafonte and Ryan are unable to get the car keys. Sickened at the bloody turn of events, Belafonte turns on Ryan. They end up in a gas tank complex, where their gunfire blows up a tank, destroying them both. The two bodies are found in the rubble and police are unable to tell them apart. They have been burned the same color.

X-Ray: This is a grim, well-made crime story played against a background of violence and racial tension. Performances are excellent, as are direction and production, and the entry holds interest throughout. Scenes of brutality and sex, some a bit more rough than appears necessary, make the film best suited for adult audiences. Belafonte turns in a strong performance in the pivotal role, and other name values can be sold as well. The ironic ending is a shocker. This is raw, meaty stuff and tries to convey a message which tends to heighten its appeal to more discriminating audiences. Action fans will find enough to satisfy them as well. Of course, the racial elements will make it better suited to some houses than to others, but it's a strong entry for those houses that can play it. Belafonte's independent film-making organization has made an interesting beginning. Screenplay is by John O. Killens and Nelson Gidding, from the novel by William P. McGivern. Belafonte also sings, another exploitable feature.

Tip On Bidding: Better program rates.

Ad Lines: "Tension, Violence As Explosive As The Three Men Who Fought The World And Each Other"; "They Raced Headlong To A Tomorrow They Would Never See."

The Wonderful Country

Western
96m

United Artists
(D.R.M.)
(Technicolor)

Estimate: Sprawling western for program.

Cast: Robert Mitchum, Julie London, Gary Merrill, Pedro Armendariz, Jack Oakie, Albert Dekker, Charles McGraw, Leroy "Sarchel" Paige, Victor Mendoza, Tom Lea. Produced by Chester Erskine; directed by Robert Parrish.

Story: Robert Mitchum is chief pistolero for Mexican leader Pedro Armendariz, and is sent back to Texas to buy contraband arms. He had fled Texas as a boy after killing the man who murdered his father. Mitchum breaks a leg when his horse falls and is forced to stay in the town under the care of Dr. Charles McGraw. He also meets and falls in love with Julie London, wife of Army Major Gary Merrill. London is also attracted to Mitchum, but won't disgrace her husband whom she no longer loves. Mitchum's gun shipment is hijacked while he is still bed-ridden. Merrill plans to join forces with Armendariz and ride against the Indians so that the railroad will be free to come into the territory. Mitchum kills a man who makes unkind remarks about London and is forced to flee back to Mexico. He is held responsible by Armendariz for the loss of the guns. Merrill and Armendariz agree to ride together and a fiesta throws Mitchum and London together again. They admit their love, and Mitchum tries to escape. He runs into Merrill's patrol. Merrill is badly wounded and dies before Mitchum leads the patrol back to Texas. He is again forced to flee Armendariz' new pistolero, whom he finally kills in a showdown. He vows never again to kill, throws his gun away, and returns to Texas and London.

X-Ray: This is a strange western that misses its mark, perhaps by aiming too high. Performances are good, photography is fine, and production commendable, but the story bogs down in an over-abundance of talk and character development that fails to hold interest. There is not enough action to hold it all together, and the result is an uneven effort that will need all the help the good name values can afford. Mitchum is always an interesing performer, and London is beautiful, but the plot twists don't give them much to work with. Screenplay is by Robert Ardrey from the novel by Tom Lea.

Tip On Bidding: Fair program rates.

Ad Lines: "Sun-Burned And Gun-Burned . . . Like The Violent Land He Rode"; "A Face . . . A Man . . . A Motion Picture As Proud And Violent As Tom Lea's Bold And Powerful Novel."

UNIVERSAL-INT.

4D Man (6001)

Melodrama
85m

U-I
(Color by DeLuxe)

Estimate: Good science fiction entry.

Cast: Lee Meriwether, Robert Lansing, James Congdon, Jasper Deeter, Guy Ramond, Robert Strauss, Edgar Stehli, Dean Newman, Patty Duke, George Kara, Elbert Smith, Chick James. Produced by Jack H. Harris; directed by Irvin Shortess Yeaworth, Jr.

Story: James Congdon loses his job when he ruins an electronics laboratory by continuing his secret experiments. He has a conviction, amounting to obsession, that there is no such thing as an impenetrable substance. He goes to his brother, Robert Lansing, head of a scientific team, and joins his staff. Lansing is in love with his assistant, Lee Meriwether, and Robert Strauss, another scientist, is jealous of this. Meriwether and Congdon fall in love and tell Lansing. Congdon reveals his scientific secret to Lansing, and intrigued by it, he not only duplicates Congdon's feat but surpasses it to the extent that he is able to pass his body through any known substance, animate or inanimate. Possession of such power transforms him from a rational scientist into a monster who robs, kills, etc. He has entered the fourth dimension, time, but to keep himself alive he must have life-power since he uses up his own so quickly. Strauss, who has stolen some of Lansing's notes, tries to talk doctor Edgar Stehli into setting up an experimental project which he will head instead of Lansing. Police, alerted by Congdon and Meriwether, pursue Lansing, but can neither kill nor trap him since he can escape by simply walking through walls. Finally, Meriwether permits him to trap her, loathesome as he has become, so that she can kill him. She empties a revolver into his body, but he does not die. He passes into a wall made of a metal impenetrable to all but himself. He vows to lurk inside the fourth dimension and emerge at another time for revenge.

X-Ray: The gimmick to be found in this latest science fiction release is a startling one that makes for an unusual yarn with a powerful climax. The first part of the film takes its time establishing the yarn and the circumstances surrounding the science fiction angle, but once it gets rolling, interest is maintained on high. It should garner much word of mouth and will rate very well with other releases of its type. The cast is competent, and direction and production are fine. The film lends itself to exploitation and campaigning, and the results could be quite impressive. The screenplay is by Theodore Simonson and Cy Chermak, based on an original idea by Jack Harris.

Tip On Bidding: Fair program rates.

Ad Lines: "In A Century Of Wonders Anything Can Happen"; "The Incredible Mystery Of The Fourth Dimension Solved."

WARNERS

The Miracle

Drama
121m.

Warners
(Technirama)
(Technicolor)

Estimate: Unusual love story has lots of appeal.

Cast: Carroll Baker, Roger Moore, Walter Slezak, Vittorio Gassman, Katina Paxinou, Dennis King, Gustavo Rojo, Isobel Elsom, Carlos Rivas, Torin Thatcher, Elspeth March, Daris Massey, Lester Matthews. Produced by Henry Blanke; directed by Irving Rapper.

Story: In Spain in 1812, young postulant at the convent of Miraflores Carroll Baker falls in love with Captain of the British Dragoons Roger Moore after helping treat his wounds. Because she plans to join the Sisters in dedication to God, she feels she can not go away with him, but after he has gone, she breaks away and flees toward the village. The Reverend Mother, Isobel Elsom, finds her missing, and the pedestal where a statue of the Virgin stood is now empty. Baker finds the French have sacked the town but is saved by gypsies, Katina Paxinou and Walter Slezak, and their sons, Vittorio Gassman and Carlos Rivas. The youths both fall in love with her. She chooses Gassman, who is betrayed by his brother to the French guards, who kill him on his wedding day. In turn, Paxinou shoots Rivas, and Baker leaves with Slezak. They go to Madrid, where Baker becomes a cafe singer and the beloved of bullfighter Gustavo Rojo and of aging aristocrat Dennis King. Rojo is killed in the ring, and Baker leaves King, heartbroken and dying. She becomes reunited with Moore in Brussels, but turns him down, saying "Everything I love dies in my hands." He tells her he had returned to the convent looking for her, that the statue of the Madonna had disappeared, and that drought and disaster had come to Miraflores. As his regiment marches off, Baker for the first time since abandoning the convent, goes to church to pray for his safety and her forgiveness. She then returns to Miraflores, goes to the chapel, sees the empty pedestal of the Virgin and falls prostrate with grief. When she arises from her prayers, she sees the Virgin of Miraflores again standing on the pedestal. The rains come, the drought is broken, and the chapel is filled with thankful voices.

X-Ray: There seems to be something for everyone in this tale of a woman torn by love for a man and love for religion and how she finally finds herself. There is excitement and unusual interest much of the time in the story that starts in a convent and then wanders throughout Europe until the stirring climax. The play on which the film is based has been seen by millions the world over, and it seems logical that the audience awaiting it could be large indeed. A capable cast makes the most of the roles and the off-beat situations. Direction and production are of quality calibre and the use of Technicolor enhances the overall effort. Carroll Baker carries the lead role well enough, and there is fine support forthcoming from the others around her. A better campaign can mean better results here. The screenplay is by Frank Butler, based on the play by Karl Vollmoeller.

Tip On Bidding: Higher rates.

Ad Lines: "The Most Famous International Stage Spectacle Of Modern Times Now On The Screen"; "Colorful, Exciting, As Moving As Any Spectacle In Motion Picture History."

FOREIGN

The 400 Blows

DRAMA 98M.

Zenith International
(French-made) (English titles)

Estimate: Off-beat entry for art spots.

Cast: Jean-Pierre Leaud, Patrick Auffay, Claire Maurier, Albert Remy, Guy Decomble. Produced and directed by Francois Truffaut.

Story: Jean-Pierre Leaud, 12, has a habit of getting into trouble at school, while at home he is merely tolerated by his mother, Claire Maurier, who is a tramp, and his father, Albert Remy, who loses himself in business to overcome a lack of love. Leaud runs away from home, depending on petty thefts to keep him going, and these finally culminate in his stealing a typewriter from the office of his father. He is caught trying to return it. Arrested and jailed, his parents inform the authorities that they can no longer cope with him and urge that he be sent to an institution. Eventually, he escapes and heads for the sea, but once there, the realization comes about that he must return or perish.

X-Ray: The world of the small and the young is truly a terrifying or wonderful place, depending on the outlook and the circumstances. In this particular case, it's big and frightening, made even more so by having no one to turn to. The story of this youngster in trouble is off-beat yet interesting, and is aided by good performances, direction, and production. Attendees of art and specialty spots may clasp this to their bosoms. The screenplay is by Francois Truffaut and Marcel Moussy.

Ad Lines: "A Child Of The World Against The World"; "He Had No One To Turn To In All His Hours of Need."

THE SERVISECTION is the only service of its kind giving full coverage listing, and reviews of all features and shorts in the domestic market.

Holiday Island

COMEDY 105M.

Brandon
(French-Italian-made)
(English titles)
(Eastman Color)

Estimate: Spicy, colorful, important

Cast: Peppino De Filipo, Myriam Bru, Susanne Cramer, Isabelle Corey, Nadia Gray, Vittorio De Sica, Raf Mattioli. Directed by Mario Camerini.

Story: The camera dwells on Ischia Island, a small resort off of Naples. Vittorio De Sica is overjoyed at the news that his wife is to have a child after years of trying. Four young men fired from their jobs by De Sica pool their money to have a holiday. When they spot their former boss, they decide to get even by casting doubt as to the real father of the baby. Peppino De Filipo is a lawyer defending a girl accused of indecent exposure. One of the quartet falls in love with an attractive nurse, while the others concentrate on earning some money when their funds are lost to them. A French couple take on Raf Mattioli as a guide, with the youngster falling madly in love with the wife. She is attracted to him as well but the husband is ever watchful. A lawyer is concerned over a missing youngster who dived for some coins beneath the propellers of the ship and whom he never saw come to the surface. Everything works out happily, with the boys confessing all to De Sica. He is so relieved that he rehires them. The lawyer finds the boy and gives him a lot of money in relief. The only one who suffers at the conclusion is the guide, who sees his love head for home.

X-Ray: The colorful scenery as seen here is truly a thing of beauty, and add to this the comedy aspects of the entry, the good performances, and fine direction, as well as the large number of talents involved, and you have an entry that could be most pleasantly received in the art and specialty houses. Interest is well maintained.

Ad Lines: "A Thing Of Beauty And Fun To Behold"; "You'll Have The Time Of Your Life On 'Holiday Island'."

Paris Hotel

COMEDY 90M.

Films Around The World
(French-made)
(English titles)
(Eastman Color)

Estimate: Cute comedy import.

Cast: Charles Boyer, Francoise Arnoul, Roberto Risso, Michele Philippe, Tilda Thamer, Julien Carette, Raymond Bussieres, Louis Seigner, Dary Cowl. Produced by Michel Safra; directed by Henri Verneuil.

Story: Manicurist Francoise Arnoul at the Paris Hotel is resigned to spend Christmas alone until she meets Roberto Risso, a handsome young mechanic who poses as a guest while taking a car to the garage. She accepts a lift and poses as the daughter of wealthy guest Charles Boyer, whose wife is away visiting mother. Boyer goes along with the gag when Risso wants to date her, even lending her some of his wife's expensive finery. Risso uses the customer's car again, and this time the police are alerted that it was stolen. Boyer is arrested in it as the couple leave him, and he has a rough night explaining to the police. Arnoul and Risso admit to being in love, but their relationship is almost upset until their real identities are straightened out with Boyer's aid. A wedding seems in order as Boyer's wife notifies him she is returning before he can have any fun of his own.

X-Ray: Cute and generally amusing is this lightweight entry for the art houses. The settings and events are Parisien, and as such have a special attraction all their own. Charles Boyer is of course known the world over, and this may be of help in the selling. The cast performs well, and direction and production are capable. The entry as a whole is generally entertaining. The original screenplay is by Charles Spaak and Henri Verneuil.

Ad Lines: "It's Naughty But Nice"; "A Man's Room And Anything Can Happen In 'Paris Hotel'."

Sans Famille

DRAMA 100M.

U. M. P. O.
(French-Italian-made)
(English titles)
(Color)

Estimate: Fair film for art spots.

Cast: Pierre Brasseur, Gino Cervi, Bernard Blier, Raymond Bussieres, Paulette Dubost, Joel Flateau, Jacques Moulieres, Maurice Teynac. Produced by Leon Canal; directed by Andre Michel.

Story: Maurice Teynac arranges with thief Pierre Brasseur to kidnap and kill his baby nephew, Joel Flateau, so he can inherit a sizeable fortune. Brasseur, however, senses the possibility of blackmail, and instead boards the child with a family in the country. At seven, he is sold to a wandering entertainer, Gino Cervi, who plans to use him in his traveling animal act. The two have difficulty adjusting to each other but eventually become close. Brasseur tries to locate the boy while Cervi, who is old and tired, dies. The lad falls in with another youngster, and together they make their way to London. Brasseur tries to convince the lad he is his real father. The boy is eventually reunited with his real mother, and Teynac and Brasseur are arrested.

X-Ray: There is a little bit of everything in this import, including a male version of Shirley Temple, French style, in the person of Joel Flateau. The lad gets a chance to shed tears, dance, and sing a bit. Some of the scenery is quite impressive in color. As for the story, interest is well enough maintained, the cast is average, and direction and production are okay.

Ad Lines: "The Story With A Heart;" "This Will Tug At Your Heart Strings . . . Warm And Wonderful."

Wild Strawberries

DRAMA 90M.

Janus
(Swedish made) (English titles)

Estimate: Artistic masterpiece for art houses.

Cast: Victor Sjostrom, Bibi Andersson, Jullan Kindahl, Ingrid Thulin, Gunnar Bjornstrand. Produced by Allan Ekelund; written and directed by Ingemar Bergman.

Story: Elderly Victor Sjostrom is on his way to his old university to be honored for 50 years of medical practice. This impending recognition, coupled with a recurring dream of death, sets him to reappraising his life. Various outside factors contribute to this reappraisal, including his daughter-in-law's acknowledgment of a marital crisis for which the old man is partly to blame and an encounter with three mixed-up but likeable teen-age hitch-hikers. Sjostrom's interior vision causes a self-examination which brings him to realize the havoc wrought by him as he forgot, as he achieved worldly success, that no man can isolate himself and live by and for himself alone.

X-Ray: This effort of Ingemar Bergman, idol of the intelligentsia among cinema goers, is at one and the same time an artistic

(*Continued on page* 4644)

ALPHABETICAL GUIDE TO 52 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633

B

Back To The Wall—94m.—For 4635
Blue Angel, The—107m.—Fox 4634
But Not For Me—105m.—Par. 4634

C

Career—105m.—Par. 4641
Counterplot—77m.—UA 4642
Crimson Kimono, The—82m.—Col. ...4637

D

Diary Of A High School Bride—72m.—A-I 4633

F

FBI Story, The—149m.—WB 4635
Five Gates To Hell—89m.—Fox 4638
For The First Time—97m.—MGM 4634
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—Misc..4644
Girls Town—90m.—MGM 4641

H

Have Rocket, Will Travel—76m.—Col. 4633
Holiday Island—105m.—For 4643

I

Inside The Mafia—82m.—UA 4638
It Started With A Kiss—104m.—MGM 4634

K

Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Legend Of Tom Dooley—79m.—Col. .4633
Look Back In Anger—99m.—WB 4635
Loving You—101m.—Par.—RE 4634

M

Magician, The—102m.—For. 4639
Man Who Understood Women, The—105m.—Fox 4638
Middle Of The Night—116m.—Col. ..4634
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639

O

Odds Against Tomorrow—95m.—UA .4642

P

Paris Hotel—90m.—For 4643
Pillow Talk—110m.—U-I 4638
Power Among Men—89m.—Misc. 4640

R

Rebel Set, The—72m.—AA 4633

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Summer Place, A—130m.—WB 4639
Square Peg, The—87m.—For 4635
Subway In The Sky—86m.—UA 4634

T

Tailor's Maid, The—86m.—For 4636
That Kind Of Woman—92m.—Par ...4634
30 Foot Bridge Of Candy Rock, The—73m.—Col. 4634
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640

W

Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wonderful Country, The—96m.—UA ..4642

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636

WILD STRAWBERRIES

(*Continued from page* 4643)

masterpiece and a confusing bit of symbolism. The dream sequences are superb, as is the acting of Sjostrom and the entire cast. The black and white photography is exquisite. The film, however, is so arty and leans so heavily on the poetic side that it will find little favor with others than art house devotees, critics, and students of the cinema. It may well prove confusing to the average moviegoer. The film won the grand prize at last year's Berlin Film Festival.

AD LINES: "The Summit Of The Cinema's Art"; "An Expedition Into The Labyrinth Of The Soul."

MISCELLANEOUS

The Giant Gila Monster

MELODRAMA 73M.

McLendon

ESTIMATE: Okay horror meller.

CAST: Don Sullivan, Lisa Simone, Shug Fisher, Jerry Cortwright, Beverly Thurman, Don Flourney, Clarke Browne, Pat Simmons, Pat Reaves, Ann Sonka, Fred Graham, Bob Thompson, Cecil Hunt, Ken Knox, Janice Stone, Tommie Russel, Grady Vaughn, Yolanda Salas, Howard Ware, Stormy Meadows, Desmond Dhoge. Produced by Ken Curtis; directed by Ray Kellogg.

STORY: In a small midwestern community, a couple of teenagers are reported missing, and it is presumed they eloped until their car is found at the bottom of a ravine. Sheriff Fred Graham turns to his friend, Don Sullivan, leader of a hot-rod gang and a garage mechanic, for help in solving the mystery of the missing pair. A series of frightening and tragic motor accidents occur, and it becomes apparent that a giant gila monster is roaming the area. On the night of a big record hop, the monster storms the dance site looking for food. The youngsters panic, and the sheriff is unable to kill it with his riot gun. Sullivan and his girl friend, Lisa Simone, pursue the monster in his hot rod, with jars of nitro he had stored in his garage for blasting purposes. When the monster is cornered, they leap from the hot-rod and send the nitro-loaded car at full speed into the lumbering monster's side, killing it.

X-RAY: This well produced and exciting horror meller has many interesting moments, action all the way, some comedy relief, and several good rock 'n' roll numbers nicely delivered by youthful Don Sullivan, who shapes up as an okay newcomer. Among the others, Fred Graham turns in an outstanding performance as the sheriff. The mechanical effects are particularly effective. This was written by Jay Sims and Ray Kellogg. It should do nicely on the program and serve the purpose of a horror film with teenage appeal.

AD LINES: "Only Hell Could Breed Such An Enormous Beast"; "The World Quakes In The Wake Of The Giant Gila Monster."

The Killer Shrews

MELODRAMA 72M.

McLendon

ESTIMATE: Fair horror meller for duallers.

CAST: James Best, Ingrid Goude, Baruch Lumet, Ken Curtis, Gordon McLendon, Alfredo DeSoto, J. H. "Judge" Dupree. Produced by Ken Curtis; directed by Ray Kellogg.

STORY: Boat captain James Best and his colored side-kick, "Judge" Dupree, arrive to deliver supplies to an isolated and remote island inhabited only by scientist Baruch Lumet and his aides, including his daughter Ingrid Goude, Ken Curtis, and Gordon McLendon. Best soon learns that they have created monstrous giant shrews, flesh eating mammals. As a hurricane rages, the shrews kill several of the trapped party, but Best, who has fallen in love with Goude, devises a tank from makeshift storage barrels. He, Goude, and her father make their way to the water's edge and swim out to his boat, thus escaping the blood-thirsty, man-created beasts.

X-RAY: Economically produced with a cast of unknowns, this horror meller generates considerable suspense and holds the attention despite a pretty unbelievable yarn by Jay Sims. The giant shrews, which resemble wolves, will arouse the desired terror effects. It should do okay as a dualler horror entry.

AD LINES: "Giant Killer Shrews On Vicious Island Rampage"; "Terror As You Never Saw It Before."

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SHOWMEN'S
TRADE REVIEW

OCTOBER 7, 1959
SECTION THREE
Vol. 62 No. 21

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER 44

A Penny A Cartoon

THEATRE: **SW DeWitt,**
ADDRESS: **Bayonne, N. J.**
MANAGER: **Nyman Kessler**

We have met with tremendous success with our "Penny A Cartoon" idea at our kiddie matinees. Of course, you can't pay a penny and come in and see one cartoon; or pay a nickel and stay for five. But you can pay 25 cents and see 25 cartoons!

We have repeated this stunt several times and the results are always the same. The refreshment counters have happy results. The kids get what to them is a bargain and they come in droves. Usually we advertise this with a 40x60 in the lobby and in all our regular advertising, including newspaper copy.

We also had a successful annual School Supplies Grab Bag giveaway for the children. The school supplies were sponsored by our local AAA Sports Center. In return for this we advertised their name on our screen for two weeks, gave them mention on our 40x60 lobby display; and gave them an ad on the back page of our heralds. This tie-up was advantageous to all parties concerned and, naturally, the concessions department did a whale of a business. We had three barrels in our lobby; the school supply items and toys were placed in paper bags. Each child got a grab bag, as we had six different items to give out. Each child received one item only. The gifts included magic pencil boxes, a space satellite with sharpener, a globe pencil sharpener, a marine compass with sharpener, a pencil box combination, etc. Added space and a photo was used in newspapers.

For this same kiddie matinee we showed the first three chapters of a serial, then showed them three more chapters each Saturday for four weeks. In addition, we had an Abbott and Costello feature, a Three Stooges comedy and five cartoons. So the children had a swell show and a school supplies treat.

G | STUNTS-BALLY

NUMBER 70

"Big Circus" Is Exploitation Natural

THEATRE: **Granada,**
ADDRESS: **Reno, Nevada**
MANAGER: **Val Dage**

Allied Artists' "The Big Circus" seems to be that exploitation natural that comes down the pike once in a blue moon; and affords on the ball exploiteers a golden opportunity to go to town.

Val Dage, manager, Granada, Reno, Nevada, is seen welcoming "Samson," native Nevada mountain lion, to his recent showing of Allied Artists' "The Big Circus."

Naturally, you circus your house up for the occasion, get a few clowns into action, give out balloons, banner the front, etc., but we think we did others one better in getting a real, live mountain lion for bally purposes.

To the best of our knowledge this native mountain lion is the only one that is "tame." It was raised from a cub and is now 17 months old and weighs 475 pounds. It is owned by the operators of the Xmas Tree Lodge, on the Mt. Rose Highway about 20 miles from Reno. They brought it down and he was here in front of the theatre for over an hour. We had at least 2,000 persons see it and the opening day was great.

By the decorations at the candy counter, clown heads, balloons, etc., we broke all house records for sales. Big Circus Pink Lemon-ade sold like wildfire. We vended peanuts, Cracker Jack, and Mickey Mouse candy in the theatre during intermissions. Our entire staff wore clown suits and we had a clown from a local ice cream company here on opening day.

NUMBER 71

Operation Marilyn

THEATRE: **Roxy,**
ADDRESS: **Woodbridge, Ont., Canada**
MANAGER: **Holly Fuller**

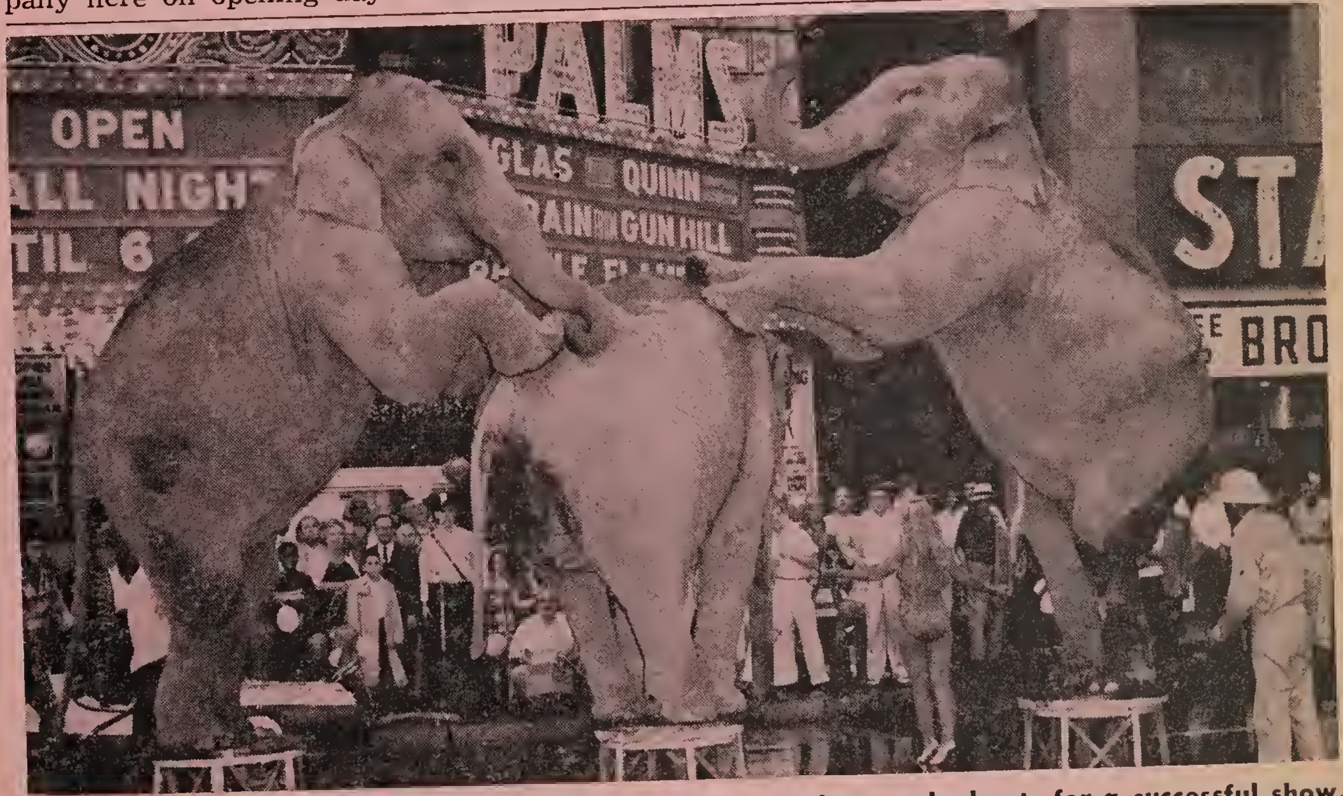
We had great results recently with our campaign on UA's "Some Like It Hot" making a big play on the title and the sexiness of the star, Marilyn Monroe.

Three thousand monthly 'Show Time' programs were published and mailed to district householders in a 20-25 mile radius at no cost to us. These were paid for by participating advertising merchants with the back page taken by a car dealer featuring "Red Hot" bargains.

We have a large separate direct mailing list for patrons who desire our regular monthly "Show Time" program and each of these goes out personnally addressed at the same time as the 'bulk' programs. These prospective patrons live outside the areas covered by 'bulk' mailing. For "Some Like It Hot" each of these carried a lipstick impression "autographed" 'From Marilyn' on the envelope. You should have heard the comments. Thanks to our cashier and candy girl.

Our candy bar offered crushed ice for patrons for 'real cool' drinks with trick cards stating "Some Like It Hot" but for those who like it real cool help yourself to some ice to chill your drink."

Continuing our 'Operation Marilyn' we ran newspaper ads reading: "Looking for a good time? Phone (number) any evening and ask for Marilyn." The Woodbridge News realized the results were good enough to merit a front page item co-plugging its advertising columns and the picture. Thirty-five calls were received the first day and the next



Any veteran circus man will tell you that you must have happy elephants for a successful show, and Charles Whitaker, manager, Palms, Detroit, certainly had 'em in his spectacular bally for Allied Artists' "The Big Circus." Here they are performing in front of the theatre in the rain.

Century
BLUE ANGEL
the BLUE ANGEL

20th Century-Fox's "The Blue Angel" lends itself to giant cut-outs of May Britt, star of the film, and seen on the left is a cut-out made from a 24-sheet and used as part of the front at the Century, Buffalo, by manager Charles Funk. A model dressed as "The Blue Angel" poses in front of same atop a ladder. On the right, is seen a king-size 20 foot "pin-up" of Miss Britt sent to the airmen of the 2253rd Air Group at Greater Pittsburgh Airport at their request by 20th-Fox publicist Ralph Buring. This stunt was picked by the AP and the photo landed in over 800 U.S. newspapers.

day the theatre was so swamped with calls that we left the phone off the hook.

A full page co-op two-color ad was taken by a car dealer featuring the catch-line "Red Hot Values". This was based on the idea used in our program; and was the first time color was used in this newspaper. The ad featured a box reading: "To the first 10 shoppers visiting our lot or showroom today, Friday or Saturday, a guest ticket to see "Some Like It Hot" if you say "Marilyn Sent Me." The passes, of course, were singles so that the accompanying patrons would be required to purchase a ticket. The passes were given out in the showroom by 'Marilyn", who happened to be their attractive office girl.

We also used the find your name hidden in the classified ads and receive a pass gimmick with the Woodbridge News.

Our marquee copy read "Weather Very Hot With Marilyn Monroe in "Some Like It Hot".

And our front had special signs reading "Some Like It Hot"; But It's Cool Inside."

THE NEW 1959

"Showman-of-the-Year" CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000^{00} IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

NUMBER 72

Telephone Gimmick Arouses Curiosity

THEATRE: **Skyview Drive-In,**
ADDRESS: **Brockton, Mass.**
MANAGER: **Harold H. Gleken**

Here is a stunt which should prove a help to all exhibitors playing "Room 43".

We secured a table with four telephones and a repeater with a taped playback and installed it in a most modern market. On the tape was recorded dialogue from the picture which was rather provocative. We placed a card along side of the telephones giving the playdate and the name of our drive-in.

Since the Massachusetts State Teachers College is close by, this created quite a bit of discussion among the students we desired to reach. Shoppers and the staff at the market also created considerable talk about the picture, due to this stunt.

We also taped a message to our patrons about "Room 43" and used it one week in advance on our playback at the drive-in.

Newspaper teaser ads reading: "To learn what goes on in 'Room 43' telephone (number)."

This simple promotion will definitely help any theatre.

I | INSTITUTIONAL

NUMBER 59

Gold Star Mothers' Day

THEATRE: **Victory,**
ADDRESS: **Holyoke, Mass.**
MANAGER: **John H. Havens**

I am of the opinion that too few exhibitors realize the good-will packed in a civic event. These affairs can do wonders for the theatre.

Recently I sold Holyoke's leading department store on sponsoring "guest day" on a Sunday for all Gold Star Mothers in the area. The store featured the event in all of their big ads with picture mention to boot.

We had all three radio stations giving it gratis plugs; and the local newspaper gave us a write up and a photo of the event.

The Holyoke Retail Florists Association went along and gave corsages to all Gold Star mothers in attendance.

Ladies from the American Legion Auxiliary were on hand with the colors in the lobby, and pinned the bouquets on the ladies.

On our stage, Mayor Samuel Resnic delivered a welcoming address and tribute.

We presented each mother attending a special pass to retain as a souvenir of the event which we envision will be held annually.

The comments and word of mouth this effort received has been most gratifying and in all it is a nice public relations event for all concerned.

NUMBER 60

Public Relations Activities Pay Off

THEATRE: **Ritz,**
ADDRESS: **Barnsley, England**
MANAGER: **P. G. Franklin**

We have found that in addition to publicizing all pictures, public relations efforts have really paid off for us.

Following last year's successful motor rally, the Barnsley Motor Cycle and Car Club approached us and invited us to sponsor another such event. Seeing that we could raise some money for a chairity covered by the Variety Club of Great Britain, the Sunshine Home for Blind Babies, we went along with them.

First we had a competition in which patrons were required to guess how many miles a gallon of petrol would take an Austin which was on display in the foyer. The price of a guess was a shilling. To be sure of the answer we got the weights and measures inspector to act as judge. The local Austin car dealer provided an Austin car free for a week as first prize; the theatre supplied enough gas for 500 miles; while the local driving school provided a course of 12 lessons.

The rally, run from the theatre on a Sunday, attracted 74 entrants and most made it a family day. They travelled nearly 100 miles with frequent time checks before returning to the parking lot for tests. Prizes were provided by Shell-Mex, Regent, Austins, Wolf Tools, Zenith Carburetors, and other local and national firms. A silver challenge trophy was presented by a jeweler.

Entrants were drawn from a wide area. The wife of our chief constable presented the prizes and a very extensive press coverage resulted. Non-members were permitted to enter the rally and the secretary reported increased membership. $135 was raised for the Variety Club.

The BBC featured our resident organist, Trevor Willetts, in a light program broadcast for the first time since the war. We got permission for the Mayor and Mayoress and civic dignitaries to be present along with elderly people living in a local government home and parties of school children. After the program a cafe provided coffee in the foyer. Considerable press resulted and no less than 50 letters of appreciation were received. But the nicest prize is the fact that Willetts has since lined up further BBC broadcasts.

One of the biggest space grabbing efforts was when the local Press Ball Queen was chosen on our stage. Eliminations were held each night for a week and girls came from a long distance. The final was also staged at the theatre and not only did we make firm friends with the press; but we found our patrons really enjoying the added attraction.

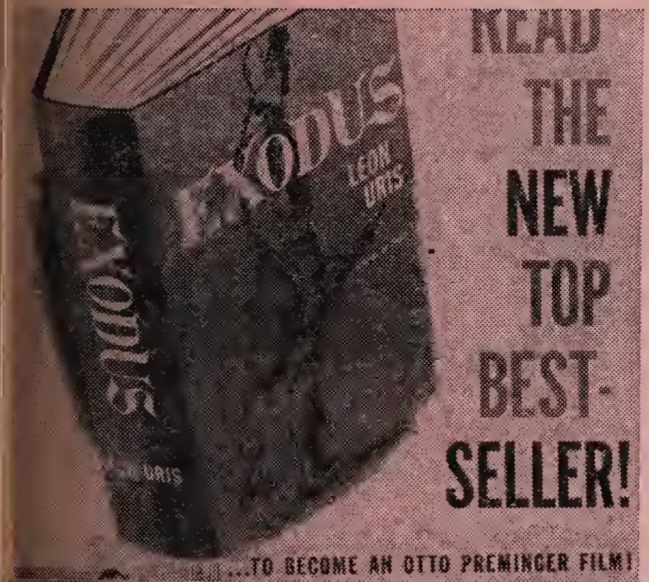
Learning that the Mayor was launching an appeal to pay a local woman's fare to London where her small son was undergoing a serious operation, we contacted many firms to help to organize a raffle which resulted in some $60. On this occasion we worked anonymously, but the Mayor paid tribute to our efforts.

Other public relations activities include the collection of $60 worth of silver paper for the Mayor's Blind Management Committee; a foyer display covering the activities of the Royal Lifeboat Institution; presentation of prizes to the Barnsley Canine Society; and an exhibition dedicated to a local miners' leader and hero and sponsored by the Sheffield Star.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

Producer-director Otto Preminger and UA's Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation, display an artist's draft of an advertisement on behalf of "Exodus" as a novel and motion picture.



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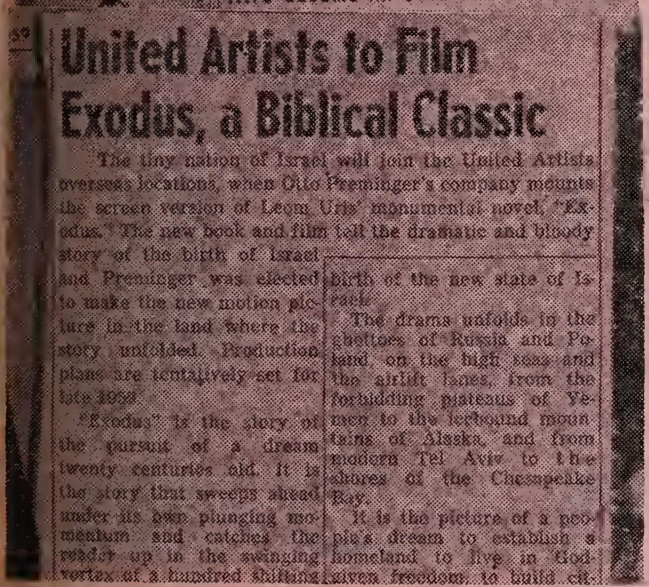


United Artists to Film Exodus, a Biblical Classic

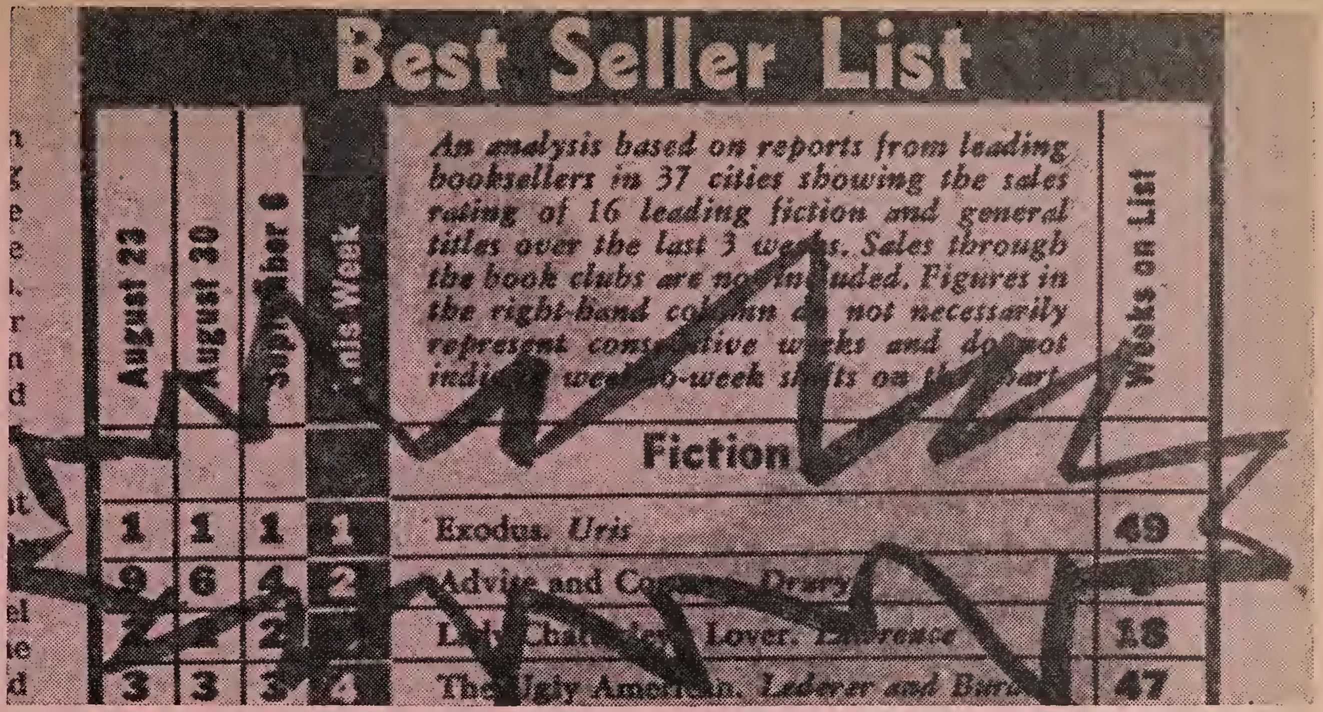
The tiny nation of Israel will join the United Artists overseas locations, when Otto Preminger's company mounts the screen version of Leon Uris' monumental novel, "Exodus." The new book and film tell the dramatic and bloody story of the birth of Israel and Preminger was elected to make the new motion picture in the land where the story unfolded. Production plans are tentatively set for late 1959.

"Exodus" is the story of the pursuit of a dream twenty centuries old. It is the story that sweeps ahead under its own plunging momentum and catches the reader up in the swinging vortex of a hundred shifting birth of the new state of Israel.

The drama unfolds in the ghettoes of Russia and Poland, on the high seas and the airlift lanes, from the forbidding plateaus of Yemen to the icebound mountains of Alaska, and from modern Tel Aviv to the shores of the Chesapeake Bay.

It is the picture of a people's dream to establish a homeland to live in God-given freedom to build cit-

Preminger was guest of honor at a Chicago cocktail party given by Doubleday publishers. He chats with Fanny Butcher, book editor, The Chicago Tribune; Walter J. Bradbury, senior editor, Doubleday; and Thomas R. Burns, director of sales for Doubleday.



Best Seller List

August 23	August 30	September 6	This Week	*An analysis based on reports from leading booksellers in 37 cities showing the sales rating of 16 leading fiction and general titles over the last 3 weeks. Sales through the book clubs are not included. Figures in the right-hand column do not necessarily represent consecutive weeks and do not indicate week-to-week shifts on the chart.*	Weeks on List
				Fiction	
1	1	1	1	Exodus. *Uris*	49
9	6	4	2	Advise and Consent. *Drury*	[illegible]
[illegible]	[illegible]	2	[illegible]	Lady Chatterley's Lover. *Lawrence*	18
3	3	3	4	The Ugly American. *Lederer and Bur*[illegible]	47

The New York Times best-seller list shows "Exodus" in number one position. On the list for the past 49 weeks, the book has held the top slot for 17 consecutive weeks.

Book-Film Tieup A Winner

PROBABLY few books have met with the immediate sales success and reader acclaim that greeted "Exodus," Leon Uris' epic novel of Israel, and certainly no campaign has been as intense as the one launched on its behalf by United Artists, Doubleday, and the office of Otto Preminger, who will produce and direct the screen version to be filmed for UA release in Israel in 1960.

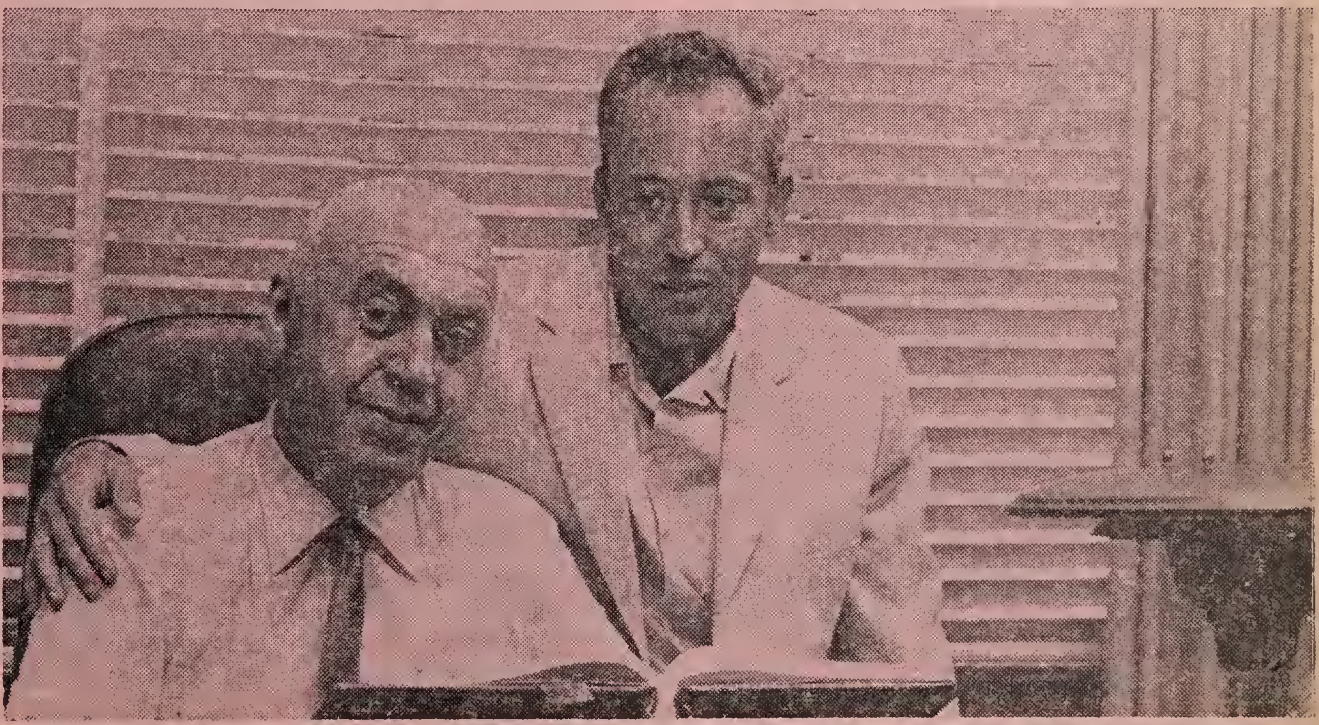
Preminger first announced his plans in 1958, and Roger H. Lewis, UA's vice-president in charge of advertising, publicity, and exploitation, immediately alerted the company's fieldmen to the importance of the forthcoming film.

Preminger had recognized the novel's movie potential when he first read the book and sought to buy it; but it was only after a series of complex negotiations that he managed to emerge with the rights.

UA, Preminger, and Doubleday had not misplaced their faith. Although it was expected by many to appeal only to a limited readership, "Exodus" rapidly became the publishing industry's most famous "sleeper." Its performance as a runaway best-seller has made publishing history.

UA and Doubleday backed their faith with a $100,000 cooperative book promotion budget with full page ads appearing three times in The New York Times. Participating personally in the campaign, Preminger made a coast-to-coast tour on behalf of "Exodus," speaking before women's clubs and social, civic and trade groups in major cities. Uris, too, launched a cross-country drum-beating junket concentrating primarily on a series of radio, television and press interviews, while the UA home office forces kept the pot boiling on the normal publicity outlets.

The interested parties are now launching a new phase of the all-out promotion, joined by a fourth ally, Bantam Books, which recently released the paperback edition.



Producer Preminger, left, reads approvingly the first pages of the screenplay by Uris, right, adapted from Uris' novel about the desperate people and exciting events that made possible the birth and survival of the new nation of Israel.

COMPANY ASSISTS

COLUMBIA announced that another motion picture first had been established with the placing of a four-page full-color ad in "Pictorial Review" and "Pictorial Living", magazine supplements of the Hearst newspapers on "They Came To Cordura". The total circulation of these supplements is said to total 4,900,000 and almost 10,000,000 reader impressions. "Pictorial Review" had previously carried a front-page full-color cover by artist Jacques Kapralik, featuring caricatures of the film's stars in scenes from the film; a feature story by Louella Parsons; and an inside roto layout on the picture. The opening gun on "They Came To Cordura," of course, was the unprecedented 16-page magazine supplement in The New York Times, which was the largest single piece of advertising ever placed for a motion picture. Each of the film's stars have already made personal appearance tours in behalf of the film. The radio ad campaign will feature a huge saturation package blanketing cities two weeks before local openings. A tieup was arranged with Signet books, publishers of the paperback edition of the Glendon Swarthout best-seller.

MGM announces another in the growing list of tie-ups for "Ben-Hur" that with the Capri Jewelry Company, New York, who are manufacturing a line of "Ben-Hur" jewelry consisting of 23 separate items such as bracelets, earrings, necklaces and pins. All designed for women, these items will go on the market in stores throughout the nation just prior to the premiere of the film in November.

20TH CENTURY-FOX and Harper's Bazaar stressing the vast boxoffice appeal of "The Best Of Everything" have set up a national fashion promotion to be featured in the magazine's October issue and coordinated with department store merchandising coast to coast. The special Harper's section will consist of 10 pages tieing in the film with an array of leading manufacturers including Jaguar, Chandler Shoes, Seampruf Munsingwear, Ben Kahn Furs, Belcro, George Carmel, Brannel, Dalton and Slenderella Salons. Each layout in the section will feature scenes from the film. This promotion, said to be the largest a fashion magazine has ever entered into with a motion picture presentation, will reach out across the U.S. with each of the manufacturers operating local level tie-ups with the picture. Harper's also is reproducing the special section for distribution in department stores; and is also mobilizing its national sales promotion force to affect window displays and local level advertising tie-ups in key cities.

PARAMOUNT arranged with the Roxy, New York City, for a Sophia Loren "Look-alike" contest in conjunction with "That Kind Of Woman." Held in the theatre lobby, any girl who has been told she looks like the star, or who herself believes she resembles the star, was invited to compete for a $1000 cash first prize. Newspaper columnists selected the winner by comparing the entrants' faces with a life-size photograph of the star that was placed in the lobby. Twenty consolation prizes were donated by Lever Brothers Soap Company. These were gift boxes of a variety of Lux cosmetics. Additionally, all prize winners, received gratis a pair of tickets to see the film.

UNITED ARTISTS and Bantam Books have set a national TV and radio promotion campaign for "Odds Against Tomorrow" plugging the film and Bantam Books' new edition of the William P. McGivern novel on which the motion picture is based. The promotion will be timed with the release of the picture in late October. Plans call for saturation of the New York Metropolitan area with radio and TV spot announcements. Other phases of the joint promotion include placement of over 5,000 rack cards in newsstands, drug stores, book stores and other places where books are sold; use of 8x12 posters selling the picture and the book in windows; and credits to the picture on the book cover.

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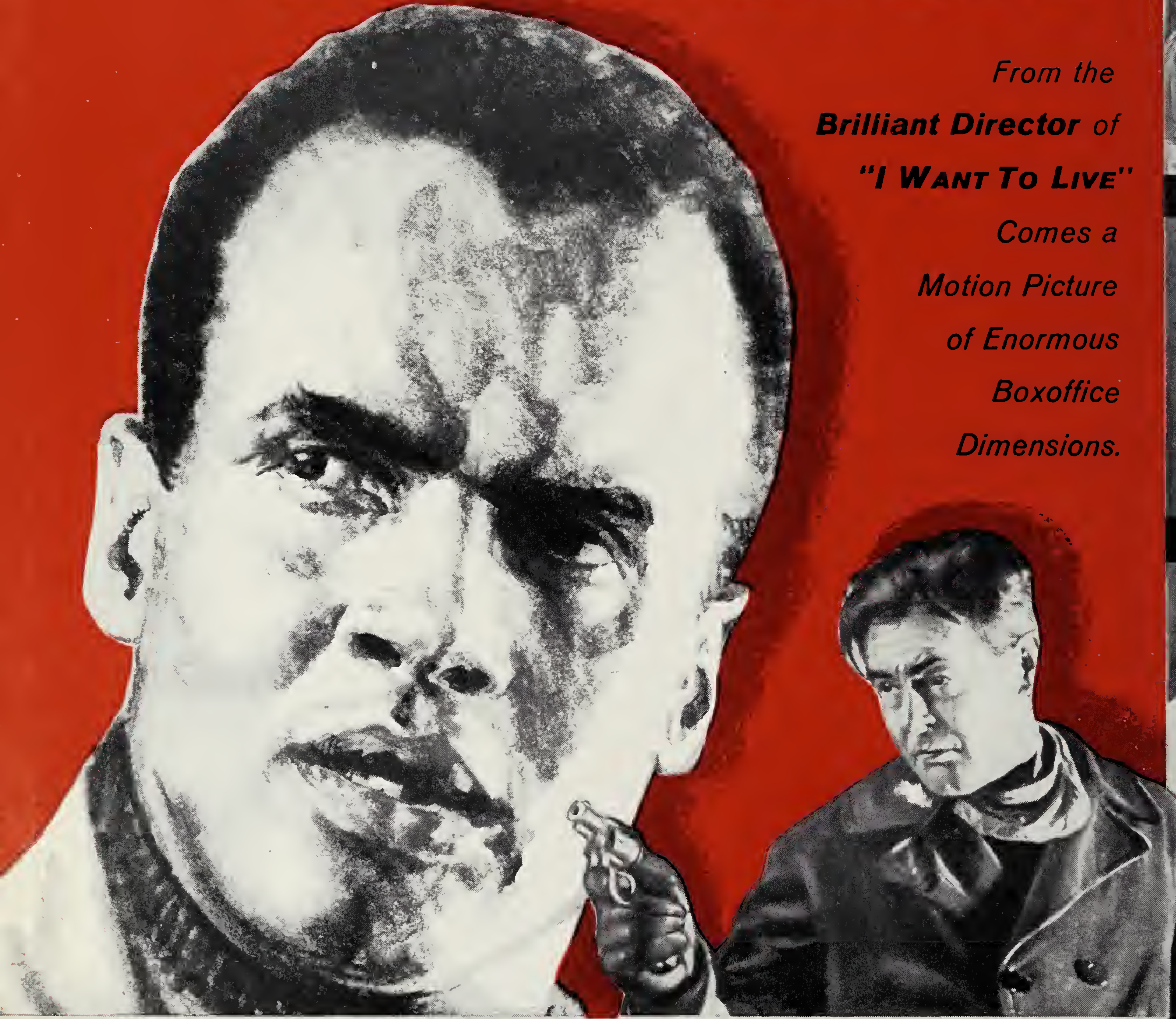

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 14, 1959

Volume 62 Number 22

IN TWO SECTIONS • THIS IS SECTION ONE

Jerrold-Telemeter Join Pay-TV Forces

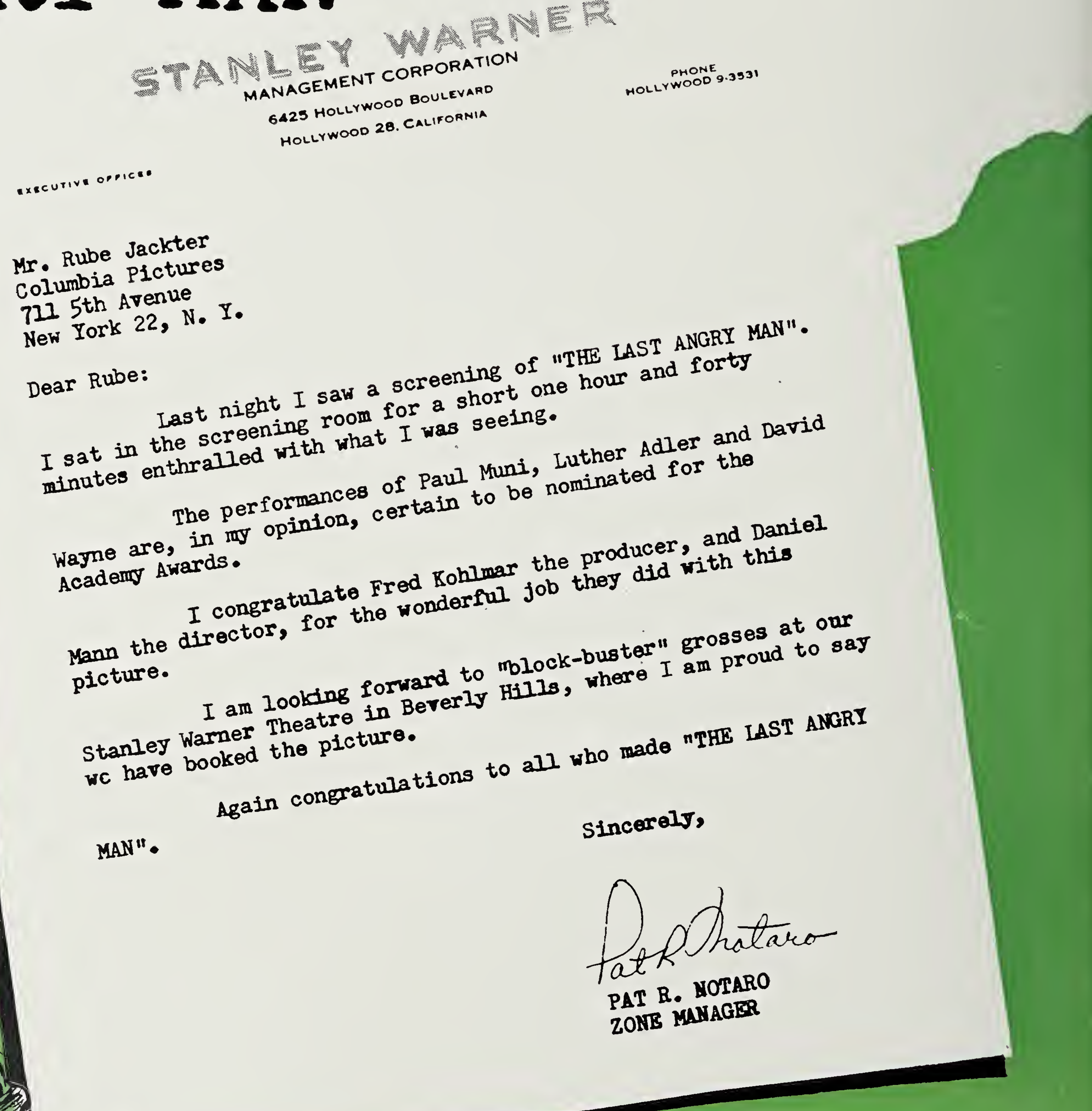
(See Page 7)

Physical Theatre-Extra Profits Dept.

James Nicholson and Samuel Arkoff, president and vice-president, American International Pictures, revealed production plans for five top budget features in a bid to become an important supplier of grade-A product.

featuring: A Theatreman Speaks (A Hot Potato) . . . *(See Page 8)*

"I am looking forward t block-buster grosses for Columbia's THE LAST ANGRY MAN"



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EXECUTIVE OFFICES

Mr. Rube Jackter
Columbia Pictures
711 5th Avenue
New York 22, N. Y.

Dear Rube:

Last night I saw a screening of "THE LAST ANGRY MAN". I sat in the screening room for a short one hour and forty minutes enthralled with what I was seeing.

The performances of Paul Muni, Luther Adler and David Wayne are, in my opinion, certain to be nominated for the Academy Awards.

I congratulate Fred Kohlmar the producer, and Daniel Mann the director, for the wonderful job they did with this picture.

I am looking forward to "block-buster" grosses at our Stanley Warner Theatre in Beverly Hills, where I am proud to say we have booked the picture.

Again congratulations to all who made "THE LAST ANGRY MAN".

Sincerely,

Pat R. Notaro

PAT R. NOTARO
ZONE MANAGER

COLUMBIA PICTURES presents
A FRED KOHLMAR PRODUCTION

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in
THE LAST ANGRY MAN
with BETSY PALMER • LUTHER ADLER • CLAUDIA McNEIL • JOBY BAKER
Screenplay by GERALD GREEN based on his novel • Adaptation by RICHARD MURPHY
Directed by DANIEL MANN • Produced by FRED KOHLMAR

41 Years of Service to the Theatre Industry

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MOTION PICTURE EXHIBITOR
SHOWMEN'S TRADE REVIEW

VOLUME 62 • NO. 22

OCTOBER 14, 1959

WANT A "CONCILIATION" SCORE KEEPER?

JUST THE OTHER DAY, in a round robin letter to the presidents of some 64 industry organizations, MOTION PICTURE EXHIBITOR volunteered to record the results of all "CONCILIATION" efforts, tried anywhere across the nation, and each week to present to the industry at large a "box score" of their successes and failures.

The reasons for this offer were our observations of the first few faltering efforts to conciliate. Had the old Film Boards of Trade been in existence, or had there been some other industry center through which the appeals could be filed and the dates noted, "CONCILIATION" might have a chance. But, without a coordinator of some sort, its very loose informality seems to be its greatest enemy. When John Doe puts the wheels of "CONCILIATION" in motion, his progress, if not the intimate details of his case, should be known to his contemporaries. On his progress through the established system of "CONCILIATION" will depend their confidence in its ability to serve them.

So—MOTION PICTURE EXHIBITOR is volunteering to be "scorekeeper."

If all exhibitors who submit their controversies to "CONCILIATION" will record with us: (a) the date when "CONCILIATION" is requested; (b) the subject (i.e. film prices, clearances, availabilities of prints, cooperative advertising, etc.); (c) the date of the meeting at the local branch; (d) whether settled, appealed, or withdrawn; (e) the date when the Sales Manager meeting is held and (f) the final disposition of the case; MOTION PICTURE EXHIBITOR will record such facts in chart form. We are agreeable to devote whatever weekly space is necessary, to keep all data as carefully as possible, and to record it in an unbiased and impartial manner. As progress is reported it will be added, and careful tallies of final agreements, or failures to agree, will be kept.

MOTION PICTURE EXHIBITOR is making this offer in the interest of intra-industry fair play and cooperation. Should some other trade paper, or trade papers, wish to adapt this idea to their format and to carry it also, we will have no objections. The important thing is the public "record," whether we do it alone, or combine our efforts with others.

If we are really sincere about "CONCILIATION," this will help "get it off the ground"!

And keep it rolling, too!

THE COLUMBIA "SALUTE TO OUR PRESIDENT" DRIVE

THE FIVE Columbia pictures officers (JAFFE, LAZARUS, ROSENFIELD, MONTAGUE, and BRISKIN) who are currently touring the country, and holding sales meetings and luncheons with exhibitor leaders, are making friends for their company in a very positive way. Just recently, Executive Vice-President and Treasurer Jaffe, drive captain for Albany, Buffalo, Boston, New Haven, and Philadelphia, told exhibitors that they could expect to receive 41 playable features from October, 1959, through September, 1960. He then proceeded to delineate titles, producers, casts, and characteristics of the whole 41.

This is the kind of talk to which exhibitors want to listen. Coupled to the recent announcements of upped production at 20th Century-Fox, and similarly optimistic plans at United Artists, Allied Artists, U-I, MGM, Paramount, and Warners, those 41 Columbia features make the coming 1959-60 season look a lot better. During the past years, more and more stories have dealt with less and less features. RKO and Republic folded. Other normal sources of industry supply teetered on the verge of liquidation. Still others threatened to dry up. The most recent 1958-59 season hit a new low in available industry supplies.

But the last four or five months were good ones at the nation's boxoffice. There were probably more multi-million-dollar grossing features in 1959 to date than at any time in the industry's history. Exhibitors are facing the future with new hope. And this announcement by Columbia, and this assured increase in a quality supply source, will add substance to the optimism.

So Columbia can expect exhibitor support in their "Salute to Our President Drive" that ends in late December. By that time, Columbia should be deep into the season so ably described by Mr. Jaffe, and by his fellow officers.

We need more 41-picture-per-year sources.

MR. T'S "HOT POTATO"

A FEW WEEKS AGO a New Jersey theatreman dropped into our lap what he himself has termed "a hot potato." The theatreman was DICK TURTELTAUB, born to theatre business, a Cornell graduate, secretary of New Jersey Allied, and now operating two first-class theatres in the northern part of his state.

The "hot potato" was a summary of his views of what is wrong with distributors, with some distribution policies, and with many intra-industry business methods.

On page eight of today's issue, you will find Mr. T's "hot potato" in its entirety—and it hasn't cooled a bit!

We recommend it. It's controversial—and stimulating!

THE PHILOSOPHY OF ADVERTISING

SAID PRESIDENT CHARLES G. MORTIMER of General Foods, to the company's recent annual stockholder's meeting: *"One thing our long experience has taught us is that the surest way to overspend on advertising is not to spend enough to do a job properly. It's like buying a ticket three-quarters of the way to Europe; you have spent some money, but you do not arrive."*

Let us hope this view is remembered when economy drives dominate our thinking. Spend enough—or don't spend at all.

The unsweetened sins of F. Scott Fitzgerald and Sheilah Graham... unforgettably enacted by

GREGORY PECK

AND

DEBORAH KERR

IN

JERRY WALD'S PRODUCTION OF

BELOVED INFIDEL

co-starring

EDDIE ALBERT

FROM 20th IN

CINEMASCOPE

COLOR by DE LUXE

STEREOPHONIC SOUND

Directed by

HENRY KING

Screenplay by

SY BARTLETT

Based on the Book by Sheilah Graham and Gerold Frank

beloved infidel
by Sheilah Graham and Gerold Frank

for the coming Holiday Season

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEWARK, N.J.

I wish to thank MOTION PICTURE EXHIBITOR for its interest, and for its willingness to handle what some might consider "a hot potato" (A THEATREMAN SPEAKS HIS MIND"—issue of Oct. 14).

RICHARD D. TURTELTAUB
Capitol Theatre, Union City, N.J.
Garden Theatre, Paterson, N.J.

EDITOR'S NOTE: We at MOTION PICTURE EXHIBITOR believe that Mr. Turteltaub's essay is bright, provocative, and enjoyable reading. We are proud that Mr. Turteltaub sent it to us. And we would like to hear from him again.

From COLOMBO, CEYLON

We refer to a letter of ours published on the LETTERS page of your July 22 issue, and to a paragraph titled "A TIP OF THE HAT TO IRVING MACK" published in your later issue of Aug. 5. You may be interested in the attached carbon of our letter to Mr. Mack. The trailers that we will require are of the type that can be used at any time, and the length of time for delivery would not matter. We also would have no objection to paying import charges.

We believe business can result.

B. K. BILLIMORIA,
Gen'l Mgr. Theatre Operations
Ceylon Theatres, Ltd.

EDITOR'S NOTE: So here is positive proof that the man who answers his mail gets the business.

From GRAND FALLS, NEWFOUNDLAND

This motion picture industry doesn't owe anyone anything; but anyone who wants to be a part of it in the future has got to roll up his sleeves and dig in.

CHARLES EDWARDS, Owner-Manager
Popular Theatre

EDITOR'S NOTE: That could well become a slogan for all of us. Nothing can equal hard work as a key to success.

From WHEELING, W. VA.

Thanks to MOTION PICTURE EXHIBITOR for the opportunity to "take a whirl" at being a journalist. If you think my SHOWMANANALYSIS ("THE FBI STORY"—issue of Oct. 7) is of help to other exhibitors, I would consider it quite an honor if I were invited to do another. I would be glad to fill in at some future time.

JOHN G. OSBORNE
West Va. Theatrical Enterprises, Inc.

EDITOR'S NOTE: Our thanks to Mr. Osborne for a worthy and very readable effort. We have every intention of assigning some other picture to him at a later date.

From NESS CITY, KANS.

I have used your small "Pocket-Size" BOOKING BOOK for 10 years or so, and am greatly pleased with it, except that your annual refills are available so late each year. I complained earlier, and I was assured that the sheets dated to start with July, 1959, would be available in January, 1959. So I ordered mine on Jan. 25, 1959, and while I failed to record the date on which the forms were finally received, I'm sure it was close to late March. I particularly remember the frustration, and the stack of confirmations and invoices I accumulated before getting the fillers.

We need these forms much earlier, because in rural drive-ins such as ours double-bill weekend product is accumulated from the pictures of the past fall and winter. I like your "Pocket-Size" forms better than any booking sheets I have ever used, so I very much hope that your July, 1960, sets will be available in early or mid-February.

PAUL RICKETTS
Ricketts Theatres

EDITOR'S NOTE: Booking four and five months ahead, complete with confirmations and invoices is a little unusual, but we'll cooperate. The dated sheets starting with July, 1960, will be available for shipment in February, 1960.

London Papers Please Copy

When F. Glenn Baker of Pasadena, California, addressed a letter to "The Editor of The Leading Motion Picture Magazine of LONDON, ENGLAND," the General Post Office in London had no hesitation in sending it direct to Jock MacGregor of the London Bureau of MOTION PICTURE EXHIBITOR.

Mr. Baker wanted to know, "What's become of that English actor-lad, Kenneth More who was 'The Sheriff of Fractured Jaw'? Did he die, abscond, get peeved-and-quit, or something? We film fans all over America want more Kenneth More! So, if he's still around, get a wiggle on! We won't be here, so can't wait forever!!"

Kenneth More, who has recently starred for Rank with Lauren Bacall in "NORTHWEST FRONTIER," and for 20th Century-Fox with Dana Wynter in "SINK THE BISMARCK," flattered by the interest, has assured us that he will answer the letter personally.

From NEWCASTLE, DEL.

Needless to say, my Achievement Citation for the campaign on "THE BIG CIRCUS" already adorns the wall of my office. It, together with a note of commendation from my boss, means more to me than a raise in pay. The staff of this theatre, without whose help I couldn't have succeeded, and myself intend to add more citations to that wall.

MOTION PICTURE EXHIBITOR is saved religiously here, and has been an invaluable source of information and guidance. Thanks a million!

JACK SCHILLINGER, Manager
Ellis Drive-In Theatre

EDITOR'S NOTE: Keep up the good work. Every time we add a little push, it helps the industry as a whole.

From NEW YORK, N.Y.

Many thanks for MOTION PICTURE EXHIBITOR'S thorough coverage on "Conciliation," including the very effective use of display boxes throughout your issue of Sept. 30. It is very much appreciated!

MERLIN LEWIS, Administrative Secretary
American Congress of Exhibitors (ACE)

EDITOR'S NOTE: Thanks!

From WASHINGTON, D. C.

From this conning tower (no puns, please) permit me to flash MOTION PICTURE EXHIBITOR a hearty "well done" for the editorial "THE ACID TEST OF CONCILIATION" (issue of Sept. 30).

The course recommended is the only sensible one for exhibitors to follow. It is astonishing that in the verbal hurricanes following the Cincinnati meeting sight has been lost of the all important fact that it is the course agreed upon by all exhibitor groups.

ABRAM F. MYERS, Gen'l Counsel and
Chairman of the Board
Allied States Assn. of M. P. Exhibitors

EDITOR'S NOTE: Naturally we are proud that a man of Mr. Myers' stature and acumen has seen fit to comment and agree.

From WAYNESBORO, VA.

Richmond, Virginia, is a city of over a quarter of a million inhabitants. It is also a city of many fine motion picture theatres, both metropolitan and neighborhood, most of which belong to leading national chains.

If pictures were available, there is no reason why Richmond's top first-run theatres could not, with their national buying power, procure them. However, listed below you will see the mixture of new and old product advertised by the five leading deluxe first-run theatres in the City of Richmond, Va., on Sept. 26, 1959.

THEATRE—A	Now Showing . .	BRIDGE ON THE RIVER KWAI
	Next Attraction	LOVE IS A MANY SPLENDORED THING
THEATRE—B	Now Showing (Double Feature)	BEND OF THE RIVER & WORLD IN HIS ARMS
THEATRE—C	Now Showing . .	THE SCAPEGOAT
	Next Attraction (Double Feature)	STARS IN MY CROWN & WESTWARD THE WOMEN
THEATRE—D	Now Showing . . .	THAT KIND OF WOMAN
THEATRE—E	Now Showing . . .	VERTIGO

Is this the best answer the Motion Picture Industry can give to the tremendous competition with which it is faced?

ELLISON LOTH
Wayne and Cavalier Theatres

EDITOR'S NOTE: This is just another proof that there are not enough first-class features being made to support more than three first-runs in any but the largest cities where greatly extended runs are possible. But the future does look better, and increased supplies are expected.

From RICHLAND, PA.

We exhibitors are very happy to have a trade paper like MOTION PICTURE EXHIBITOR.

RAY C. DORNBACH, Manager
Neptune Theatre

From TEXAS CITY, TEX.

I enjoy my first personal subscription to your very informative trade paper, MOTION PICTURE EXHIBITOR.

KEN FINLAY, Manager
Texas Theatre

NEWS CAPSULES

Col. Names Goodman Ass't Sales Manager

NEW YORK—Milt Goodman, Columbia Pictures sales executive, has been named assistant general sales manager, it was announced by Rube Jackter, Columbia vice-president and general sales manager. The post has been vacant since July, 1957, when Jackter succeeded A. Montague, currently executive vice-president, as general sales manager.

Jackter said that the elevation of Goodman to this key post is the first step in a major realignment of Columbia's sales department to meet the challenge of distributing the heaviest schedule of top-flight product in the company's history.

Goodman joined Columbia in the sales accounting department in October, 1929, while attending the City College of New York, receiving his B.B.A. degree in 1932. He was then made a travelling home office representative in the mid-west division. In May, 1936, he became a film salesman at the Des Moines branch until World War II interrupted his career. Returning to Columbia, he joined the short subjects department in the home office.

In 1949, Goodman was named general sales manager of the company's 16 mm. department. He joined the home office sales cabinet in November, 1954, as a sales executive.

Survey Sees New Surge

NEW YORK—The motion picture industry has just closed one of its best summer seasons in recent years. In mid-August, theatre attendance reached the highest level since the turn of the decade, following an uptrend since early spring of this year. Underlying economic factors, The Value Line Investment Survey states, suggest that the present rise in movie-going is likely to continue.

Hollywood, the Value Line Survey continues, should benefit from the public's rising disposable income, their increased leisure time, and an expanding population in the 15-24 age group.

"Perhaps even more important to the prospective improvement in the movie business than the overall economic climate," the Value Line Survey, points out "is the fact that Hollywood, some 50 years old now, has finally grown up. Some movie producers have decided to resist the pressure of minority policing groups and have adopted adult ideas and dramatizations in their productions."

Platt In Convention Post

NEW YORK—Abe J. Platt, district manager for Balaban and Katz Theatres of Chicago, will serve as convention coordinator for the 12th annual convention of Theatre Owners of America at the Hotel Sherman in that city from Nov. 8 to 12 inclusive, it was announced by George G. Kerasotes, TOA president.

NT&T Sets Dividend

LOS ANGELES—The board of directors of National Theatres and Television, Inc., has declared a quarterly dividend of 12½ cents per share on the outstanding common stock of the Corporation. The dividend is payable Oct. 29 to stockholders of record at the close of business on Oct. 20.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 12

Penna. Exhibitors Plan Anti-Censor Campaign

PHILADELPHIA — Representatives of more than 500 theatres in the Philadelphia and Pittsburgh territories met last week at the Bellevue-Stratford here to discuss the industry's campaign against the recently reactivated Pennsylvania Censor Board. William Goldman, who heads the Pennsylvania Amusement Industries Association, was chairman.

Committees were appointed to solicit contributions from state exhibitors, with theatres asked to donate to the anti-censorship effort according to their grossing potential. The various inequities and the opinion of leading lawyers that the law was unconstitutional were also discussed.

The fund-raising unit includes, for Philadelphia, Frank Damis, first-runs; Dave Milgram, drive-ins; Norman Silverman, sub-runs; and John Coyne, national release theatres. Pittsburgh committee includes Moe Silver, first-runs; Gabe Rubin, drive-ins; and Harry Hendel, sub-runs and national release theatres.

Foreman Award Seeks New Writers

NEW YORK—Presaging a new kind of collaboration between film producers and book publishers in the development of story material for the screen, an international literary contest was launched last week with announcements in Harper's Magazine and the Atlantic Monthly of the establishment of the "Carl Foreman Award for the best novella on a contemporary theme." Sponsors are two of the world's leading publishers, Harcourt, Brace and Company, in America, and Collins, Publishers, in Europe.

Foreman, as executive producer for Highroad Productions, Inc., has long deplored the virtual disappearance of the novella as a popular literary form.

In an effort to encourage writers to such pursuits, has, in association with the distributor of his films, Columbia Pictures, established the award.

Loew's Managerial Changes

NEW YORK—Murray Lenekoff, assistant to Eugene Picker, president of Loew's Theatres, announces the following managerial changes in the in-town theatres:

William Klenert, now at Loew's 175th Street, goes to Loew's Lexington, Manhattan. Albert D. Unger has been appointed manager, Loew's National, Bronx, while Howard Levy moves from the National to Loew's 175th Street, Manhattan. Robert Cammann moves from Loew's White Plains to Loew's New Rochelle, Westchester. Robert W. Griffeth has been appointed manager, Loew's White Plains, Westchester.

FILM FAMILY ALBUM

Gold Bands

Carol Anne Thornton, daughter of George E. Thornton, operating theatres in Saugerties, Tannersville and Windham, N. Y., and Mrs. Thornton, was married to Dr. Jerome Henry Brodish at St. Mary of the Snow R.C. Church, Saugerties.

W. O. (Ollie) Williamson, Warners southeastern division sales manager, and Mrs. Williamson announced the marriage of their daughter, Norma Kelly Williamson, to Joseph Marcus Mann in Atlanta, Ga.

Obit

Perry Burgett, 39, music arranger and composer for the past three years for the Roxy, New York City, orchestra, died in his home at Huntington, L.I., last fortnight. He was also composer-arranger for the Skitch Henderson Orchestra and some of the Steve Allen TV productions, and many other shows.

Theodore W. (Ted) Galanter, 45, assistant to producer-director George Sidney at Columbia, and director of public relations for Hanna and Barbara Productions, died at his West Los Angeles home of a heart attack. A native of Paynesville, Minn., he is survived by his wife, a brother and three sisters.

Mario Lanza, 38, American singer and film star, died in Rome from a heart attack. He had been hospitalized for a week. A native of Philadelphia, he is survived by his widow and four children. His last film was MGS's "For The First Time," a current release.

Abe Montague, second from right, executive vice-president, Columbia Pictures, was guest of honor and principal speaker at an industry luncheon held in London recently. Among those in attendance were, left to right, Alec Guinness, co-star, "Our Man in Havana," forthcoming Columbia release; Sam Spiegel, producer of "Suddenly Last Summer," another forthcoming Columbia release; M. J. Frankovich, chairman, Columbia Pictures Corporation, Ltd.; Donald S. Stralem, member of the Columbia Pictures board of directors; Montague; and Bernard E. Zeeman, vice-president and treasurer, Columbia Pictures International Corporation.

Jerrold-Telemeter Join Pay-TV Forces

Manufacture, Installation Of Closed Circuit System For Toronto Toll Operation Is First Under New Pact

NEW YORK—Louis A. Novins, president of International Telemeter Company, a division of Paramount Pictures Corporation, and Milton J. Shapp, president of Jerrold Electronics Corporation, announced that the two organizations had entered into an agreement for the manufacture of distribution equipment and installation of distribution systems for Telemeter closed-circuit pay-as-you-see TV. Arrangements have also been made for continued joint engineering development in the field.

Under terms of the agreement, Jerrold is authorized to manufacture electronic amplifiers and related distribution equipment, as well as to engineer and install Telemeter closed-circuit systems.

E. E. Fitzgibbons, president of Trans Canada Telemeter, a division of Famous Players Canadian Corporation, Ltd., announced in Canada that Jerrold, working jointly with Trans Canada's engineering staff and Canadian Bell Telephone Company, has designed and is supervising construction of the outside plant for the first Telemeter operation scheduled in West Toronto, Canada, as well as provide the basic distribution equipment.

Novins, in making this announcement, stated: "We welcome this opportunity to make available to our franchise holders Jerrold's extensive experience in a variety of applications in the closed circuit field since 1949."

Shapp revealed that the engineering staffs of both organizations have been cooperating closely during recent months in the completion of the development of distribution equipment, originally designed by Telemeter.

"This association between our two companies is a natural," said Shapp. "It combines the experience of Jerrold over the past 11 years in closed circuit systems with the extensive developments of Telemeter in the pay TV field and the experience of Paramount Pictures in show business for more than half a century.

"We are particularly proud," Shapp added, "that the first installation of this equipment should be undertaken in cooperation with Famous Players of Canada, a company which brings to this first Canadian pay TV installation more than 40 years of experience in providing entertainment to the people of Canada through 376 motion picture theatres from coast to coast."

"Best" In Denver Tieup

DENVER—The Downtown Retail Merchants Association here has adopted "The Best of Everything" as their slogan for a promotional tie-in involving the entire business district of the sprawling mile-high metropolis.

Robert Selig, president, Fox Intermountain Theatres, along with the promotional committee for the Merchants Association planned and coordinated the event with leading city officials and legislative members.

In a comprehensive reciprocal agreement, Fox Intermountain will run special trailers prepared by the city of Denver, calling attention to the business district's Christmas shopping hours and schedule of civic events.

Rifkin Conciliation Session "Friendly, But Not Fruitful"

BOSTON—Julian Rifkin, vice-president of Rifkin Theatres, who had asked for a conciliation meeting with branch manager Harry Segal at United Artists regarding the film company's policy of pursuing per capita deals on product at the Shipyard Drive-In, Providence, R.I., was granted the interview last week at Segal's office.

For two hours the two men discussed the problem with no solution near at hand. "The meeting was very friendly but not fruitful," Rifkin said later. As a result, Rifkin has written vice-president James Velde for a further meeting in New York at Velde's earliest convenience. Following his written request for conciliation with Segal, Rifkin sent another letter to William Kumins, branch manager at Warners', requesting a conciliation meeting with him on the same matter as pertained to the Shipyard Drive-In.

Classification Difficulty Adds To Censor Woes

HOLLYWOOD—"I am against any system which involves censorship," stated Eric Johnston, president, Motion Picture Association of America, last fortnight while here for discussions with major studio producers on the subject.

He was particularly concerned with proposals for a system of classification of films for adult viewing only, which have been raised again in the wake of criticism by Protestant and Catholic church groups. He enumerated the difficulties of such a system.

"First, there is enforcement. In other countries that have such laws, the theatre loses its license if caught violating the law. In this country, there is no law, and the picture companies no longer control theatres," he said.

"Second, if this is done voluntarily, and there are violations, would this elicit Federal and state censorship laws rather than prevent them? And, finally, who makes the judgments concerning the classifications?"

Johnston admitted, however, that none of these problems was insurmountable, and said the system was being discussed with many religious groups and women's organizations.

"The bulk of criticism," the MPAA head continued, "is aimed at pictures without Code seals." The Production Code has been accused of laxity recently by some critics. "Strict censorship is not the answer. Abuses and difficulties are greater with censorship than without."

Another problem confronting Johnston is the bill for the National Broadcasting Company's telecast of the annual Academy Awards next March, which is shared by the major film companies. Thus far, Universal-International has expressed reluctance at contributing to the cost of televising the awards.

Perakos Heads Conn. Exhibs

HARTFORD, CONN.—Sperie Perakos, general manager, Perakos Theatre Associates, was last fortnight named first president of the newly organized Connecticut Drive-In Theatres Association.

Three Countersuits In Boston Controversy

BOSTON—United Artists, Universal, and Suburban Drive-In Theatre, Inc., Medford, Mass., filed three countersuits in Federal Court here against the Meadow Glen Drive-In, Medford, Rifkin Management Company and Julian S. Rifkin, owner, Meadow Glen.

The countersuits are in reply to the antitrust suit filed in July by Meadow Glen Drive-In against the Suburban Drive-In, operating the Medford Twin Drive-In, three exhibitors, and six distributors, in which the plaintiff claimed $750,000 in trebled damages for maintaining monopoly, conspiracy, and unfair practices.

The three countersuits were in separate parts, with the two distributors filing almost identical suits. Each claims $75,000 trebled damages against the Meadow Glen. The third countersuit brought by the Twin Drive-In asks for $150,000 trebled.

The two distributor suits charge that the Meadow Glen and the Rifkins have entered into a combination of conspiracy to unreasonably restrain trade; deny the allegations in the first suit; charge that at various times the Rifkins have called meetings with other exhibitors urging them to join together to boycott particular distributors and to refuse to purchase pictures until these distributors would agree to license them on terms the exhibitors chose to and saw fit to pay. They also charge exerting of pressure and influence on the part of the Rifkins in moves seeking to deprive the Twin and other drive-ins of the privilege of obtaining proper film rentals. Because of this, the distributors claim they were forced to accept lower film rentals and to grant greater adjustments than otherwise would have been the case. The distributors ask for a permanent injunction against the Meadow Glen and Julian Rifkin from combining and conspiring among themselves or with any other exhibitor to restrain trade and commerce in exhibition and distribution; and from conspiring and combining among themselves or with any other exhibitor to boycott or refuse to license the motion picture of any distributor.

Stratford Festival Planned

STRATFORD, CONN.—A one-week festival of foreign films will be presented by the Stratford Theatre in this city during the summer of 1960, Albert M. Pickus, owner of the theatre, disclosed.

Pickus, who is also executive committee chairman of the Theatre Owners of America, said he will stage the festival in association with Val Chevron, director of speech for the Stratford school system. Foreign film distributors will be solicited soon, Pickus said, to line up seven days of the best and newest imported product for the festival.

He said that success of the festival will determine its continuance as an annual event, with the possibility that it may some day be converted into an International Film Festival, in which foreign countries would be invited to enter product for international judging and awards.

The festival will probably be scheduled in July. Stratford is the site of the summer operation of the American Shakespeare Festival theatre. Pickus' theatre is the only motion picture theatre in the community.

A THEATREMAN SPEAKS HIS MIND

. . . about Distribution Policies
. . . about Advertising Campaigns
. . . about Mutual Cooperation

By RICHARD D. TURTELTAUB
Newark, New Jersey

It is accepted practice for the distributors and producers to bombard exhibitors with ideas and suggestions, mailing pieces and pressbooks, in which they tell us how we should sell their product. Since turnabout is fair play, I should like to offer them some advice on the same subject. Here are six simple fundamentals for the would-be successful distributor:

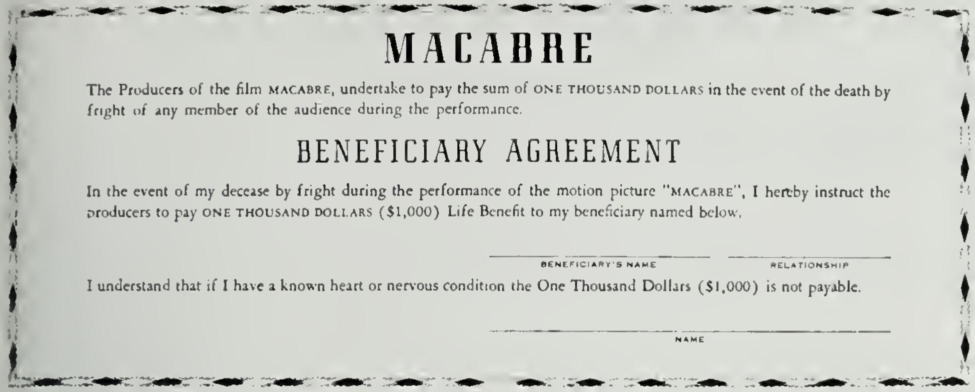
Fundamental One: Most Exhibitors are not naive enough to be "conned" into buying any picture. There was a recent incident reported in the New York Times where a producer said he had to blow up the cost of a $300,000 picture to a phony $2,000,000 because he was told that exhibitors won't buy cheap product. "Shaggy Dog" and "Al Capone" didn't lose dates because they were inexpensive to make, and $6,000,000 couldn't get "Old Man and the Sea" playing time. Thick pressbooks and much intra-industry ballyhoo are not the answer. Originality, smart, well-planned saturation campaigns, good combinations, stories and background aimed at what the public wants, are. Don't waste money selling me—sell my public. They are the ones who pay for film. Of course you must inform me about what you're doing, but devote your trade ads to angles for me to use and to information that may help me decide whether I can sell the picture. Please, please, don't just tell me it's the biggest, the greatest, or the longest. Educate me as to why or how the picture can be sold. To explain the obvious—Exhibitors book a picture for the following reasons: they know it's doing business; they saw it and feel it is right for their theatre; the story, cast, or background make it suitable; the campaign plans look promising; the picture lends itself to being combined with another one to make a strong show; or, lastly, because he needs sprocket holes and running time—not because he's been "conned."

Fundamental Two: What is good for the Exhibitor is good for the Distributor. Do you distributors ever stop to realize that we exhibitors share some of the money that comes in at the box office? Do you ever stop to realize that most of us have been in this business as long as you; that most of us are as smart; and that almost all of us know our theatres better than you do? My theatres are in double-feature territory and the scraping of the barrel that occurs in all the companies when they look for a second feature to force us to play with their top, is fantastic. The combinations they suggest and demand us to take are unbelievable. A horror picture with an adult picture—a western with a woman's picture—a crime picture with a kid's picture. Exhibitors pay 1/5th to 1/10th as much for a second feature as for a top feature. How can a distributor risk hurting his big grosser with a bad combination? If this isn't the tail wagging the dog, then what is? Just once I would like to have a distributor say to me, "You'll have to get a second feature elsewhere, for I wouldn't recommend you play the one I have with my top feature. While it's a good picture, it doesn't make a good show with that feature."

Fundamental Three: Don't advertise merchandise the store doesn't have in stock. Several months ago (May 24 to be exact) Columbia spent a fortune on a supplement to the New York Times on "They Came to Cordura." (I had to look up the correct title in MOTION PICTURE EXHIBITOR—I couldn't remember it.) Where is it playing? When is it going to play? They may not realize it but the public is not holding their breath waiting. What other industry would be as stupid as ours? Would a book publisher do this with a book that wasn't for sale in the book stores? Would General Electric do it with a washing machine? Would TV do it with a spectacular? Would the producer of a Broadway show? Would anyone? Of course not. Tease, yes, but don't spend your big money before the product is available. When it's in the theatres—then sell. Fox should have had 500 dates on "Blue Angel" the week after the impact of their Life ad—not when everyone had forgotten it. "Horse Soldiers" had one of the finest campaigns ever—too early. Can no lessons be learned from "Hercules"—"Rodan"—"God's Little Acre" (in this territory)—all of Disney's shows—and so on? And, please, don't say they are exploitation pictures. They're exploitation pictures only because they were exploited. They had something to sell and it was sold *when people could buy it.* It is sickening to watch our industry kill one good thing after another. 3D died because they made bad pictures. Exploitation is going to die because of the old Barnum rule about fooling people. Why can't you distributors start selling good pictures with a saturation campaign. I don't believe we have come anywhere near the box office potential on the big ones if they were properly sold. All I know is, if I had a million dollars or more in a product, I'd advertise it when it could be bought—not forget about it when it was available to my customers.

THE AUTHOR • Dick Turteltaub was born in Orange, New Jersey, on Oct. 17, 1926. He was graduated from Cornell University, Class of 1948, and was a Petty Officer in the Navy during World War II. He enterd the motion picture business in 1949 when his father, John J. Turteltaub, acquired the Capitol Theatre, Union City, New Jersey (2,200 seats—85¢ top). In 1951, they took over the Garden Theatre, Paterson (1,200 seats—$1.00 top). They still operate both. For a few years they operated a circuit of small-town theatres in up-state New York. He is secretary of Allied Theatre Owners of New Jersey. He is married and has a daughter.

Fundamental Four: Ads should be created with the public in mind. Obvious? Apparently not. Pick up any pressbook. Look at the approach taken in the ads. Twenty-five mats are offered and one approach is used on all. Conclusion—the ad men feel that every theatre has the same type of patronage, so what is good enough for one is good enough for all. 'Taint so, Mr. D. Every theatre is a little different. Some need the action approach, some the class, some the ladies, some the kids. And each feature is booked differently. An exhibitor might want to sell the same picture in several ways, depending upon when he has it booked and with what. Every picture that has any value has more than one angle—please give them to us. Then, too, check the size of the ads you concentrate on in the pressbook. How many theatres use 30, 40 or 50 inches an ad? Give us more of what we use—1 to 10 inch mats—forget some of the big ones. Universal uses a good approach in many of their campaigns. They provide a mat of pieces that can be constructed by the exhibitor into an ad for his



MACABRE

The Producers of the film MACABRE, undertake to pay the sum of ONE THOUSAND DOLLARS in the event of the death by fright of any member of the audience during the performance.

BENEFICIARY AGREEMENT

In the event of my decease by fright during the performance of the motion picture "MACABRE", I hereby instruct the producers to pay ONE THOUSAND DOLLARS ($1,000) Life Benefit to my beneficiary named below.

BENEFICIARY'S NAME RELATIONSHIP

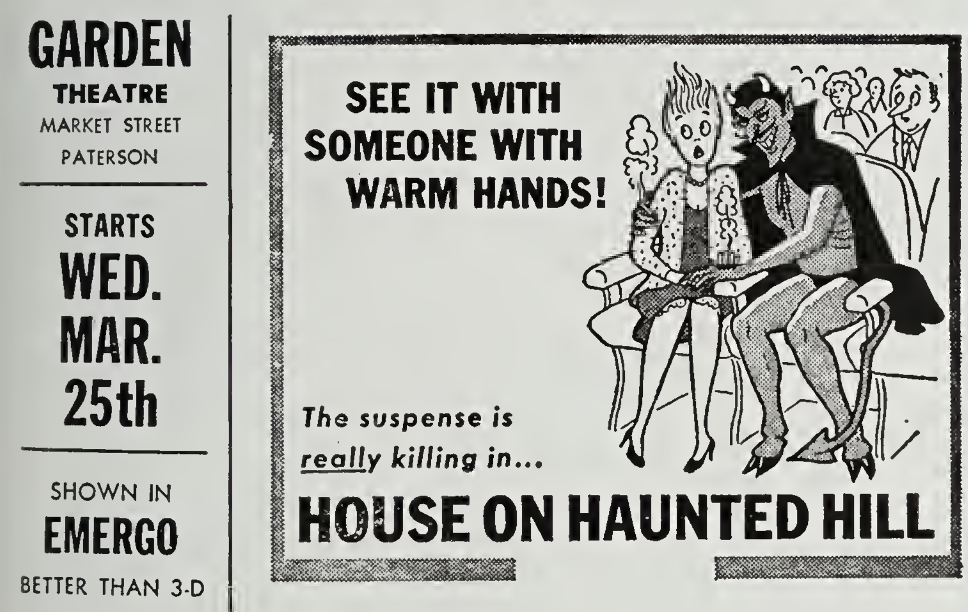
I understand that if I have a known heart or nervous condition the One Thousand Dollars ($1,000) is not payable.

NAME

HERALDS that are "conversation pieces or the type of thing that every kid wants to collect" are typified by the insurance policy on "MACABRE."

particular situation. Give those of us who want to think, a chance to. Use different approaches, like the man who created the "Macabre" and "House on Haunted Hill" cartoon campaigns. Look at any movie page and see how stereotyped the ads are. Now, a very delicate subject—while I understand the problems you are faced with, trying to handle the egos of your stars, directors and producers, whenever possible, sell only the names that mean something. Hitchcock and the late C. B. De Mille are two of the very few "behind the scenes" people whose name could sell one theatre ticket. When you take the valuable selling space of your small ads and use it to promote the self-esteem of those people, whose name connected with a picture means nothing at the box office, you are doing a great disservice to your product.

Fundamental Five: Merchants don't owe theatre men a living. I would be shocked if the local A & P came to me



GARDEN
THEATRE
MARKET STREET
PATERSON

STARTS
WED.
MAR.
25th

SHOWN IN
EMERGO
BETTER THAN 3-D

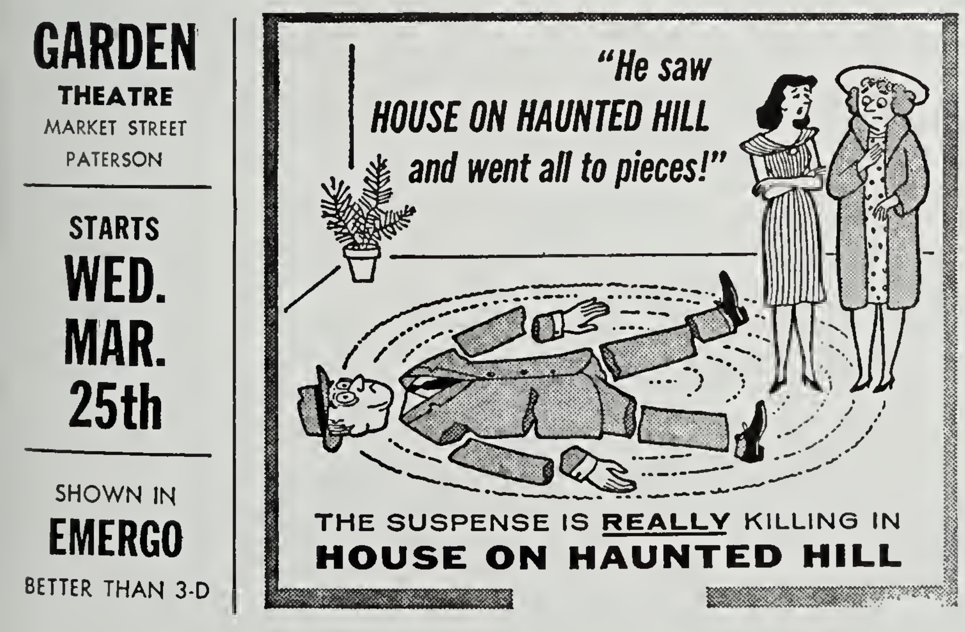
SEE IT WITH SOMEONE WITH WARM HANDS!

The suspense is really killing in...

HOUSE ON HAUNTED HILL

CARTOON THROW-AWAYS helped "MACABRE" and "HOUSE ON HAUNTED HILL."

SATURATION CAMPAIGNS, such as greeted "HERCULES" in city after city, make large ads work for a lot of theatres, where "people could buy it."



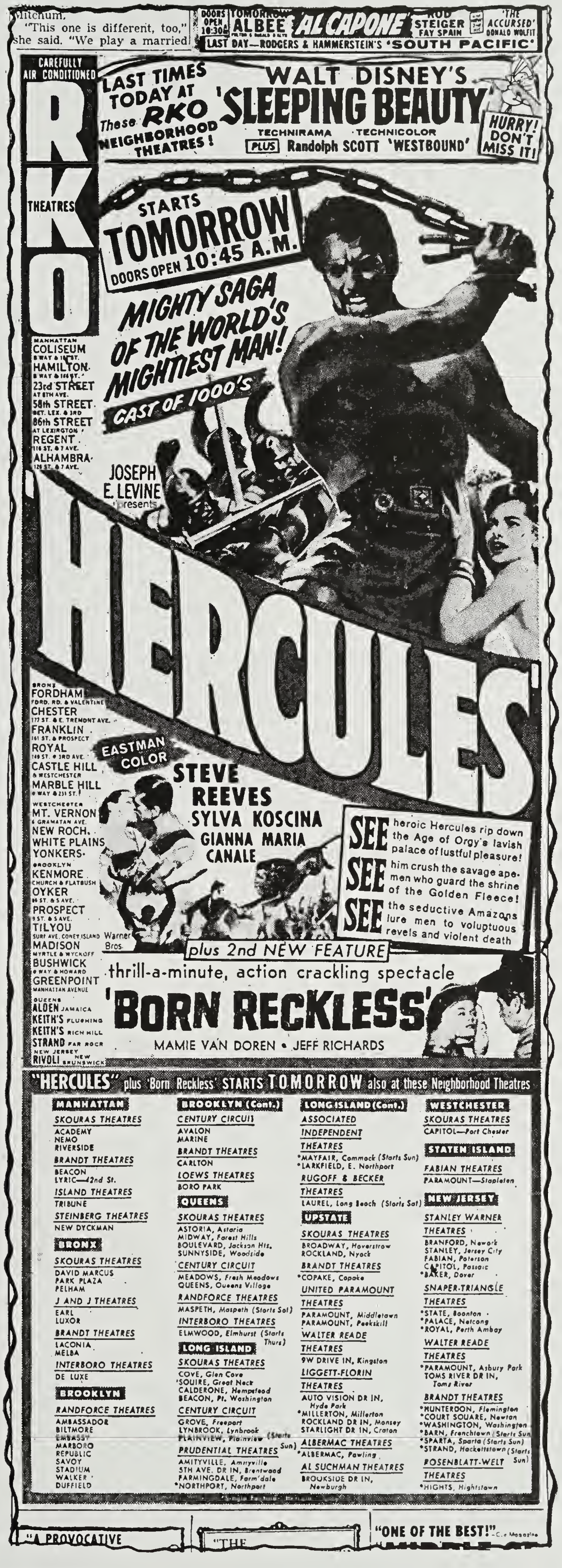
GARDEN
THEATRE
MARKET STREET
PATERSON

STARTS
WED.
MAR.
25th

SHOWN IN
EMERGO
BETTER THAN 3-D

"He saw HOUSE ON HAUNTED HILL and went all to pieces!"

THE SUSPENSE IS REALLY KILLING IN
HOUSE ON HAUNTED HILL



Mitchum.
"This one is different, too," she said. "We play a married

DOORS OPEN 10:30 A.M.
TOMORROW ALBEE
'AL CAPONE' ROD STEIGER FAY SPAIN
'THE ACCURSED' DONALD WOLFIT
LAST DAY—RODGERS & HAMMERSTEIN'S 'SOUTH PACIFIC'

CAREFULLY AIR CONDITIONED
RKO THEATRES

LAST TIMES TODAY AT These RKO NEIGHBORHOOD THEATRES!

WALT DISNEY'S 'SLEEPING BEAUTY'
TECHNIRAMA TECHNICOLOR
PLUS Randolph SCOTT 'WESTBOUND'
HURRY! DON'T MISS IT!

STARTS TOMORROW
DOORS OPEN 10:45 A.M.

MIGHTY SAGA OF THE WORLD'S MIGHTIEST MAN!
CAST OF 1000's

JOSEPH E. LEVINE presents
'HERCULES'
EASTMAN COLOR
STEVE REEVES
SYLVA KOSCINA
GIANNA MARIA CANALE
Warner Bros.

SEE heroic Hercules rip down the Age of Orgy's lavish palace of lustful pleasure!
SEE him crush the savage ape-men who guard the shrine of the Golden Fleece!
SEE the seductive Amazons lure men to voluptuous revels and violent death

plus 2nd NEW FEATURE
thrill-a-minute, action crackling spectacle
'BORN RECKLESS'
MAMIE VAN DOREN • JEFF RICHARDS

MANHATTAN
COLISEUM B'WAY & 181 ST.
HAMILTON B'WAY & 146 ST.
23rd STREET AT 8TH AVE.
58th STREET BET. LEX. & 3RD
86th STREET AT LEXINGTON
REGENT 116 ST. & 7 AVE.
ALHAMBRA 126 ST. & 7 AVE.

BRONX
FORDHAM FORD. RD. & VALENTINE
CHESTER 177 ST. & E. TREMONT AVE.
FRANKLIN 161 ST. & PROSPECT
ROYAL 149 ST. & 3RD AVE.
CASTLE HILL & WESTCHESTER
MARBLE HILL B'WAY & 231 ST.

WESTCHESTER
MT. VERNON 6 GRAMATAN AVE.
NEW ROCH.
WHITE PLAINS
YONKERS

BROOKLYN
KENMORE CHURCH & FLATBUSH
DYKER 86 ST. & 5 AVE.
PROSPECT 9 ST. & 5 AVE.
TILYOU SURF AVE. CONEY ISLAND
MADISON MYRTLE & WYCKOFF
BUSHWICK B'WAY & HOWARD
GREENPOINT MANHATTAN AVENUE

QUEENS
ALDEN JAMAICA
KEITH'S FLUSHING
KEITH'S RICH HILL
STRAND FAR ROCK

NEW JERSEY
RIVOLI NEW BRUNSWICK

"HERCULES" plus 'Born Reckless' STARTS TOMORROW also at these Neighborhood Theatres

MANHATTAN
SKOURAS THEATRES
ACADEMY
NEMO
RIVERSIDE
BRANDT THEATRES
BEACON
LYRIC—42nd St.
ISLAND THEATRES
TRIBUNE
STEINBERG THEATRES
NEW DYCKMAN

BRONX
SKOURAS THEATRES
DAVID MARCUS
PARK PLAZA
PELHAM
J AND J THEATRES
EARL
LUXOR
BRANDT THEATRES
LACONIA
MELBA
INTERBORO THEATRES
DE LUXE

BROOKLYN
RANDFORCE THEATRES
AMBASSADOR
BILTMORE
EMBASSY
MARBORO
REPUBLIC
SAVOY
STADIUM
WALKER
DUFFIELD

BROOKLYN (Cont.)
CENTURY CIRCUIT
AVALON
MARINE
BRANDT THEATRES
CARLTON
LOEWS THEATRES
BORO PARK

QUEENS
SKOURAS THEATRES
ASTORIA, Astoria
MIDWAY, Forest Hills
BOULEVARD, Jackson Hts.
SUNNYSIDE, Woodside
CENTURY CIRCUIT
MEADOWS, Fresh Meadows
QUEENS, Queens Village
RANDFORCE THEATRES
MASPETH, Maspeth (Starts Sat)
INTERBORO THEATRES
ELMWOOD, Elmhurst (Starts Thurs)

LONG ISLAND
SKOURAS THEATRES
COVE, Glen Cove
*SQUIRE, Great Neck
CALDERONE, Hempstead
BEACON, Pt. Washington
CENTURY CIRCUIT
GROVE, Freeport
LYNBROOK, Lynbrook
PLAINVIEW, Plainview (Starts Sun)
PRUDENTIAL THEATRES
AMITYVILLE, Amityville
5TH AVE. DR IN, Brentwood
FARMINGDALE, Farm'dale
*NORTHPORT, Northport

LONG ISLAND (Cont.)
ASSOCIATED INDEPENDENT THEATRES
*MAYFAIR, Commack (Starts Sun)
*LARKFIELD, E. Northport
RUGOFF & BECKER THEATRES
LAUREL, Long Beach (Starts Sat)

UPSTATE
SKOURAS THEATRES
BROADWAY, Haverstraw
ROCKLAND, Nyack
BRANDT THEATRES
*COPAKE, Copake
UNITED PARAMOUNT THEATRES
PARAMOUNT, Middletown
PARAMOUNT, Peekskill
WALTER READE THEATRES
9W DRIVE IN, Kingston
LIGGETT-FLORIN THEATRES
AUTO VISION DR IN, Hyde Park
*MILLERTON, Millerton
ROCKLAND DR IN, Monsey
STARLIGHT DR IN, Craton
ALBERMAC THEATRES
*ALBERMAC, Pawling
AL SUCHMAN THEATRES
BROOKSIDE DR IN, Newburgh

WESTCHESTER
SKOURAS THEATRES
CAPITOL—Port Chester

STATEN ISLAND
FABIAN THEATRES
PARAMOUNT—Stapleton

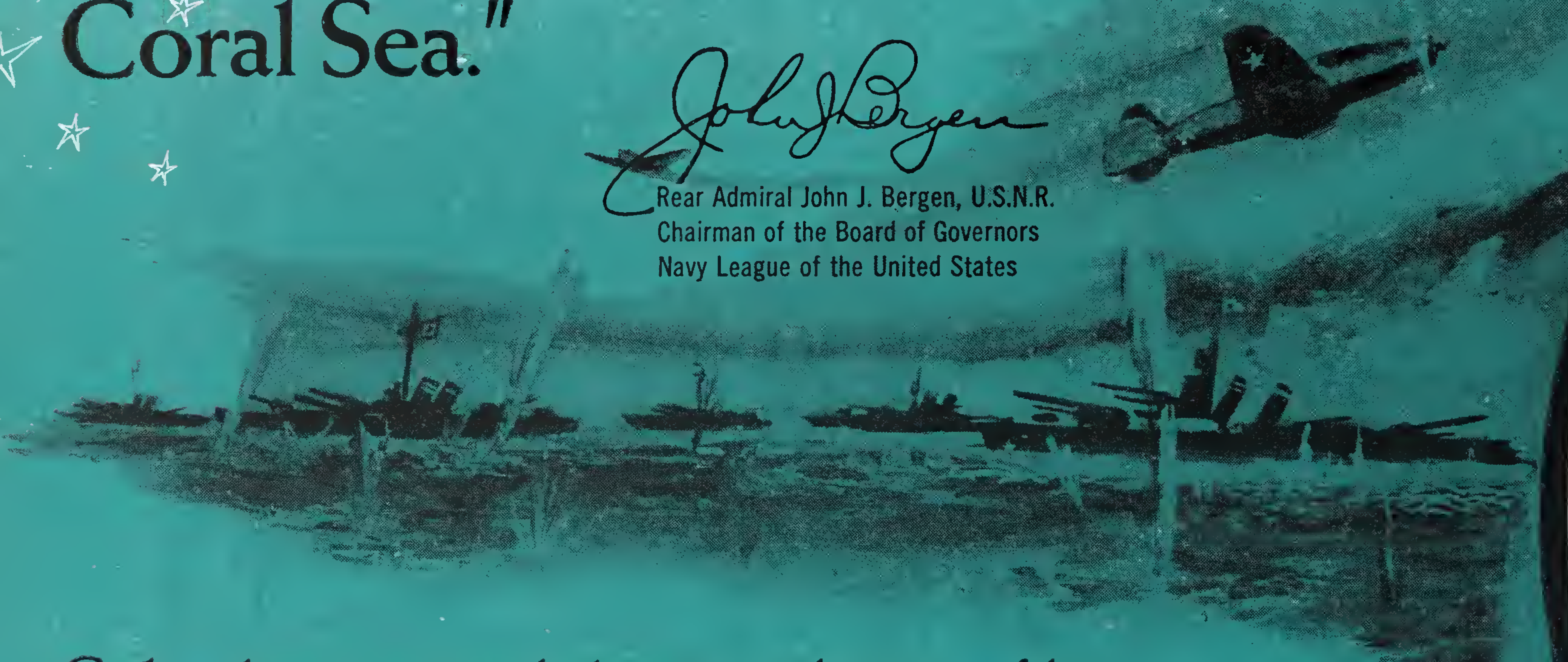
NEW JERSEY
STANLEY WARNER THEATRES
BRANFORD, Newark
STANLEY, Jersey City
FABIAN, Paterson
CAPITOL, Passaic
*BAKER, Dover
SNAPER-TRIANGLE THEATRES
*STATE, Boonton
*PALACE, Netcong
*ROYAL, Perth Amboy
WALTER READE THEATRES
*PARAMOUNT, Asbury Park
TOMS RIVER DR IN, Toms River
BRANDT THEATRES
*HUNTERDON, Flemington
*COURT SQUARE, Newton
*WASHINGTON, Washington
*BARN, Frenchtown (Starts Sun)
*SPARTA, Sparta (Starts Sun)
*STRAND, Hackettstown (Starts Sun)
ROSENBLATT-WELT THEATRES
*HIGHTS, Hightstown

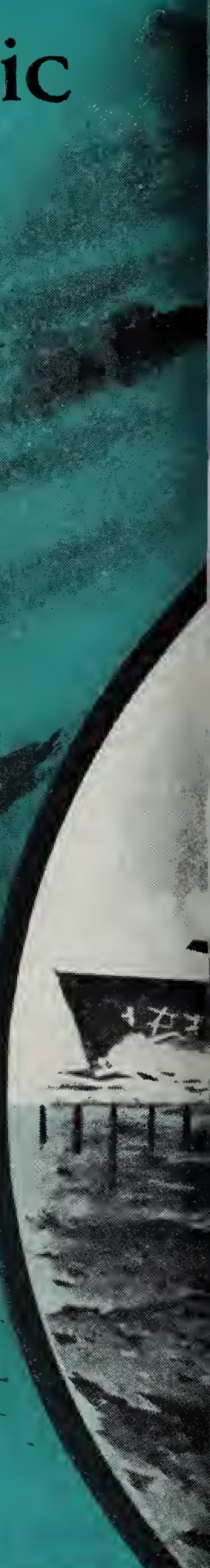
"A PROVOCATIVE
"THE
"ONE OF THE BEST!" —Cue Magazine

"The allied victory in the South Pacific will stand in world history as a noble monument to the memory of the gallant men and officers who fought and won the battle of the Coral Sea."

John J Bergen

Rear Admiral John J. Bergen, U.S.N.R.
Chairman of the Board of Governors
Navy League of the United States

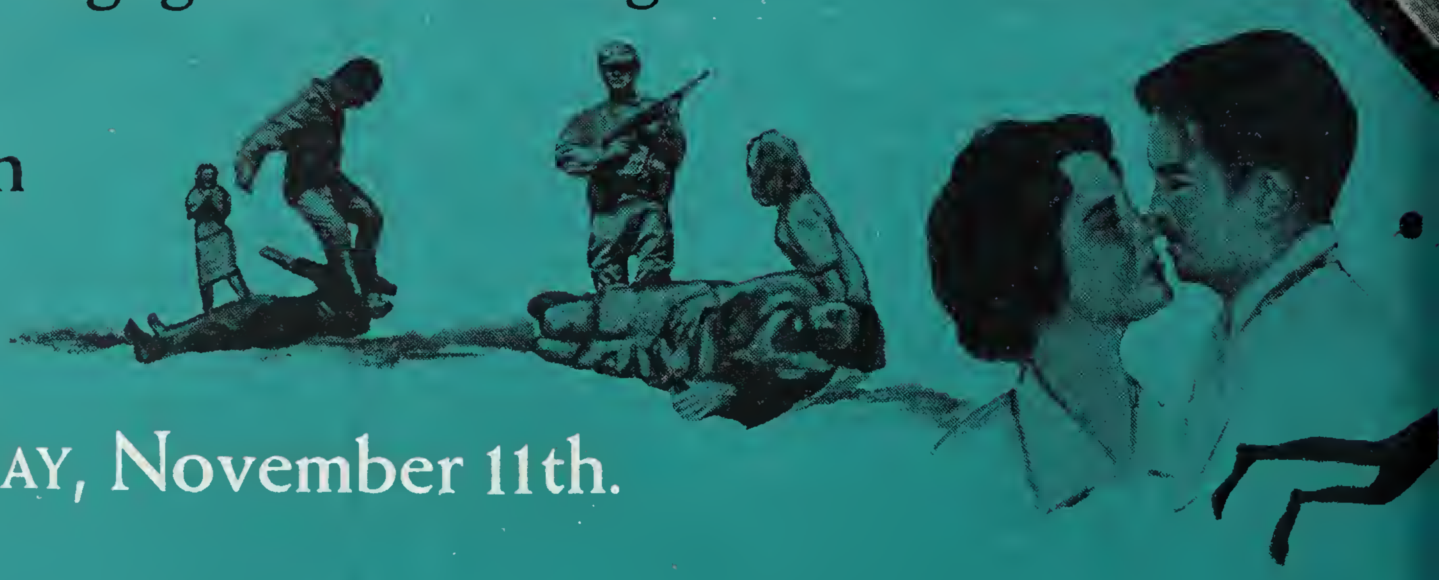




Columbia is proud that its salute-on-film to that glory-swept epic of American heroism

BATTLE OF THE CORAL SEA

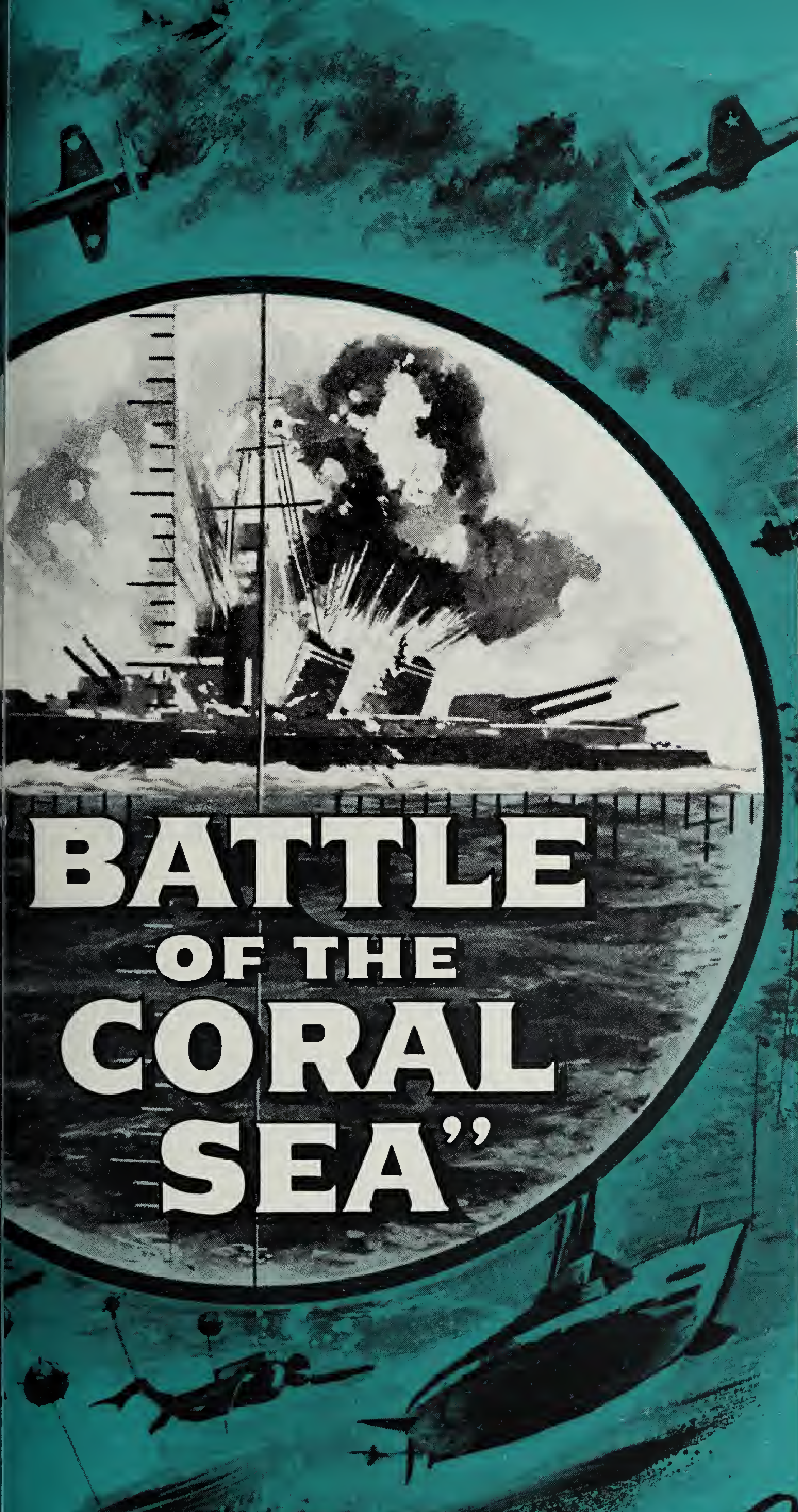
will play its premiere engagements during the period of nation-wide commemoration from NAVY DAY, October 26th, through VETERANS DAY, November 11th.



starring **CLIFF ROBERTSON · GIA SCALA**

with TERU SHIMADA · PATRICIA CUTTS · RIAN GARRICK · Screenplay by DANIEL ULLMAN and STEPHEN KANDEL · Story by STEPHEN KANDEL

Directed by PAUL WENDKOS · Produced by CHARLES H. SCHNEER · A MORNINGSIDE PRODUCTION · A COLUMBIA PICTURE



BIG GUN PROMOTION!

- ★ U. S. Department of the Navy alerts recruiting headquarters throughout nation for cooperation!
- ★ Powerful Navy League of the United States behind picture, with chapters everywhere!
- ★ Nationwide toy-and-hobby store tie-in with Revell Co.!
- ★ Navy "A" boards plug picture!
- ★ Navy enlistment booths in theatres!
- ★ U. S. battle equipment for display!
- ★ All-out music and book-store promotions!
- ★ Pacific war bride stunts!
- ★ Tie-ups and more tie-ups with florists (Coral Sea roses), jewelers (coral bracelets) and apparel shops.
- ★ Honors for Navy medal winners!
- ★ Civic promotions! Navy dances!
- ★ Smash ads, radio spots!
- ★ Coral Sea vets primed for radio/TV interviews!

(For your special free promotion kit, write to: Exploitation Dep't., Columbia Pictures Corporation, 711 Fifth Avenue, New York 22, N. Y.)

POWERING YOUR WAY FROM *Columbia!*

and wanted to display tomato paste in my lobby or wanted me to pay for his advertising circulars. Why should we expect them to do it for us all the time? Don't use half your pressbooks to tell how we should go about getting something for nothing. Concentrate your thoughts and efforts on how we can help ourselves, cheaply. Show a display that could be set up in the lobby and how to make it by cutting out and posting your one, three or six sheets. Check into the 24 sheets for "Uncle Tom's Cabin"; they are flexible enough to permit various uses. Give us ideas for unique heralds that we can pay for—like the insurance policy for "Macabre." Such heralds should be a conversation piece or the type of thing that every kid wants to collect. Design or provide a source for cheap tags or buttons that will make every kid a walking ad. In short, just don't copy the last pressbook you made.

Fundamental Six: Encourage exhibitors who want to go out and sell your product—don't penalize them. What possible justification is there for a part of the cost of stock advertising material to go back to the film companies as royalties? Every other industry gives to its outlets all of the promotional material they will take. They want their products sold. You should make every effort to keep the cost down to encourage its use—not add on charges to bring up costs to the level where theatres stop using it. Co-operative advertising is impossible to obtain from you in the average situation. If an aggressive theatre man goes out and spends more than his normal budget to try to increase his gross, two-thirds of the additional money, according to most scales and splits, goes for increased film rental. He must, therefore, gross three times his additional ad cost to get his money back; six times his additional cost to make what he stands to lose if the promotion doesn't work. Why should he gamble—you've taken all the incentive away. Encourage him to make deals where excess advertising is deducted from the gross. Encourage him to sell. If the campaign is a failure and only as much additional money comes in as was spent, more people still came to the movies. Isn't this our long-range objective—to get people back?

Please, do not assume from the above that we expect you to do all the thinking, planning and doing. We don't. But you have very expensive brains, tremendous budgets, great product, and some very capable personnel. Use them. Help us so that we can help you.

Too long there has been one word that has plagued our industry—EGOTISM. The egotistical sales personnel who feel they know all the answers; the egotistical ad men who sit back, turn out ad campaigns on an assembly-line basis; egotistical producers and directors who feel their pictures the greatest and that the public will flock to see them without being sold; egotistical actors and actresses who feel the public love them and they can ignore their public (they don't have to make personal appearances); and egotistical exhibitors who won't listen to the good advice and counsel often given, who won't look at a pressbook because they've seen one already, and who feel the public owes them a living.

Sell we both must—you must sell to us—you must sell to the public—we must sell to the public and we must sell ideas to you. Stop and think about what you're doing and maybe we all won't have to stop being in the movie business.

. . . AND OTHER EXECUTIVES SPEAK BACK:

EDITOR'S NOTE: When the foregoing treatise on intra-industry relations was submitted to us, we found it wholly delightful as an articulate summary of many exhibitor "gripes," that we have heard, relating to distribution policies. It was, of course, only one side of the coin. So galley proofs were submitted to a few carefully chosen executives and their comments were solicited. Some were fellow exhibitors. Some were distributors. And of the latter some were the very ones who had been singled out for criticism. All took it in good humor, and seemed to reflect our own appreciation for Mr. Turteltaub's dramatic, two-fisted, and very readable style,—and views. So this accompanying symposium of industry executive opinion rounds out what we believe to be the most provocative introspection ever carried in an industry trade paper. We are proud to bring it to our subscribers!

S. CHARLES EINFELD, Vice-President and Director of Advertising and Publicity, 20th Century-Fox Film Corporation:

Thank you for letting me see the galley proofs of Mr. Turteltaub's article, and for giving me the opportunity to comment. I find his views a most astute and well-informed analysis of the industry's problems. Although I find fault with some of his statements and conclusions, his overall study of the trends and pitfalls of the motion picture business is remarkably sound.

At 20th, one of the first rules of our advertising department, in regard to trade ads, is exactly the things Mr. Turteltaub speaks of. A trade ad, we feel, is of no value unless it shows exhibitors the tools they can work with. When we effect tie-ins with such large merchandisers as Allied Stores ("BEST OF EVERYTHING") and Jay Emmet Productions ("JOURNEY TO THE CENTER OF THE EARTH"), we let exhibitors know. We have just begun to enlarge our regional advertising-publicity force in order to serve exhibitors better, and in order to cooperate with them in helping to coordinate just such tie-ins at the local level.

Aside from these observations, Mr. Turteltaub, as a young exhibitor, is to be congratulated for making himself heard in the industry. His views will be read and studied by every member of 20th's advertising, exploitation and publicity departments, and will go to each of our regional ad-pub managers across the United States and throughout the world.

PAUL N. LAZARUS, JR., V-P, Columbia Pictures Corp.

If we're counting heads of pros and cons, I'm more with Mr. Turteltaub than I am against him. He gets points for forthrightness, for indignation, for positiveness and for being right . . . on many counts. He may not be The *Last* Angry Man—but he's angry enough.

I wonder, however, whether he doesn't overlook a major problem of the poor benighted distributor. No distributor can prepare campaigns which will be right, or even satisfactory, for every exhibitor's situation. If Mr. T. operates a class house, the gent in the next town may have a leather jacket trade. They both will play the picture. They need different kinds of ads. All the distributor tries to do is present the one, two or three approaches on a picture which he thinks have the broadest common base. He leaves it to bright, young showmen like Mr. Turteltaub to change, alter and improve the ads to fit his own needs.

As to not advertising until the picture is available, there's good authority, research and experience which points the other way. The "Cordura" section in the N.Y. Times (which Mr. T. criticized) was placed early, not as a direct ticket-seller,

(*Continued on page 16*)

NSS Contest Stresses Importance Of Trailers

NEW YORK—Because of the keen interest and enthusiasm displayed by exhibitors across the country in the "Once-In-A-Lifetime Tribute to Trailers," National Screen Service, through its president and board chairman, Herman Robbins, has announced a special contest offering cash prizes to theatre men for the best entries highlighting the importance of trailers to the theatre operation.

The six-week contest will kick off on Oct. 15 and tie in with the National Screen Service 40th Anniversary celebration, which has as its focal theme a "Once-In-A-Lifetime Tribute to Trailers."

The contest is open only to motion picture exhibitors, theatre managers, and assistant managers. First prize will be $1,000; second prize $800; third prize $600; fourth prize $400; and fifth prize $200.

There is no official contest entry blank. The only qualification is that the entry must focus attention on the importance of the trailer to theatre attendance. It may be a statement of any length, a photo, a drawing or cartoon, an exploitation stunt, an idea, a newspaper item, or any other material or combination of the above. All entries are to be forwarded to Trailer Contest, National Screen Service, 1600 Broadway, New York 19, N.Y., and must be postmarked no later than Nov. 27, 1959.

"We know that many theatre men are currently engaged in various activities which will serve to dramatize the value of the trailer. The contest will undoubtedly serve to implement that activity. That is why we are permitting showmen contestants the widest latitude to run the gamut of creativity and imagination in submitting contest entries," Robbins stated.

TOA Records Product Dip

NEW YORK—The Theatre Owners of America announced last fortnight that a survey on releases for the final quarter of 1959 showed the year will close with 229 films in distribution as against 299 in 1958, or a reduction of over 25 percent.

The TOA schedule shows Allied Artists releasing three films in October, November, and December; American International, three; Buena Vista, one; Columbia, 11; MGM, five; Paramount, four; 20th-Fox, eight; United Artists, six; Universal, four; and Warners, four. This does not include reissues or road-show special engagements.

Prospects for 1960 releases are unfortunately not in greater number, judging from the number of pictures before the cameras, the TOA said.

Carolina Convention Set

CHARLOTTE—James R. Velde, vice-president in charge of domestic sales for United Artists, and George G. Kerasotes, president, Theatre Owners of America, will headline the agenda for the 47th anniversary convention of Theatre Owners of North and South Carolina, to be held at Hotel Charlotte here on Oct. 18-19.

Also featured will be an ad-promotion presentation by Rodney Bush, exploitation director, 20th-Fox. Frank H. Beddingfield is convention chairman.

Various affairs will be hosted by Coca-Cola and Pepsi-Cola Companies while a luncheon will be hosted by supply dealers. An annual stockholders' meeting and election of officers and director for 1960 will also take place.

Annual COMPO Meeting Will Feature Election

NEW YORK—The annual meeting of the COMPO membership, board of directors, and executive committee will be held Oct. 22 at the Hotel Astor, it was announced by Charles E. McCarthy, the organization's information director.

Election of officers will be on the agenda.

RKO Circuit Personnel Set Merchandising Plan

NEW YORK—RKO Theatre managers, division managers, and publicists in the greater New York, Westchester, and New Jersey areas gathered in the Park Sheraton Hotel last week for a special merchandising meeting called by Harry Mandel, vice-president, who presided.

Sol. A. Schwartz, president of RKO Theatres, made the opening address. Others who spoke included Matty Polon, chief film buyer for the circuit, and metropolitan division managers Mike Edelstein of Manhattan, Bronx, and Newark; Sigurd Wexo of Brooklyn and Queens; Charles Oelreich of Westchester and Upper Bronx; Edward Sniderman of Trenton and New Brunswick. Also Charles Horstman, maintenance department manager; Fred Squire, comptroller; and Lee Koken, in charge of concessions.

In advance of this meeting, RKO managers were arranged into three groups. Under the supervision of publicist Fred Herkowitz of Manhattan, Bronx, Westchester, and Newark; Pat Grosso of Brooklyn and Queens; and Ward Farrar of Trenton and New Brunswick, the groups were subdivided into teams.

Each team consists of three managers who as a unit were assigned a specific attraction for which to work out the campaign they would employ in their own situations. In this manner, all coming attractions and special events were covered.

The campaigns on individual pictures prepared by the various teams will be discussed and analyzed by the delegates to the meeting, and the best features of all of them will be utilized by circuit managers to bolster various playdates.

Details of the giant All-Industry Trade Show, to take place at the Hotel Sherman in Chicago from Nov. 8 to 11, are discussed by Joseph G. Alterman (left), administrative secretary of TOA, and Russell Fifer, executive director of NAC. The show is in conjunction with the concurrent annual conventions of TOA and NAC.

Warners Hails World-Wide Upsurge After Best Year Since Divorcement

NEW YORK—A continuance of the spectacular advance which has rocketed Warner Bros. Pictures into a dominant position in the entertainment world was predicted last week by Jack L. Warner, company president.

Having recently returned from a business trip to Europe with executive vice-president Benjamin Kalmenson, Warner expressed enthusiastic satisfaction with all phases of the company's overseas and domestic operations.

"Everything is on the upsurge throughout Warner Bros. world-wide organization," he said. The year just ended is reported to have been the best since the separation from the theatre interests six years ago. Under Warner's leadership, his company has moved into a commanding position not only in the successful production of theatrical motion pictures, but in television, where it has assumed industry leadership, also in the establishment of a successful recording company, and in expanded operations abroad.

Since the Warner Bros. television films production program was launched three years ago under Warner's personal supervision, it not only has grown from a single one-hour show to eight full hours of weekly network entertainment, but in addition has developed a whole roster of bright new stars for the studio.

"It is indeed gratifying," Warner said, "to have achieved this kind of enthusiastic, positive progress when so many people in our business have adopted a negative attitude—have, in fact, become prophets of doom."

Commenting upon the accomplishments of his recent European trip, Warner said, "While in London, Mr. Kalmenson and I worked out a deal with Associated British Pictures Company and Warner Bros. Pictures Ltd., to merge the distribution organizations of Warners and ABPC into a new company to be known as Warner-Pathe. It is a progressive step in distribution, besides being an effective method of reducing the cost of selling our pictures. The combined Warner-Pathe distributing organization will continue UK distribution of Allied Artists product in addition to Warner Bros. and ABPC pictures. Warner Bros. owns 37½ per cent interest in ABPC operating more than 400 cinemas in Great Britain, as well as three television nets and several motion picture and television studios, all of which have proven highly profitable."

Confirming what already is common knowledge in industry and financial circles, Warner said, "When our yearly report is completed it is certain to show a tremendous gain in net income from production and sale of feature motion pictures and television programs. In addition, our capital gains report will be very substantial."

Of the future, Warner said, "The greatest, most productive and profitable years of the motion picture industry are here and just ahead. Motion pictures are re-established as the foremost entertainment of people everywhere."

Isaac Exits SW Post

NEW YORK—Lester B. Isaac left his post last week as national director of exhibition for the Stanley Warner Cinerama Corporation. He has held this position, as head of the Cinerama operation, for the past six and one-half years and was responsible for inaugurating the many merchandising and group selling policies which have become the pattern of the "Road Show."

The NEW YORK Scene

By Mel Konecoff

JERRY WALD SPEAKS: Producer Jerry Wald was in town last week for the premiere of "The Best of Everything" as well as to discuss the release of "Beloved Infidel." He revealed that he has completed or has in works 10 features this year: "Sound of Fury," "Best of Everything," "Sons And Lovers," "Return to Peyton Place," "The Hell Raisers," "Wild in the Country," "Beloved Infidel," "Story on Page One," and "The Billionaire."

The self-termed "independent dependent" has another 15 scripts completed and awaiting casting, and since 20th Century-Fox believes in making pictures and he likes making pictures, he sees no reason why most of these shouldn't see the light of screen in the near future. The company's talent pool of some 65 people makes the casting of many of the films that much easier. He termed the atmosphere at the studio one of aggression and enthusiasm and said that the industry needed excitement as well.

On the subject of TV, he thought that that industry is in the same position today that we were in 25 years ago, and that many of the big stars were grabbing the huge fees that TV was offering them and running fast after their one-shot stints on the so-called spectaculars. Opined he, TV can't duplicate what it takes us months to make from an entertainment viewpoint.

Wald recalled that he has made approximately 16 pictures in the three years he has been at 20th-Fox, and he expects to do between eight and 10 in 1960, although his contract specifies he must turn out a minimum of two per year. A new contract is presently being negotiated.

Questioned about the possibility of classifying features as suitable for general consumption or adults only, he thought that this wouldn't work very well. Most of today's youngsters have other areas of exposure available to them before they ever see any questionable films. He claims he has never turned out a feature that he has been ashamed to show to his own youngsters.

HIGH FINANCE NOTE: Wanna make a million dollars in cash? Come closer chillun and read on. If you can put your hand through a solid piece of wood without damaging hand or wood, apply for the million to producer Jack Harris, c/o Universal Pictures.

A bond has been posted with a prominent insurance company, we were told the other day across the luncheon table by Harris, which makes the offer legitimate. This will be the gimmick that will be used to plug his latest picture, "The 4-D Man," a U-I release. The aforementioned stunt, incidentally, appears in the picture.

The science fiction release, his second picture, opens in a number of situations down south in the next couple of weeks, and helping to launch same will be former beauty contest winner Lee Meriwether, who also stars in the film. Harris will actively help sell the picture by making TV and radio spots announcing the offer. Incidentally, a print of the film will go to Russia, he said, and the offer will be made there as well to see if the scientists there can come up with the answer. The first to do so will become a capitalist, but good.

Exhibitors will remember Harris for turning out "The Blob," which Paramount released and which has taken in two millions in film rental world-wide to date. His next will be "Dinosauris," to be shot the end of the year in CinemaScope and color, which will see release next July possibly through U-I. Also on his schedule is a Biblical spectacle "Jonah And The Whale," which will go January, 1961.

EXPLOITATION NOTE: Ed Solomon, exploitation manager at 20th Century-Fox, announced last week at a luncheon conference with department store promotion officials that his company was intensifying its promotions and tie-ups.

Meanwhile, at hand were details about the plugging that will be done on behalf of "The Best of Everything" by Sterns, Gertz, and the Allied Stores. The stores were appealing to business gals and career women with special promotions, windows, contests, fashion shows, etc. The film deals with the romantic adventures of the working girl in the city of New York.

"Ben-Hur" is 217 Min.

NEW YORK—"Ben-Hur," with filming and editing now completed, has been turned over by Metro-Goldwyn-Mayer to the Technicolor laboratories in Hollywood.

The spectacular film, which runs three hours and 37 minutes, thus enters the final stage of its long pre-release history.

Joseph R. Vogel, president of Loew's, Inc.; Sol C. Siegel, MGM studio head; and director William Wyler screened the picture last week and gave the okay for it to be printed and made ready for its world premiere in New York City at Loew's State on Nov. 18.

Small, Saville Plan Three

NEW YORK—Edward Small and Victor Saville have formed a joint production topganization to produce three important top-budgeted pictures for United Artists release, "Dear Spy," "Green Gage Summer," and "The Mousetrap."

Coca-Cola Prepares For 60's

NEW YORK—In an Oct. 6 New York convention, and at four other regional centers of the nation, 1,100 Coca-Cola bottlers are grooming their industry for what one speaker termed "the soaring, fabulous, almost unbelievable Sixties."

Breaking with convention tradition that usually calls for charting only a one-year merchandising campaign, the bottlers are fashioning a 10-year marketing program designed to more than double their sales volume, already the biggest in the world-wide soft drink field.

Merchandising conditions in approximately 1,500,000 outlets for bottled Coca-Cola received close examination during a survey conducted by Lee Talley, company president.

Coca-Cola bottlers in this country, who since 1947 have invested $153,596,000 in new plants and heavy equipment, are now spending in excess of one million dollars a month for these purposes.

AIP Follows Trend To More Blockbusters

BY MEL KONECOFF

NEW YORK—James H. Nicholson, president of American International Pictures, announced last week at a press conference that his company was changing its modus operandi from making exploitation gimmick pictures to making blockbuster gimmick pictures.

He expected 1960 will see 16 to 18 AIP releases, compared to 16 during 1959. Five will be in the blockbuster gimmick class. These will be released at the rate of one every two months. January will see "Goliath and the Barbarians"; March will have "Horrors of the House of Usher," starring Vincent Price; In May there will be "Aladdin and the Giant"; July's release will be "Circus of Horrors"; and September will see Jules Verne's "In The Year 2889." All of these will be in CinemaScope and color.

What started the switch in AIP thinking was the huge success of "Sign of the Gladiator." The half-million in advertising for the film certainly paid off, was the opinion of Nicholson. This doesn't mean that the company has given up on all its exploitation items. They'll still be around. He felt that there was no shortage of program pictures for exhibitors, only a scarcity of the better ones.

The new policy is dictating an expansion of the company's distribution and publicity staff. Regional sales managers in the eastern and southern territories will be supplemented by division managers to be appointed for the west coast, the central states, and the southwest. Each sales appointment will be supported by a field exploiteer for his territory. National advertising campaigns of $500,000 to one million are being discussed for each major production, with radio, TV, and picture mags to be used. Sunday supplements will also be used with the dates to coincide with regional playoffs.

The entire campaign will be announced in detail before exhibitors assembled at the TOA convention in Chicago in November, with emphasis on "Goliath." Teaser trailers will be sent to some 3,000 theatres for playing several months ahead of booking, and there will be cross plugging in many instances. He estimated the campaign may well come to twice the cost of the picture.

The company is in the process of expanding their operation abroad, with a backlog of 60 to 70 pictures ready for distribution overseas. The company will hire its own exchange set-up in many countries, with many former Republic employees assigned.

Nicholson estimated that the company was 20 per cent ahead of last year on its film rentals on domestic returns, while the foreign market is some 200 per cent ahead. Canada shows an increase of 50 per cent over a year ago.

Two Suits Dismissed

NEW YORK—Anti-trust suits brought in U.S. District Court here five years ago by the Colonial and Harmer Drive-Ins, located in the Pittsburgh area, were dismissed last fortnight without having been brought to trial. The plaintiffs were warned some time ago by the court either to prosecute their case or have it face dismissal.

The suit charged most national distributors with conspiracy and discrimination in favor of Loew's, Stanley Warner, and the Shea Circuits. No specific damages were asked.

TRAILERS
"THE BEST OF EVERYTHING"
TRAILERS
"THE
BEST
OF
EVERYTH
TRAILERS
"THE BEST OF EVERYTHING"
TRAILERS
"THE
BEST
OF
EVERYTHING"
TRAILERS
"THE BEST OF EVERYTHING"
TRAILERS
"THE
BEST
OF
EVERYTHING"
NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

TRAILERS *really are!*

Joan Crawford, Martha Hyer and Diane Baker, Stars of the 20th Century - Fox release, "The Best of Everything".

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

SMPTE Convention Opens With Call For Technical Industry Advances

NEW YORK—At a luncheon meeting formally opening the 86th semi-annual convention of the Society of Motion Picture and Television Engineers at the Statler Hilton Hotel last fortnight, Edward P. Curtis, Eastman Kodak vice-president, guest speaker, advised the record attendance of engineers and technicians in the fields of motion pictures and television not to get so preoccupied with space technology that they forget the need for "a few mundane things like better projection in motion picture theatres" and improved kinescope recordings for telecasts.

Dr. Norwood L. Simmons, SMPTE president, told the gathering that ". . . the exchange of interests, techniques, and discipline result in a broader base of knowledge that is wanted and needed by our members. It is the responsibility of the elected officers of the Society, both national and local section, to carry this out."

Curtis gave due credit for the engineers' "host of important and significant achievements since the days of 1916 when Francis Jenkins and a small group of engineers first met in New York to consider the problems of a then young motion picture industry. . . . However, we haven't had a break-through comparable to a Sputnik or a moon shot that has lifted entertainment to new high levels aside from and since the advent of television. . . . Perhaps, one simple example might be the development of three-dimensional pictures in color—needless to say without the use of glasses—but there must be many others."

"The leaders in the industry," Curtis continued, "are not as sympathetic to the engineer and his problems as they might be. . . . The best attraction in any medium can be all but ruined by poor projection, inferior color or bad TV reception, but the finest technical achievement can't make good entertainment out of poor material. . . . I would not necessarily imply that money is the ultimate criterion in judging performance, but the relation between star salaries and those the engineers in our business is certainly more startling than in any other industry I know of."

Curtis also gave the SMPTE luncheon delegates an insight into his visit last August to Russia, stating that "the motion picture is still the outstanding means of communication in Russia for entertainment, propaganda and education, although television is becoming an increasingly popular entertainment medium.

Results of mail balloting for new officers of SMPTE were disclosed. Elected for 1960-61 were Dean R. White, engineering vice-president, succeeding Axel G. Jensen, who will serve until Dec. 31, 1969; E. M. Stifle, financial vice-president, succeeding G. Carleton Hunt; Garland C. Misener, sections vice-president; and G. C. Hunt, treasurer. Elections for other officers including president Dr. Norwood L. Simmons will be held next year.

Foreign Film Symposium

SAN FRANCISCO—A foreign film symposium will be held here under the auspices of the San Francisco International Film Festival under sanction of the Theatre Owners of America on Nov. 22-23-24. Co-chairmen are Herbert Rosener and John P. Parsons.

During the three-day period are scheduled workshops and forums for the purposes of discussing problems of film distribution.

UA Cuts Loan Debt

NEW YORK—Robert S. Benjamin, chairman, United Artists Corporation, reported to stockholders last fortnight that the original bank loan of $25,750,000 borrowed to complete the United Artists Associated transaction a year ago, was reduced as of Oct. 1 to approximately $12,750,000.

The reduction reflected revenues from TV station contracts.

Allied Clarifies Stand On Conciliation Support

CLEVELAND—President Horace Adams of Allied States Association of Motion Picture Exhibitors issued the following statement to end the existing confusion concerning the attitude of National Allied and its affiliated regional associations on conciliation:

"Allied accepted the conciliation plan at its midsummer board meeting in 1957 as a step in the right direction, but not as a substitute for an effective arbitration system. The plan was evolved at all-industry conferences at which Allied was represented by former president Julius Gordon and its general counsel. The board's approval still stands.

"Since the revival of conciliation by ACE every Allied unit and every leader who has spoken on the subject has advocated giving the system a trial, so that it can be judged by its results. It is obvious that if the plan proves beneficial to exhibitors, no form of opposition can suppress it—assuming there would be anyone wishing to do so. If in the opinion of exhibitors it proves to be of no value, it is doubtful if anything could save it.

"Therefore, it should be understood that whenever an Allied unit announces its support of conciliation it thereby aligns itself with National Allied and the other regionals and is not taking a position antagonistic to them.

"Apparently there are always some who would like to promote discord and distrust in Allied but their present efforts are wide of the mark and will fail as all past efforts along that line have failed."

Nathanson On World Tour

NEW YORK—Morton Nathanson, United Artists director of international advertising and publicity, has completed the first part of his round the world tour of UA offices overseas and returned to New York for home office conferences. He will then leave for Japan, Australia, and other Far Eastern territories.

Purpose of Nathanson's tour is to assess and coordinate the promotion requirements of UA's overseas offices. His program includes conferences with advertising and publicity managers, media representatives, and exhibitors.

THEATREMAN SPEAKS

(Continued from page 12)

but as a message to and influence on opinion-makers. The ticket-selling campaign will go at the time of release.

But this is cavilling. It's healthy and sound to have these criticisms made public within our industry. Particularly when they are so well justified. Let's hear again from the voice of the Turteltaub.

STEVE BROIDY, President, Allied Artists

Whether you agree with his viewpoints or not, I believe that Mr. Turteltaub's article should provide food for thought for everyone engaged in production, distribution, and exhibition. I particularly include the latter group because many of his suggestions can only become effective with cooperation from the theatre men.

It is certainly gratifying to see that an exhibitor who is also an officer of New Jersey Allied has devoted the time and effort to thoughtfully focus attention on many points of view that require clarification and discussion. I have always felt that one of the industry's greatest needs is for free and open discussion without rancor, and I am hopeful that ACE will offer such a forum.

Some of the matters which Mr. Turteltaub brings up are in the area of internal policy for the industry's production and distribution companies, and therefore I cannot speak for others. However, as far as Allied Artists is concerned, we certainly go along with many of his suggestions and have in fact put them into practice within the limits of exhibitor cooperation and good business operation. I note that two of the advertising campaigns he singles out ("House On Haunted Hill" and "Macabre") are from Allied Artists, and also "Al Capone" is saluted as a moderately budgeted picture which was a top success with exhibitors. Additionally, wherever possible we plan saturation campaigns, but again, this can only be effected with exhibitor support.

The "fundamental" that "what is good for the exhibitor is good for the distributor" can no more be accepted as axiomatic or all-encompassing than a statement that "what is good for the distributor is good for the exhibitor." Let's just agree that we should all work for the mutual good.

But rather than pick flaws in Mr. Turteltaub's suggestions and criticisms, I welcome them as a constructive effort to pinpoint some important areas that do require consideration and action. His is an interesting and perceptive article and it's most refreshing to see an exhibitor take some of the responsibility for what has to be done rather than just put the blame on the other fellow.

"How I would sell...

UNIVERSAL-INTERNATIONAL'S Comedy Blockbuster

PILLOW TALK

An Exclusive **SHOWMANALYSIS** Prepared by—

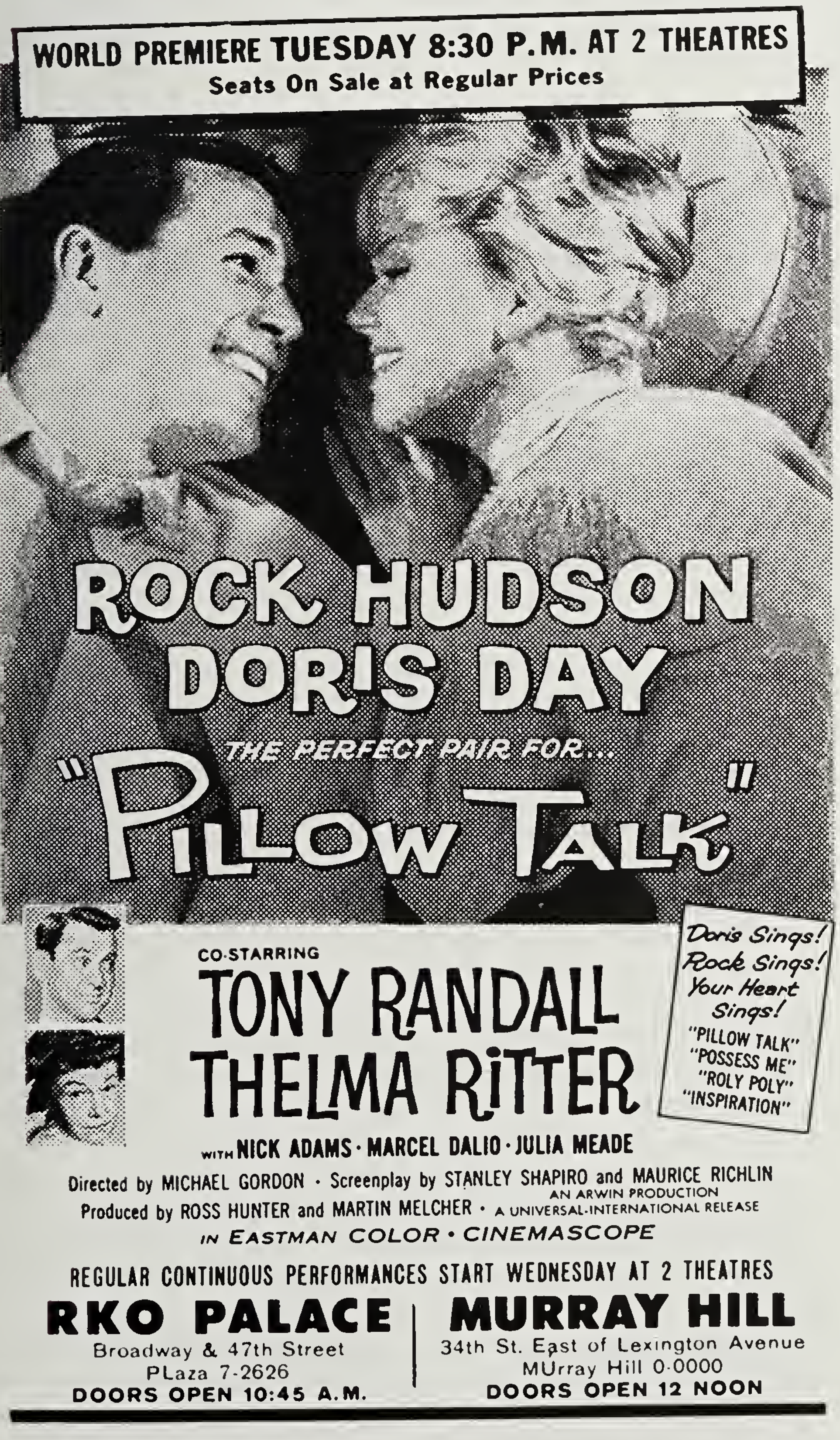
FRED HERKOWITZ, Publicist for RKO Theatres Circuit, New York, N.Y.

HERKOWITZ

ABOUT THE AUTHOR. Fred Herkowitz is a native New Yorker. He attended New York University, the Art Students League, Pratt Institute and the New School. He is 48 years old, is married, and lives in Queens, N.Y. He broke into the motion picture business with Universal Pictures in publicity; went to RKO Radio Pictures; and has been with RKO Theatres for more than 20 years. At the present time he handles 18 theatres including the RKO Palace, New York City. He is a member of Motion Picture Pioneers and the AMPA. An overseas veteran of General Patten's Third Army, he wound up two years of military service in Czechoslovakia. He says his hobbies are painting, photography, and writing.

Doing a selling job for "PILLOW TALK" is a theatre manager's dream and a press agent's paradise. Here's a picture that has no problems, no controversy, no monster or son-of-a-monster. It is 100 per cent sheer entertainment, with the two stars, Rock Hudson and Doris Day, heading the cast and proving why, for three years running, they have been selected by the nation's exhibitors as the film world's top boxoffice attractions. Thelma Ritter and Tony Randall provide hilarious fun in support of the stars.

As Charlie Simonelli said at a recent preview of "PILLOW TALK,"—"Here's a picture that needs no gimmicks to sell it. Just let them know you've got it—in every way you can."



WORLD PREMIERE TUESDAY 8:30 P.M. AT 2 THEATRES
Seats On Sale at Regular Prices

ROCK HUDSON
DORIS DAY
THE PERFECT PAIR FOR...
"PILLOW TALK"

CO-STARRING
TONY RANDALL
THELMA RITTER

Doris Sings! Rock Sings! Your Heart Sings!
"PILLOW TALK"
"POSSESS ME"
"ROLY POLY"
"INSPIRATION"

with NICK ADAMS · MARCEL DALIO · JULIA MEADE
Directed by MICHAEL GORDON · Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Produced by ROSS HUNTER and MARTIN MELCHER · AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE
IN EASTMAN COLOR · CINEMASCOPE

REGULAR CONTINUOUS PERFORMANCES START WEDNESDAY AT 2 THEATRES

RKO PALACE
Broadway & 47th Street
PLaza 7-2626
DOORS OPEN 10:45 A.M.

MURRAY HILL
34th St. East of Lexington Avenue
MUrray Hill 0-0000
DOORS OPEN 12 NOON

Taking our cue from this and using the excellent material in the campaign book, the RKO Circuit is planning to bring the good news to its patrons via every medium available.

It has long been Harry Mandel's method to sell pictures at the local level with one important principle in mind—thoroughness with good taste. In preference to the earth-shaking stunt done haphazardly and with out-of-proportion expense, Harry believes in doing the local tie-ups in a big way—spreading the message to the most neighborhood people at the least cost per potential patron.

For instance, augmenting the showing of the excellent teaser and regular trailers prepared for this show, we will preface these trailers with an address (recorded) by the managers calling the audiences' attention to "how happy this RKO Theatre is to announce the coming of this picture," stressing the star value, the reviews, and the playdate. This personal stage appeal done with correct staging at every showing of the trailer will add, we believe, particular emphasis and importance to the picture.

These will also be used over the week-long NBC radio and TV programs RKO Theatres have been using since 1950.

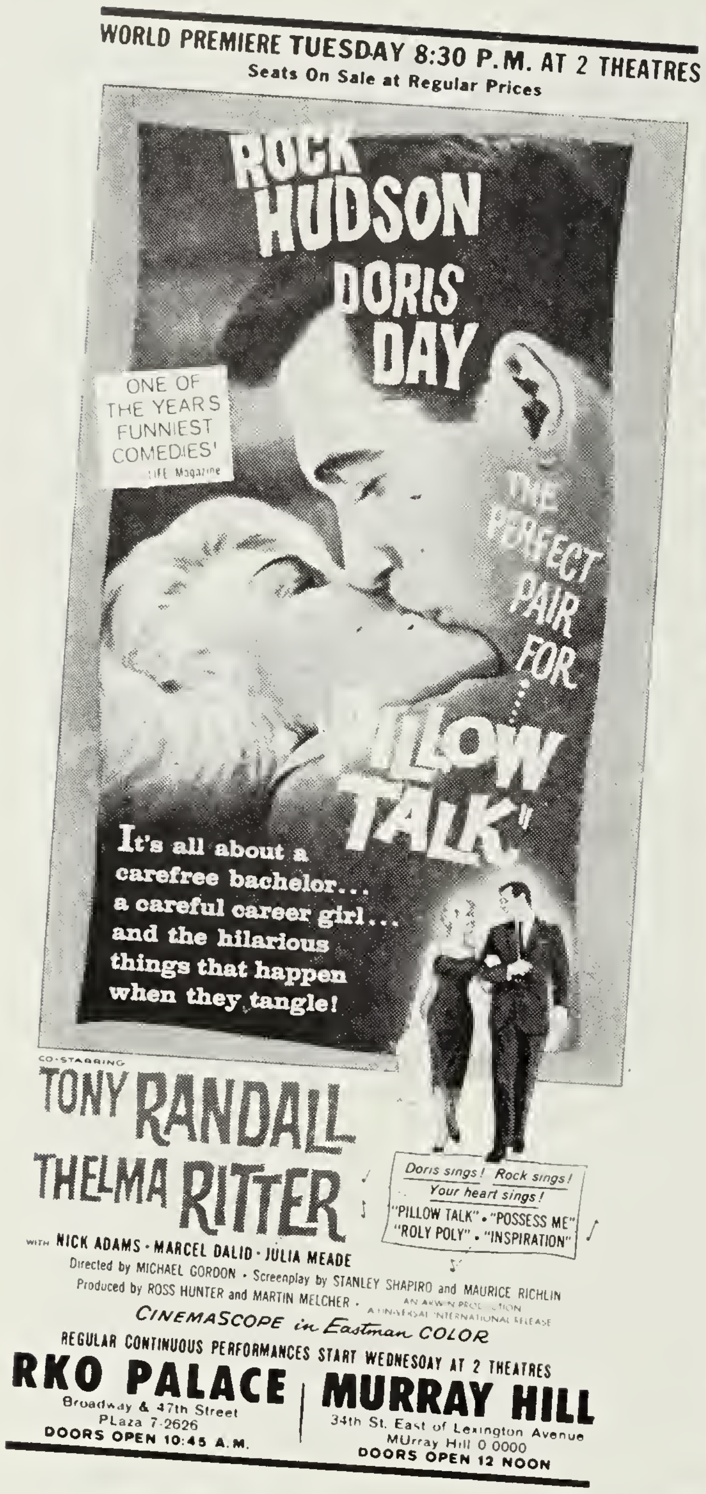
Further, at all intermissions, the hit record of Doris Day singing the title song will be played. The title "PILLOW TALK" is repeated no less than 11 times in the lyrics of each chorus and provides a fine plug for the picture.

This record will also be played in the lobbies of all theatres (Columbia distributor provided gratis).

Alternating with the playing of this record, U-I has prepared excellent recordings featuring the voices of Rock Hudson and Doris Day giving a sales pitch and bits of dialogue from the picture.

Going further on the music angle, the copy "Doris sings! Rock sings! Your heart sings!" and listing the four top songs from the picture, will be used in all ads and lobby material.

Getting away from the theatre, the music angle will be pushed with window displays and tie-ups with local record



WORLD PREMIERE TUESDAY 8:30 P.M. AT 2 THEATRES
Seats On Sale at Regular Prices

ROCK HUDSON
DORIS DAY

ONE OF THE YEAR'S FUNNIEST COMEDIES'
LIFE Magazine

THE PERFECT PAIR FOR "PILLOW TALK"

It's all about a carefree bachelor... a careful career girl... and the hilarious things that happen when they tangle!

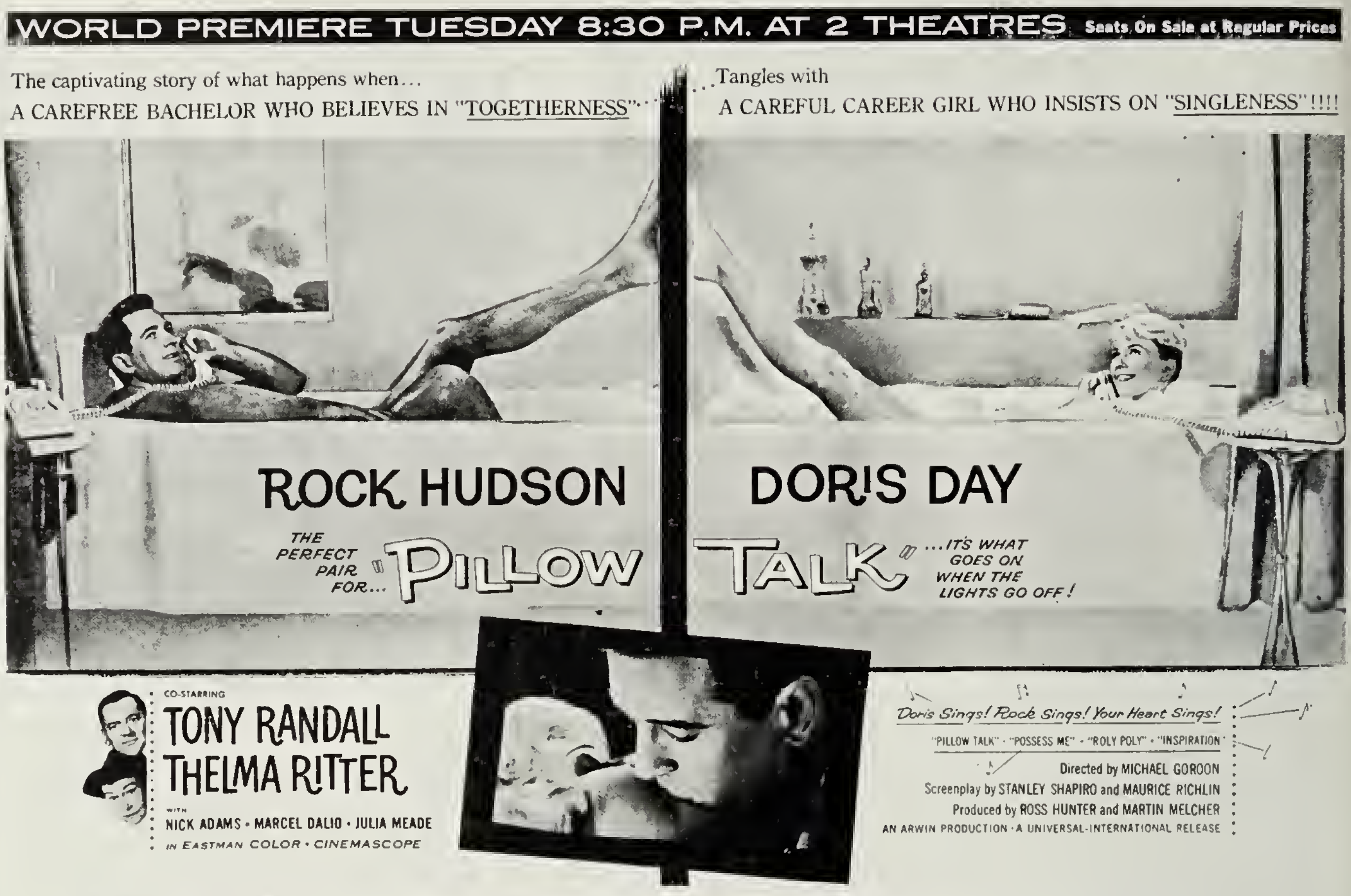
CO-STARRING
TONY RANDALL
THELMA RITTER
WITH NICK ADAMS · MARCEL DALIO · JULIA MEADE

Doris sings! Rock sings!
Your heart sings!
"PILLOW TALK" · "POSSESS ME"
"ROLY POLY" · "INSPIRATION"

Directed by MICHAEL GORDON · Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Produced by ROSS HUNTER and MARTIN MELCHER · AN ARWIN PRODUCTION A UNIVERSAL-INTERNATIONAL RELEASE
CINEMASCOPE in Eastman COLOR
REGULAR CONTINUOUS PERFORMANCES START WEDNESDAY AT 2 THEATRES

RKO PALACE
Broadway & 47th Street
PLaza 7-2626
DOORS OPEN 10:45 A.M.

MURRAY HILL
34th St. East of Lexington Avenue
MUrray Hill 0 0000
DOORS OPEN 12 NOON



WORLD PREMIERE TUESDAY 8:30 P.M. AT 2 THEATRES Seats On Sale at Regular Prices

The captivating story of what happens when...
A CAREFREE BACHELOR WHO BELIEVES IN "TOGETHERNESS"...

...Tangles with
A CAREFUL CAREER GIRL WHO INSISTS ON "SINGLENESS"!!!!

ROCK HUDSON DORIS DAY

THE PERFECT PAIR FOR... "PILLOW TALK" ...IT'S WHAT GOES ON WHEN THE LIGHTS GO OFF!

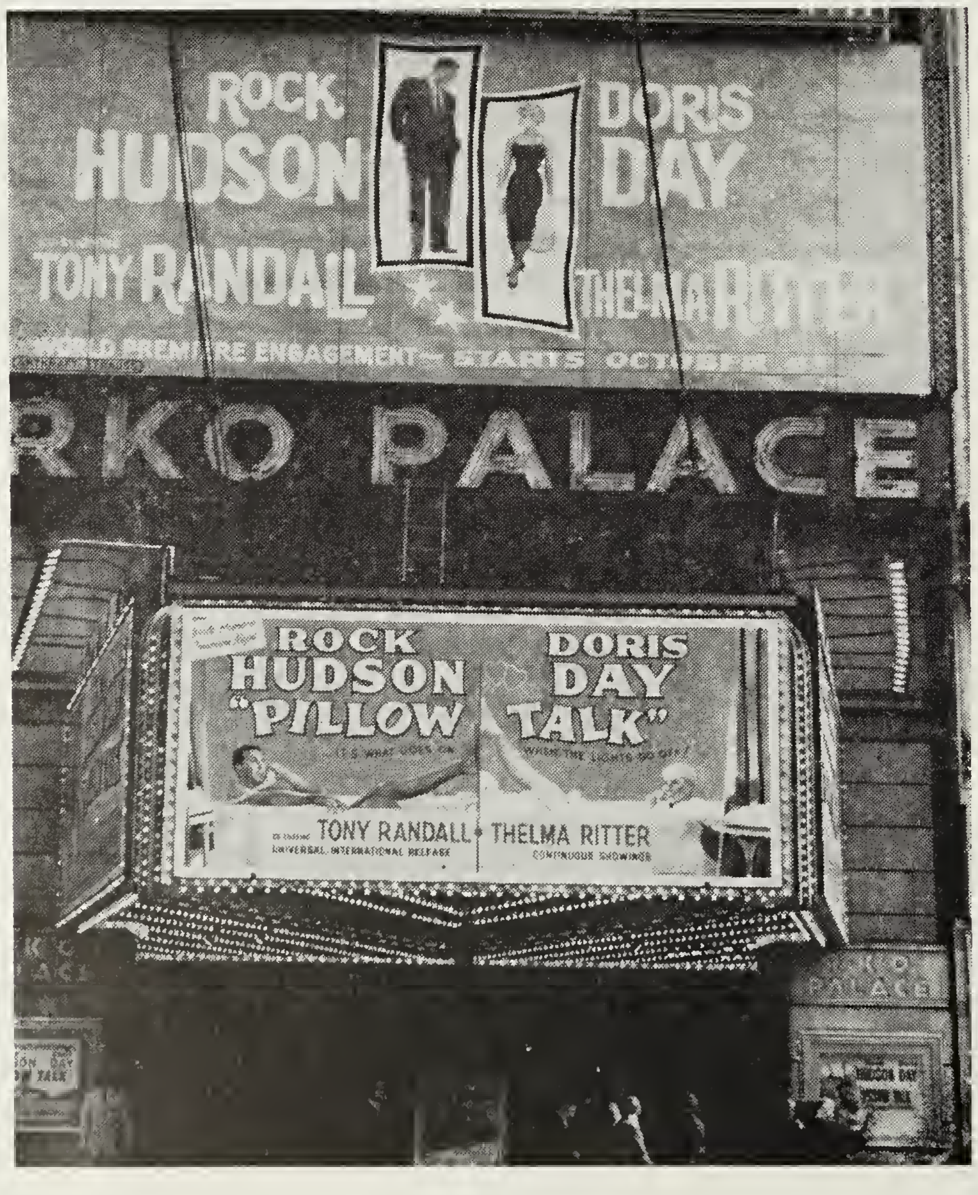
CO-STARRING
TONY RANDALL
THELMA RITTER
WITH NICK ADAMS · MARCEL DALIO · JULIA MEADE
IN EASTMAN COLOR · CINEMASCOPE

Doris Sings! Rock Sings! Your Heart Sings!
"PILLOW TALK" · "POSSESS ME" · "ROLY POLY" · "INSPIRATION"
Directed by MICHAEL GORDON
Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Produced by ROSS HUNTER and MARTIN MELCHER
AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

REGULAR CONTINUOUS PERFORMANCES START WEDNESDAY AT 2 THEATRES
RKO PALACE Broadway & 47th Street PLaza 7 2626 DOORS OPEN 10:45 A.M. | **MURRAY HILL** 34th St East of Lexington Ave MUrray Hill 0 0000 DOORS OPEN 12 NOON

THE ROCK AND DORIS team sends off the proverbial sparks, and these two adaptations of Ad Mat 208 (left) and 801 (right) sell that, plus comedy, gaiety, and song.

THE PALACE, New York, had the world premiere and chose the bathtub art for its big marquee.


ROCK HUDSON
DORIS DAY
TONY RANDALL
THELMA RITTER
WORLD PREMIERE ENGAGEMENT STARTS OCTOBER
RKO PALACE
ROCK HUDSON "PILLOW
DORIS DAY TALK"
TONY RANDALL THELMA RITTER
UNIVERSAL-INTERNATIONAL RELEASE

stores, using window streamers, cards and stills.

With some of the larger record shops the theatres will run a "Lucky Photo" tie-in. Decca Records is giving away an autographed photo of Rock Hudson with each recording of Rock singing "PILLOW TALK" and "ROLY POLY." We will stamp the theatre name on the back of about a dozen of these photos, which will entitle the lucky buyers to see the picture as our guests. These lucky records will be sold on the opening day of the picture, and the give-away will be advertised in the store window and in local ads.

Some of the theatres are hooking up a telephone in their lobbies connected to a turntable playing the Day record in the box office. Card reads: "Pick up the 'phone—listen in on "PILLOW TALK."

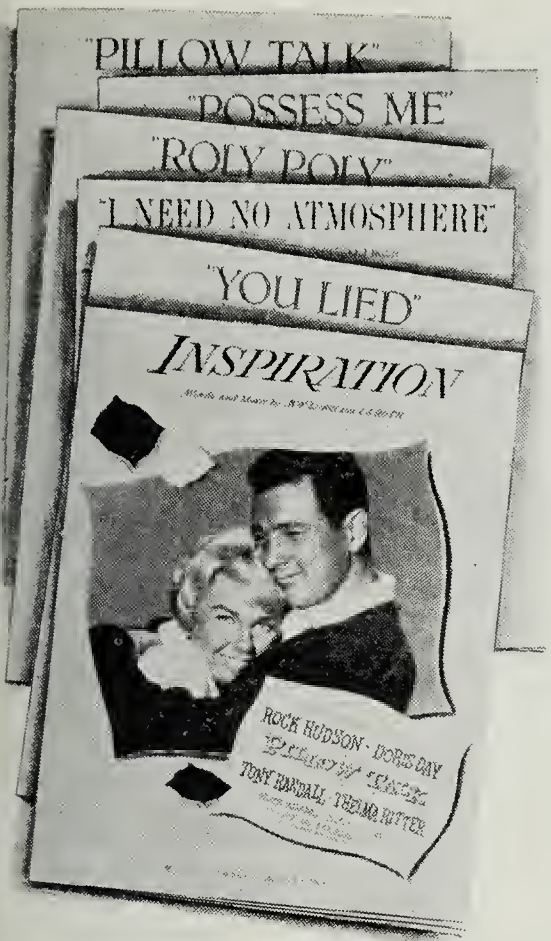
Stressing the idea of selling the picture away from the theatres at minimum cost, many merchant tie-ups are planned. For the RKO Palace world premiere on Broadway (Thursday, Oct. 6), the Manhattan News Company bannered their trucks and distributed rack cards in 150 stores, selling the "PILLOW TALK" book. This will be carried through for the neighborhood theatres with additional distributors and stores brought into the tie-up.

In the same way that five R. H. Macy Stores were tied-up for Doris Day hair-do displays for the Palace premiere, the local theatres will tie-in their own neighborhood beauty salons.

The press book lists some excellent fashion stills for Doris Day, a made-to-order tie-up with Cardinal Clothes Stores for Tony Randall, and some fine stills for hosiery, pillow, and jewelry store tie-ups. All of these will be used for window displays in the neighborhoods.

A couple of theatres have already arranged for a simple guessing contest in furniture store windows. Stores are placing a high pile of decorative throw-pillows in their windows, with guest tickets to persons guessing the number of pillows on display.

Two stores are set to use a blow-up of Hudson and Day reclining against pillows, cut out and placed in a real bed in their windows. This still is the same one featured in many of the press book ads.



soft yellow
sheer wool

dress and walking coat
in red wool with leopard

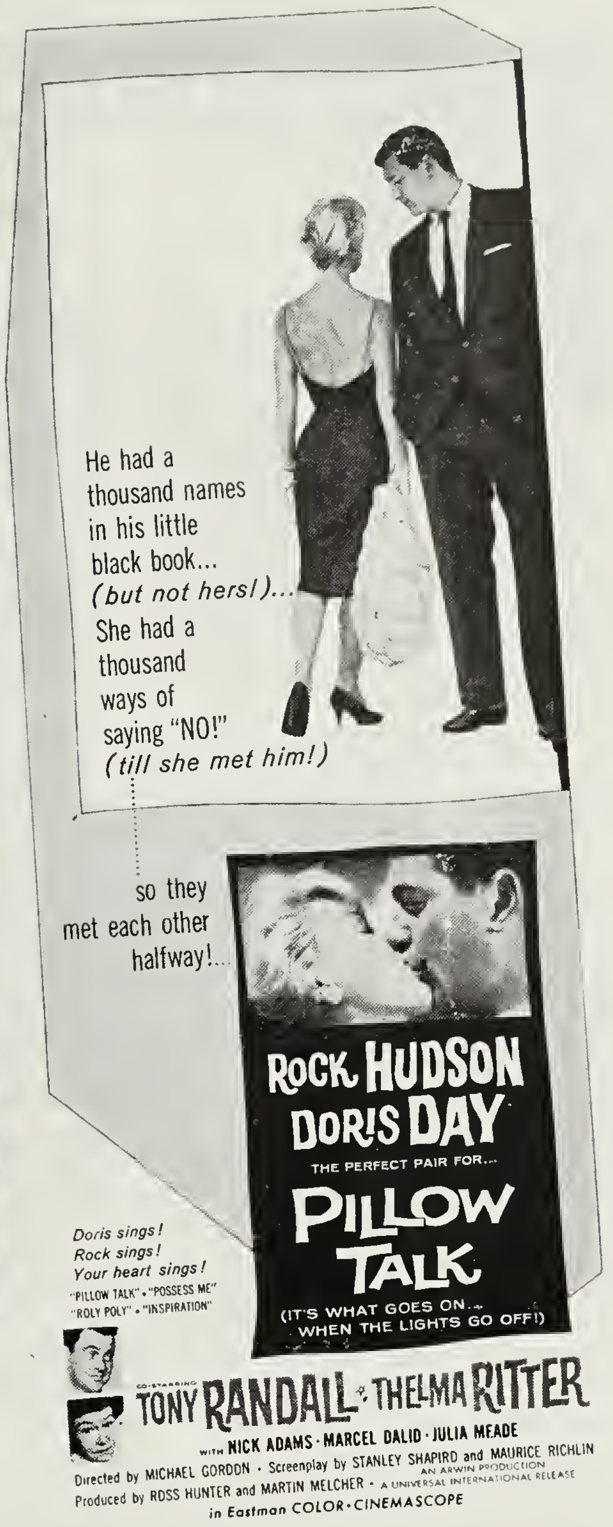
Jewelry

Hosiery

Pillows

Chrysler Imperial

TIE-UPS GALORE. **There are six sock tunes for record or sheet-music tie-ups with your neighboring stores, disc jockeys, and teen-clubs. And there are dozens of specially posed stills for tie-ups on fashions, jewelry, hosiery, pillows, and even automobiles. Add to all this the tremendous popularity of the two top "money stars," and you can't miss.**



He had a thousand names in his little black book...
(but not hers!)...
She had a thousand ways of saying "NO!"
(till she met him!)

so they met each other halfway!...

ROCK HUDSON
DORIS DAY
THE PERFECT PAIR FOR...
PILLOW TALK
(IT'S WHAT GOES ON... WHEN THE LIGHTS GO OFF!)

Doris sings!
Rock sings!
Your heart sings!
"PILLOW TALK" • "POSSESS ME"
"ROLY POLY" • "INSPIRATION"

CO-STARRING TONY RANDALL • THELMA RITTER
WITH NICK ADAMS · MARCEL DALIO · JULIA MEADE
Directed by MICHAEL GORDON · Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
AN ARWIN PRODUCTION
Produced by ROSS HUNTER and MARTIN MELCHER · A UNIVERSAL INTERNATIONAL RELEASE
in Eastman COLOR · CINEMASCOPE

In the neighborhood booking of this picture, we are preparing special sales pennants for supermarkets, drug and department stores, Five-and-Tens, etc. Copy along the lines of "Two biggest events in town! Our superb values and PILLOW TALK at RKO." These will be used in store windows and strung wall-to-wall inside the stores.

For the Palace opening, Bill Cullen and Art Ford N.B.C., were tied-in on a "Why I'd like to be Rock Hudson's guest at the Palace" contest. CBS Radio on the Freeman and Hayes Show gave away a six-month free 'phone service to the teenager writing the title "PILLOW TALK" the most times on the back of a government post-card. Similar tie-ups will be made for the neighborhood theatres with local stations and newspapers in Westchester, Brooklyn, and Long Island.

To get away from the usual lobby display, we are using a flat 40x80 blow-up of Hudson and Day sitting in bathtubs with their toes touching. This will be augmented with the Life and Look magazine layouts and the New York reviews.

To get the patrons to look at the excellent stills on this show, we are preparing a 40x60 consisting completely of stills. A crown over this 40x60 will announce prizes of guest tickets to persons guessing the number of times Rock Hudson and Doris Day appear on the display. This will be used in lobbies, space permitting, or in prominent store windows.

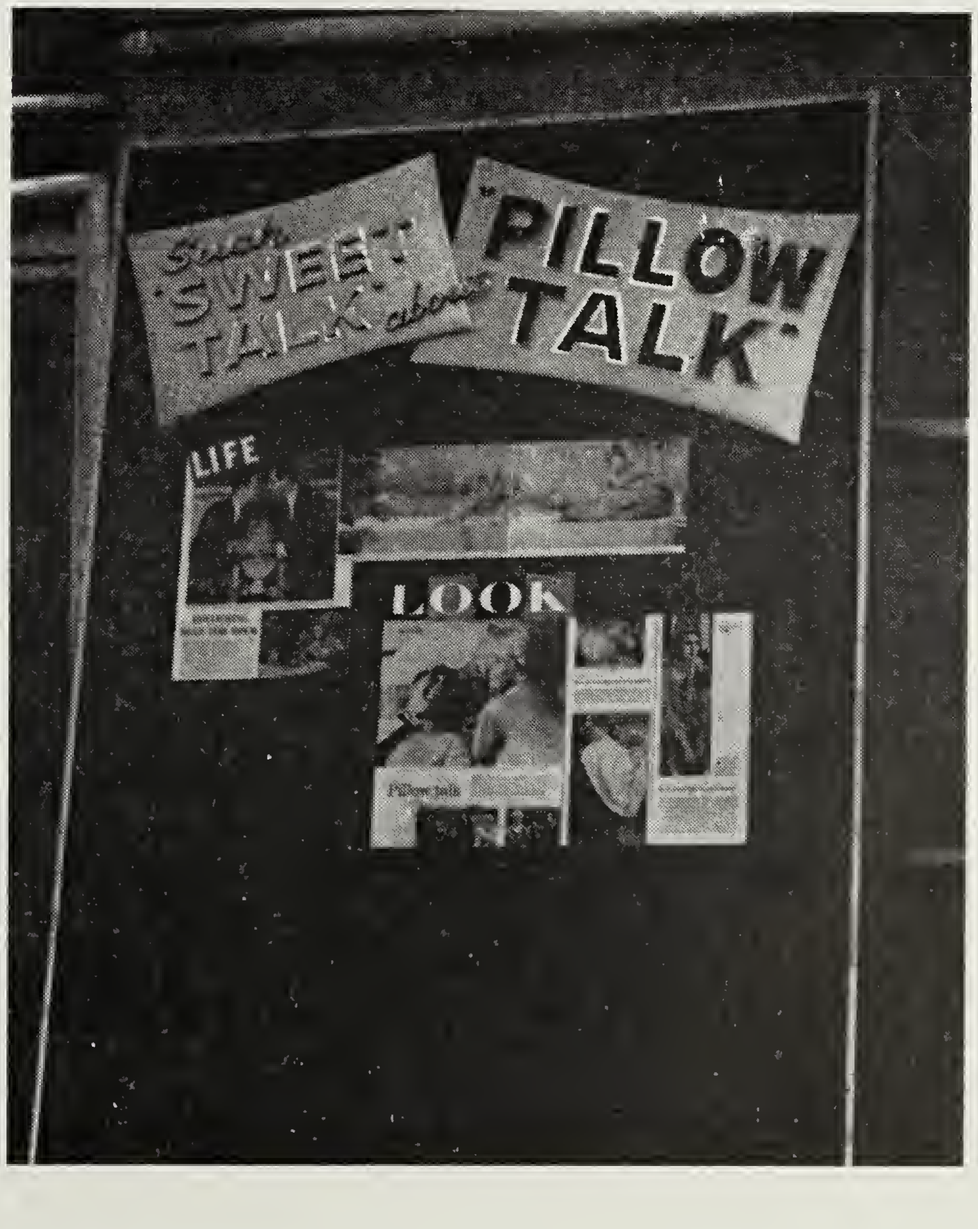
Stealing an idea we saw at the U-I home office, some of our theatres will use a shadow box covered with a black scrim, with a flasher attachment. Copy on the face reads: "What goes on when the lights go off?" When shadow box lights up, it reveals a clinch and copy on the show.

The use of autographed photos for give-away, street floats, heralds (with merchant tie-in to defray cost), and other stunts will be used to spread the word on this picture.

Of course, all these local efforts will be supported by a strong daily newspaper, TV, and radio campaign.

And our thanks to U-I for its terrific national magazine TV and disc jockey campaign that smoothes the way for us to do our local selling—and above all for providing an excellent film that we know will make all our selling efforts pay off.

A PIN-BOARD in the Palace lobby awaited the rave newspaper reviews of the next day. Ad Mat 207 is a page stealer.



LONDON Observations

by Jock MacGregor

THE "ANATOMY OF MURDER" premiere was as pleasant as they come. It was a model for such affairs. Dignified, unhurried, yet stamped in every way with a sense of occasion, it was an evening of luxury moviegoing. The picture's outstanding reputation preceded it. An electric atmosphere of anticipation in the distinguished audience replaced the forced gaiety of the gimmicks and scantily clad, self conscious showgirls who have graced some premieres, acting as embarrassing reminders of ballyhoo's birth in the fair ground.

The reception could not have been better. If anything, the London critics have been even more enthusiastic than the American. The reviews positively glowed. At the ensuing Claridge supper party, where again arrangements were perfect and the usual gate crashers were conspicuous by their absence (there were even more seats than guests) it was a pleasure to be able to congratulate Otto Preminger personally on my having enjoyed the picture even more a second time.

The sobering thought, however, is that despite an audience which glittered with newsworthy celebrities, and all the effort, the premiere received little space. Through far too many unworthy pictures being given "the treatment," editors have lost a lot of interest in these occasions unless royalty or top Hollywood stars are present.

ERNEST PEARL and Bill Annett jointly introduced the International Advertising Film Festival prize winners in London and revealed a trend from TV back to screen advertising here. The trouble, they report, now is that they cannot accommodate all who want to use the medium. So great was the interest that 7000 advertising personnel attended the screening. For the record, 900 delegates from 20 countries attended the festival in Cannes and saw 900 entries ranging from TV flashes to four minute commercials. . . . And talking of advertising films, Rank Screen Services are now restricting production activities to films of two minutes or less. Their last featurette, the 35 minute "Gateway to Tomorrow," which deals with the production of high grade paper in an instructive and intriguing manner, was shown privately by the sponsors at the Odeon. . . . The Rank Organization couldn't be more bucked that their financial report for 1958 has been awarded the bronze "Oscar of Industry," presented by the American Financial World for the best in the motion picture industry. John Davis will personally attend the New York banquet to receive the trophy. . . . The Russian Film Festival cannot be regarded as a success. A delegation of technicians and stars came from Moscow and a different film was shown each night at the Curzon. Both the Russian Ambassador and the Federation of British Film Makers gave receptions. I cannot really see the venture making the public want the product here as there was scant press mention. I can only hope the reciprocal British week in Moscow will attract more attention.

FOLLOWING in father's footsteps, Jim Carreras' son Mike can boast no less than three productions running concurrently in the West End—"Yesterday's Enemy" at the Empire, "The Mummy" at the Empire, and "The Man Who Cheated Death" at the Plaza. . . . Peter Rogers is challenging to become the top independent British producer. In addition to taking over Sidney Box's activities, he has contracted to provide Anglo-Amalgamated with three pictures a year for the next five years at a cost of $8,400,000. Several will be aimed at the world market. . . . George Minter, sunning himself in Capri, must purr gently when he receives the cables regarding the reviews and business for Robert Siodmak's "Rough and the Smooth," which introduces to English speaking pictures Germany's new sex kitten, Nadja Tiller, and features some sizzling sequences . . . Three critics were talking in a bar. Said one: "Going to this sneak of 'North by North West Frontier'?" "You've got the title wrong," corrected another. "It's 'North West Frontier'." "Oh No!" chirped in the third. "It's called 'North by North West'." Exit three muddled critics.

Levine Leaves Paramount

NEW YORK—Jerry Levine, Paramount Pictures advertising executive, has resigned from that post, effective immediately. Prior to joining Paramount, Levine was assistant account executive at Donahue and Coe, servicing the Loew's Theatres account. He had previously been a free-lance advertising consultant in the motion picture industry.

For 40 Years
A Tradition
Of Service

For over 40 Years Service and Quality has been Our Tradition.

Showmen all over America know they will get the best when they order

FILMACK
SPECIAL
TRAILERS

NEW YORK
630 Ninth
Avenue

1327 S. Wabash Ave., Chicago 5, Ill.

Circuit Adds Drive-In

MIAMI, FLA.—Murray and Fink Theatres last fortnight announced the purchase of the Trail Drive-In, Naples, Fla. The purchase includes all the real estate. This will give plenty of room for expansion of the theatre and the planned building of a trailer park on some of the property.

Erich Gompertz will have one-third interest in the drive-in. He has interests in Central and South America in the radio and television broadcasting field. He also has been associated with Murray in the K. Gordon Murray International Films, and has been in charge of import and export of their roadshow productions.

Miele Joins UA Records

NEW YORK—Andy Miele has been appointed national sales manager for United Artists Records and its subsidiary labels, it was announced by David V. Picker, executive vice-president of the company.

Miele comes to United Artists from Capitol Records after holding executive sales positions in that company for the past eight years.

TOA Star of Year Tops Convention Fete

NEW YORK—The Coca-Cola Company will again be host to the Theatre Owners of America and the National Association of Concessionaires, at the President's Banquet on Nov. 12th, which will close TOA's 12th annual convention at the Sherman Hotel in Chicago, it was announced by George G. Kerasotes, TOA president.

Kerasotes said that arrangements for the big party, to be held in the Grand Ballroom of the Sherman, were made by Harold Sharp, vice president of the Coca-Cola Company, with the assistance of Charles Okun of Coca-Cola.

Sydney Markley, vice-president of American Broadcasting-Paramount Theatres, will be toastmaster for the evening's program.

A highlight of the evening will be the awarding of the Star of the Year trophy, presented annually by TOA to the actor or actress TOA deems to have done the most, during the prior year, to enhance the reputation of the industry and assist theatres through performances in top grossing pictures.

Past recipients of the coveted award include Danny Kaye, William Holden, James Stewart, Rock Hudson, and last year, Deborah Kerr, first actress to be a winner.

Selection of the Star of the Year is made by a special committee headed by Elmer C. Rhoden of Kansas City, and including Nathan Greer of Santa Fe, N.M., Spence Leve of Los Angeles, Arthur H. Lockwood of Boston, Robert J. O'Donnell of Dallas, and John B. Schuyler of Butler, Wisc.

Houston Names Dietrich

LOS ANGELES—Houston Fearless Corporation's board of directors elected Noah Dietrich chairman, replacing Richard Woike, who remains a board member and chairman of the executive committee.

Dietrich, for many years a financial associate of Howard Hughes in the management of various Hughes enterprises, became a member of the board of Houston Fearless in August of this year.

The 30-year-old company is currently expanding its component work in advanced industrial and military electronics. It is now the world's largest manufacturer of film processing systems and precision audio-film equipment for the motion picture and television industries and the military services.

The directors of Associated British Picture Corporation were hosts at a recent reception at Golden Square, London, in honor of W. L. Palmer, editor, ABC Film Review and ABC Film News, who was retiring after over 25 years with the company. Seen, left to right, are Palmer; C. J. Latta, managing director, ABC; and W. Cartlidge, director and general manager, Associated British Cinemas.

Rube Jackter, general sales manager, Columbia Pictures, left, is seen with William Borack, manager, Tri-State Theatre Service, at the recent Allied Ohio Valley Indoor and Outdoor Theatre convention in Cincinnati.

Texas Backs Motion Picture Investors

DALLAS—More than 2,000 shares of stock were subscribed to at a special luncheon here held by Motion Picture Investors, Inc., it was announced by Walter Reade, Jr., president of MPI.

The meeting was attended by over one hundred industry people and was addressed by Howard E. Jameyson, MPI board chairman. Stock purchasers included branch managers, film salesman, theatre supply dealers, members of the circuits of Frontier Theatres, Phil Isley Theatres, Trans Texas Theatres, and many others.

Reade stated that the organization has been formally endorsed by Texas COMPO and that executive director Kyle Rorex has become the official MPI representative in Texas.

Motion Picture Investors, Inc., has also received the formal endorsement of the Texas Drive-In Theatres Association.

MPI's prime purpose is to aid the production of new films and to support existing production companies and is an investment trust with the majority of the investors active in the motion picture industry.

Seven Big Ones From UA

NEW YORK—United Artists will release a minimum of seven blockbusters from now through the end of the year, it was announced by William J. Heineman, vice-president, at a sales meeting of division and district managers. Heineman stated that the program represents the greatest concentration of top quality product offered by UA over a three-month period.

The seven attractions, in order of scheduled release, are D.R.M.'s "The Wonderful Country"; Harbel Productions' "Odds Against Tomorrow"; Hecht-Hill-Lancaster's "Take a Giant Step"; Stanley Kramers "On the Beach"; Edward Small's "Solomon and Sheba"; Jurow-Shepherd's "The Fugitive Kind"; and Joseph Fields' "Happy Anniversary."

Lights Go On Again

MARYSVILLE, OHIO—F. E. Price reopened the Avalon last fortnight after the theatre had been closed for nearly a year and a half for lack of patronage. Many repairs were made. Clair Jarvis, who has been identified with local theatres for nearly 40 years, and was manager of the Avalon for 20 years, is again managing the house.

The reopening was heralded by an editorial in the local Journal-Tribune.

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PHYSICAL THEATRE
•
EXTRA PROFITS

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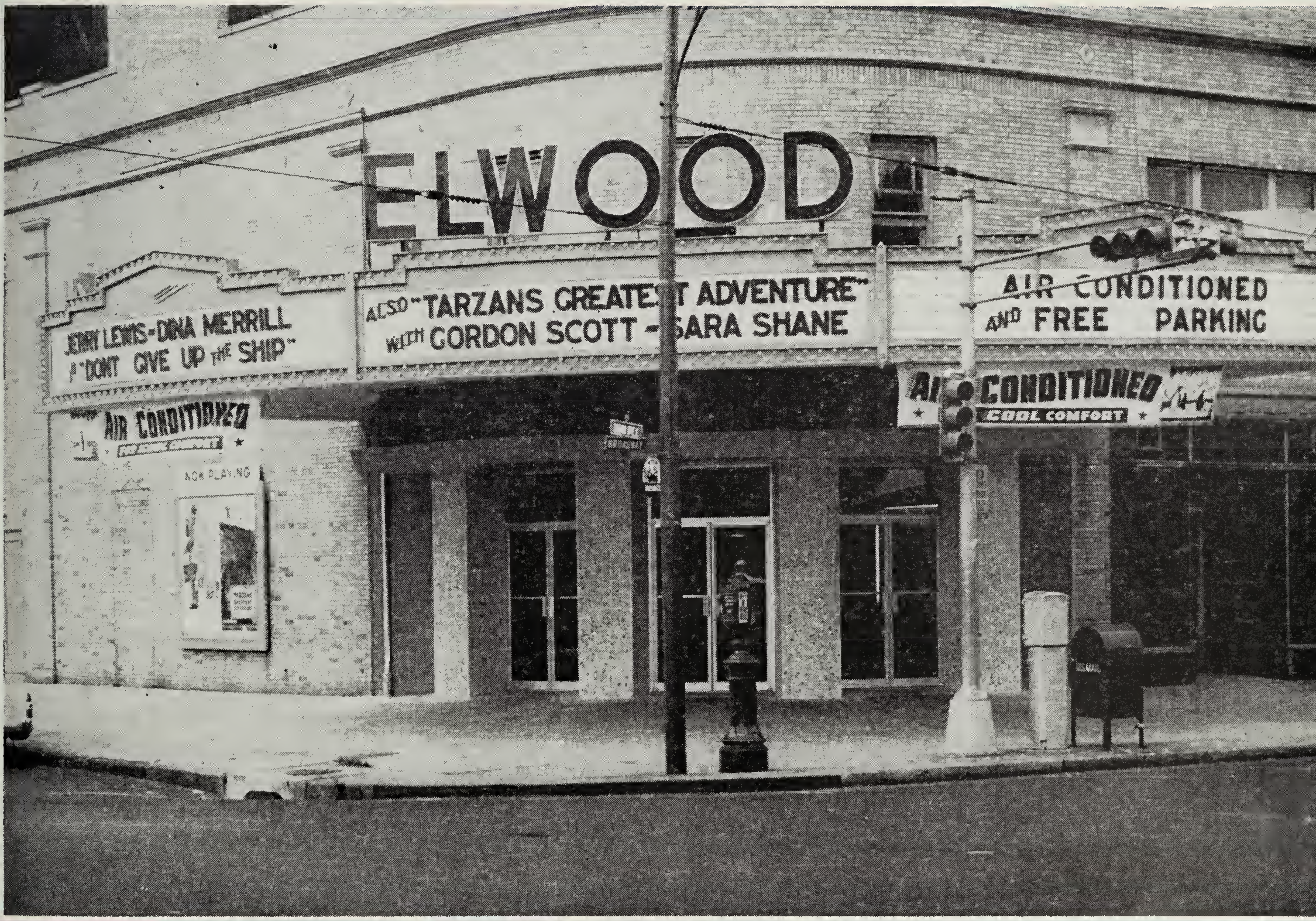
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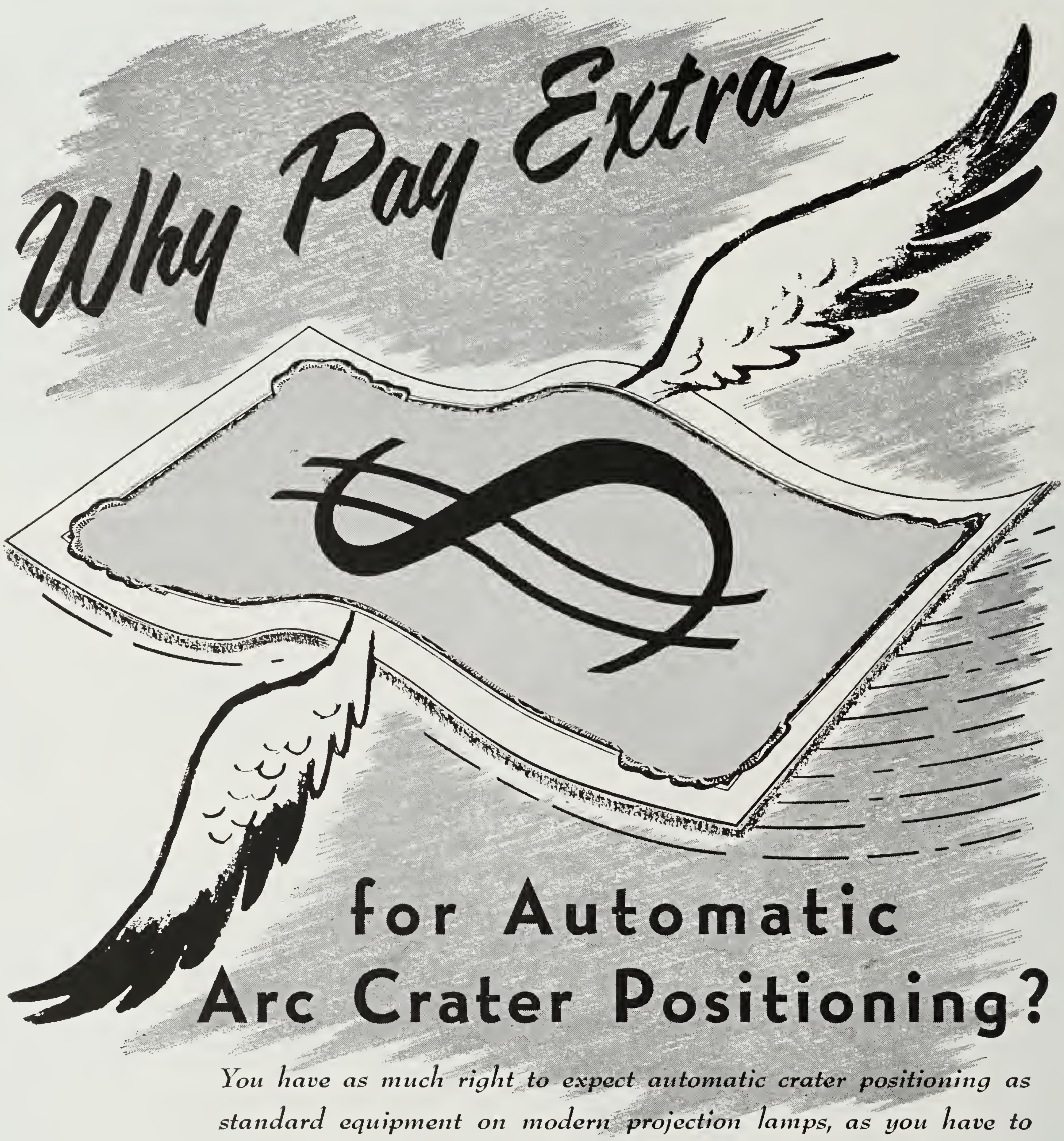
in "DONT GIVE UP THE SHIP"
ALSO "TARZANS GREATEST ADVENTURE"
WITH GORDON SCOTT - SARA SHANE
AIR CONDITIONED
AND FREE PARKING
AIR CONDITIONED
COOL COMFORT
NOW PLAYING

FIVE-SIDED MARQUEE of Elwood Theatre, Newark, New Jersey, can be seen from any approaching direction. Notice that marquee features free parking for patrons, a definite asset for any hard-top.

Volume 15 Number 10
October 14, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.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EDITORIAL

Market Potential Demands Attention

We of the motion picture industry must, at this time, be aware of the vast market potential of the future. An estimated population of nearly one hundred and ninety-six million people is expected in 1965, only six short years away. If this staggering figure is to be met by us with adequate facilities, immediate preparation must begin.

Leisure time has been greatly increased with the advent of wide-spread mechanization. Incomes have risen, and public spending for entertainment will reach all-time highs. The public spent one hundred and twelve millions on personal consumption of services alone in 1958, and this figure will soon exceed credible estimates.

We must therefore ask ourselves if we are prepared to meet what may be the greatest boom in our history. If we give a negative answer, we had better start to worry. Other industries are taking a close look at their marketing and production procedures. They have nation-wide research programs now in effect. How may we similarly prepare?

As exhibitors, our prime objective is to give the public that which it now demands, the comforts of home. Remodeling is practically a must. The standard of living has improved to such a degree in recent years that many homes are now literally filled with extra conveniences to make life more pleasant. It therefore behooves us to create an atmosphere which is not only conducive to entertainment, but intensely inviting.

Let us look at the ways in which this can be done. Before the movie-goer enters the theatre, he must be convinced that he is going to spend some worthwhile and enjoyable time there. Advertising has to tell him that he is in store for a treat. The marquee should represent the theatre interior. It should be attractive and clear. The passer-by should see the marquee and entrance as a handsome invitation. A building which is an eye-sore does not attract patrons.

The parking problem is still a major issue, and in our plans for the future, we must take this into close consideration. More parking facilities will have to be provided if we are to be prepared.

Seating and furnishings must be improved. The luxury of a theatre must compare with, or exceed, the comfort of a living room. Today's movie-goer will not tolerate an uncomfortable, overcrowded theatre. He has been exposed to modern comfort, and will not settle for anything less.

The 1959 summer months recorded the largest single months movie attendance accomplished in many years. Grosses and over-all attendance this year were the best in the past five years, and give indication of continuing to mount if product of similar quality is made available.

In order to successfully continue to lure patrons back to the movie-going habit, we have to prepare, and preparation must begin now!

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We're both in the same boat. That's why it's easier for us to tell you that both of us will have to hit harder this year for More Business. And, because we've helped so many other exhibitors, we feel it's a natural for us to get together. We've a seating re-habilitation service that'll amaze you for its speed, efficiency and economy. Why not call us now!

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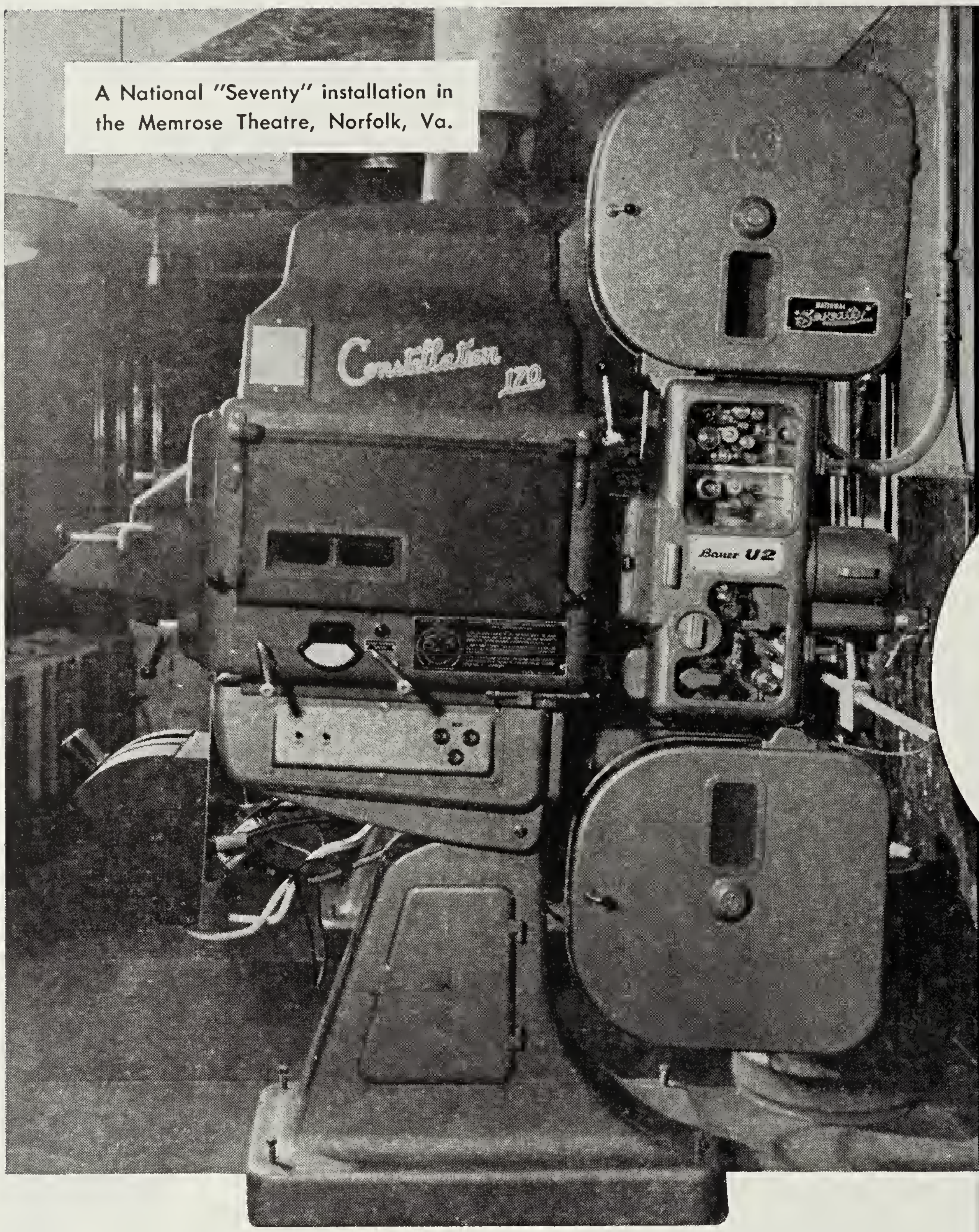

A National "Seventy" installation in the Memrose Theatre, Norfolk, Va.

NATIONAL "Seventy" PROJECTION AND SOUND SYSTEM

the "70" with all the features!

70mm/35mm conversion in 2½ minutes!

The superb new design of the National "Seventy" permits truly hi-speed adaptability to any 35mm system—standard, wide-screen, Cinemascope, etc. With the "Seventy" you can schedule a program combining the two film sizes . . . converting from one to the other in a matter of minutes!

Special features of the National "Seventy":

- **Separate sprockets** are provided for each film width—single screw fastening of the sprockets means practically instantaneous removal.
- **Optical and magnetic sound** components are an integral part of the projector housing rather than separate "added-on" units.
- **Magnetic sound head** contains separate clusters for 4 and 6 channel sound reproduction.
- **Curved film gate** stabilizes focus and reduces film buckling. Adjustable tension of teflon runners assures steady projection with all film, new or old.
- **Lens mount** is rugged and exceptionally accurate—can accommodate any focal length lens for presentation of 70mm or 35mm.
- **Projector Drive** motor is connected directly to mechanism and provides for film speeds of 24 or 30 frames per second.
- **Automatic Circulatory Lubrication** eliminates need for special attention.
- **Cone type shutter** provides screen with maximum amount of light.
- **Motor-driven film take-up.**
- **Completely enclosed pedestal** tilts upward to 12° for drive-in use and downward to 30° for indoor use.

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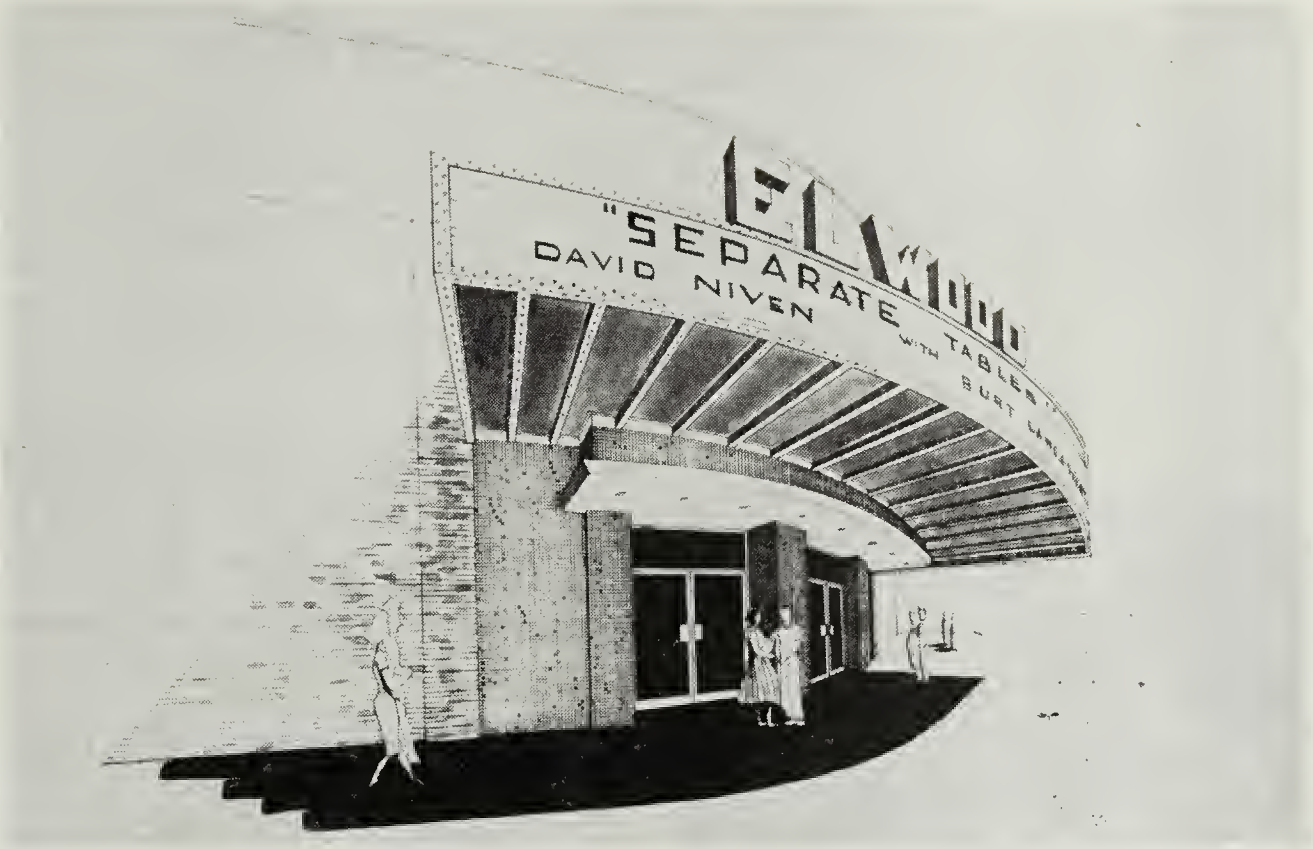
Drive-In Circuit Acquires Hard Top



With the purchase of the Elwood in suburban Newark, New Jersey, Eastern Theatres Circuit added the first conventional indoor theatre to their chain.

A complete remodeling and refurbishing job was given to the Elwood, which opened its doors in the later part of June.

Of greatest importance and consideration in the theatre purchase was the ability to furnish a free parking area for customers. It was discovered that a vacant lot directly opposite the theatre could be easily converted into a parking area which would be able to accommodate more than 300 cars.

The lot was bought and improved with grading, gravel and macadam topping. It was also enclosed with cyclone fencing. This careful forethought made the Elwood the first Newark theatre with free customer parking, a boon to better business.

Newspaper Coverage

Eastern, which now operates seven drive-ins in the North Jersey area, announced the opening of the remodeled Elwood through extensive newspaper coverage. Bruno Kern, advertising and exploitation manager, arranged newspaper teaser ads during the theatre's remodeling. Editorial support was given in local papers, and pre-looks at plans were also shown. Opening night was enhanced by the free distribution to every woman in attendance of a pair of pearl earrings.

The building, which is of attractive yellow brick, was given an eye-catching face-lifting. The front was decorated with colorful inlaid mosaic tiles, and three modern aluminum glass doors were installed.

The marquee necessitated careful planning because the theatre front is located on a bend in the street. Consequently, it was built in a curved fashion so that it would be clearly seen from all angles (see photo). The completed marquee has five sides, with the theatre's name in large-size plastic letters. The letters themselves have illumination, which gives them vibrant color when seen by a passer-by.

PHYSICAL
THEATRE
Vol. 14, No. 10 October 14, 1959

Complete up-dating of the interior began with the refurbishing of the 1200 seats. New carpeting was also laid, and the lighting was changed with the installation of completely new fixtures.

The interior redecoration also included all new furnishings, with the addition of an attractive lounge.

Concessions were aided with the installation of new stands, and new vending machines were added and more strategically repositioned for greater customer use.

A modern lobby was furnished with new spacious architectural design kept in mind (see bottom photo).

New Programming

With the opening, an entirely new programming concept went into effect for the Elwood. Main features are now at 8:40 every night except Fridays and Saturdays. This scheduling, claims the management, enables patrons to attend performances without having to rush through their dinners. Eastern feels that screening at this time also allows those persons who desire to see only the main picture to do so and still exit at a reasonable hour.

The air-conditioned Elwood took only one month to be completely remodeled.

Recently acquired by the Eastern Circuit was the Hippodrome, a first run indoor house in downtown Cleveland. It has also been completely remodeled and refurbished.

Plans are now in effect for the Paramus, a 1200 seat theatre located in the Garden State Shopping Center at Paramus, New Jersey.

Recent Acquisition

It was announced at time of publication that Eastern Theatres has recently acquired the Welton, Denver, Colorado.

The Welton will soon be completely refurbished and renamed the Towne. The new Towne will be a downtown, first-run theatre.

Herbert Howe, present manager, will continue in this position under the new management.

Alfred G. Burger, president of Tele-Management Theatres, and Sylvan Goldfinger of Chicago were associated with the Eastern Purchase.

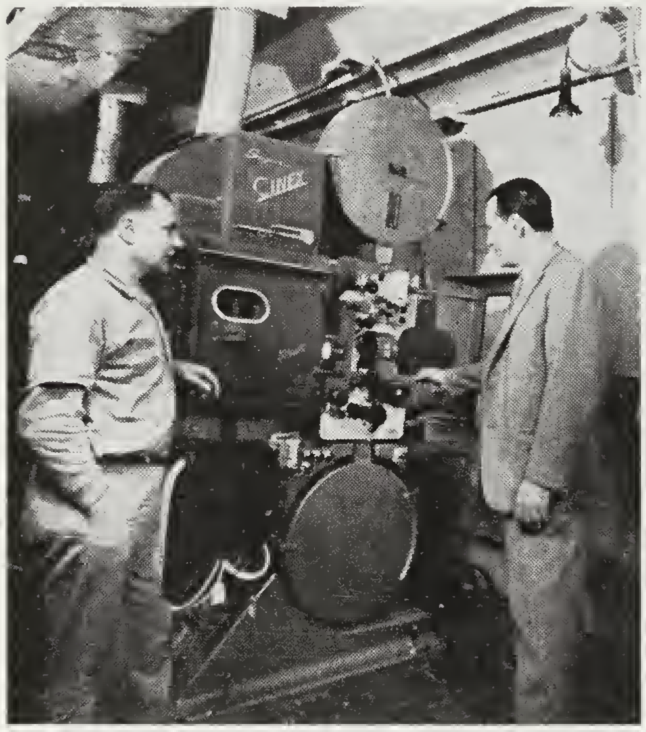
This acquisition brings the total to three hardtops purchased by Eastern in the past nine months.

Appreciation is due Sheldon Smerling, executive vice-president, and Bruno Kern, advertising and exploitation manager, both of Eastern Theatres, for their complete cooperation in the preparation of this article.

Remodeling Includes Ampex System

Among the outstanding features of the million dollar remodeling project at the Loew's State, New York City, is installation of an Ampex Custom six-channel stereophonic sound system.

A total of 840 watts of audio power is provided by the system, states E. M. Lewis, Ampex supervisor of theatre product sales. The system is one of the largest ever installed in an indoor theatre.



Loew's State installation projectionist Joe Caselli and John Kohler examine one of the theatre's new Philips projectors, equipped with Super Cinex projection arc lamp.

Six Channel Sound System At Loew's State

A two-channel stereo tape playback system for intermission music was also installed.

Sound control units are provided for each projector. The control units are mounted on the front wall of the projection room. By means of individual controls, one type of sound track can be running on one projector while another type is being set up on the second projector.

Sound selection provided by the Ampex six-channel system includes Todd-AO Synchronous, Todd-AO Composite, CinemaScope, and Optical or Intermission Program. Any one of these types of sound track can be selected by depressing the desired selector switch on the station control unit. One push-button changeover switch provides instant selection for the incoming projector.

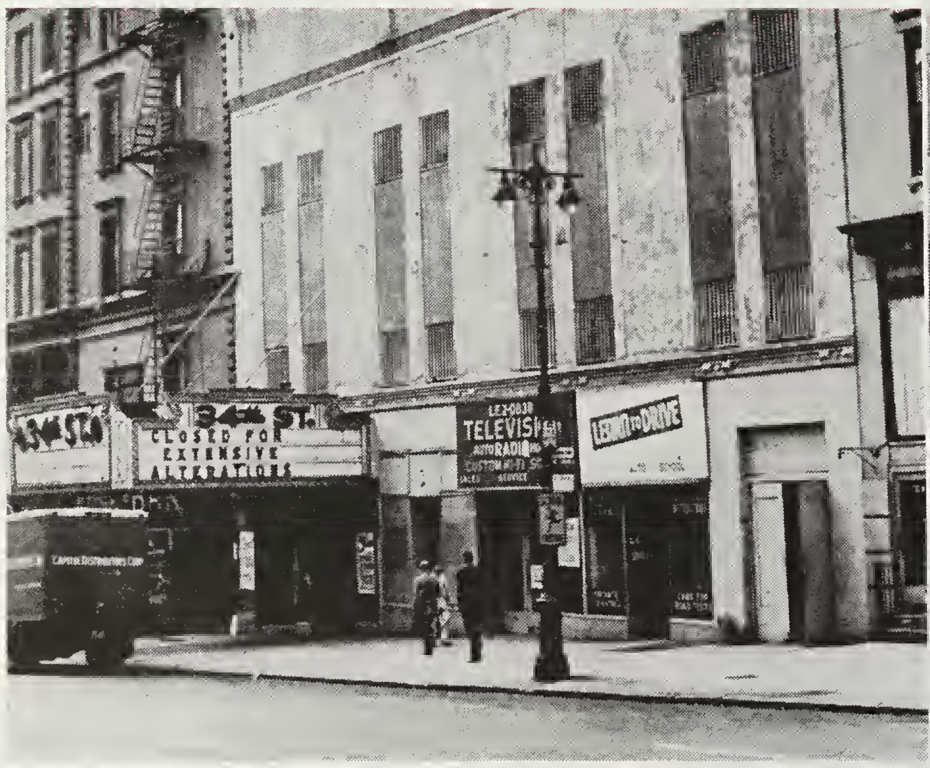
With the Ampex system, if any stage speaker power-amplifier should fail, it is only necessary to turn the switch for that channel and for channel seven to the emergency position. This action substitutes power amplifier seven for that of the offending channel, which is now terminated in a resistive load, and complete stereophonic operation will continue. This does not sacrifice the surround channel, as power amplifier six will continue driving those speakers, and the trimmer control for surround speakers will compensate for any drop in surround level.

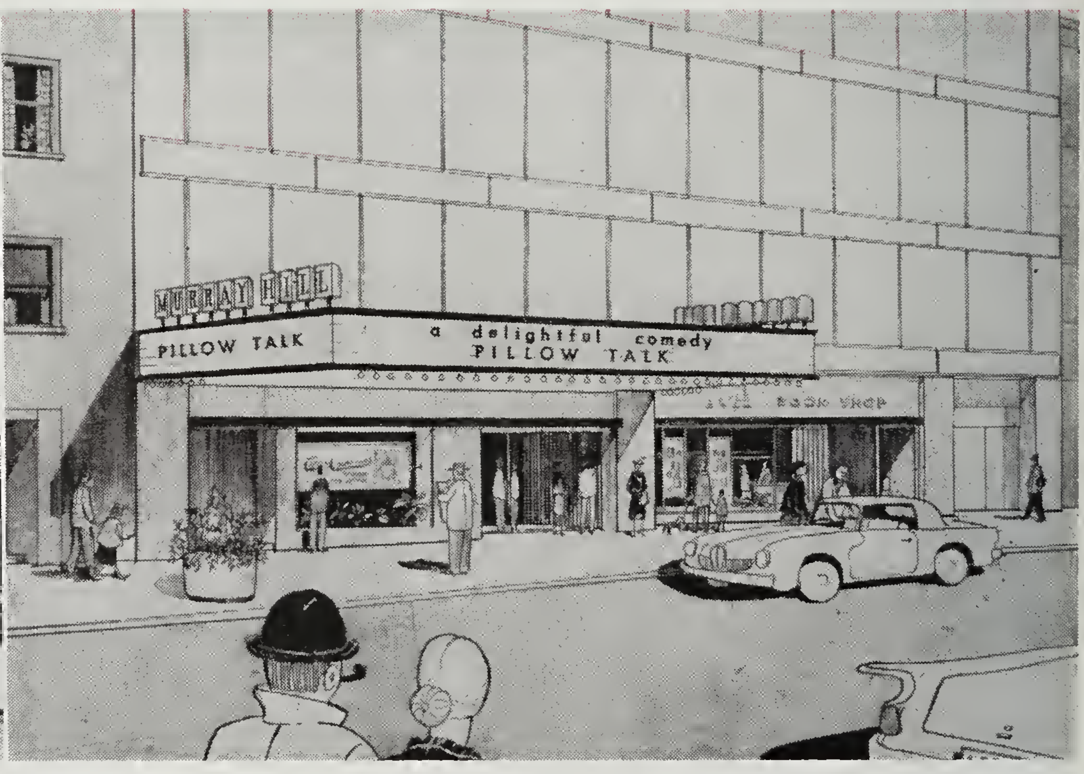
With the exception of the front wall controls, all equipment in the Ampex system is located in front opening racks, each approximately six feet in height. Wide spacing between the racks, or between the racks and the wall, is unnecessary.

John Kohler, director of sound and projection for Loew's lauded the new installation as meeting every criterion: compactness; easy operation and service, and provision of sound quality limited only by the original recording.

Photo shows view of electronic racks, a part of one of the largest sound systems ever placed in an indoor theatre. Ampex 352, visible at far right, is the two-channel stereo tape playback system which provides audiences with stereophonic concerts during intermission periods.

N.Y. Landmark Gets Face-Lifting





The old Thirty-Fourth Street Theatre, long time entertainment landmark in New York City, has undergone a complete overhaul—new name, new management, and new interior and exterior. Only the walls and roof of the historic building remain unaltered.

Opened this month, the newly named Murry Hill Theatre is a first-run art house incorporating in its schedule both foreign and domestic pictures. The theatre seats 570 persons in a stadium layout designed by archiect Ben Schlanger, consultant on the Lincoln Square project.

Rugoff and Becker, the new management, stated that the renovations and refurbishings represent a total investment of a half million dollars. New seats, floors, projection room, sound equipment, screen, lounge, lobby and marquee are featured in their endeavor.

A special innovation in concessions is the serving of free coffee in the lounge to all patrons.

Ben Schlanger, architect, has said this of the alterations. "The theatre is designed with an eye to eliminating all unnecessary or distracting features. The walls and ceiling surfaces that frame the picture are especially treated through lighting effect, causing the surrounding areas to blend with the picture. The usual black masking surrounding the screen has been done away with, as have the curtains that are customarily found in front of the picture screen. Proscenium curtains are a heritage from the Theatre and are anachronistic in a theatre devoted to cinema presentation.

"Upon entering the auditorium and at intermission time, the spectator will find himself bathed in an overall illumination of soft light, creating an atmosphere of seemingly unlimited space."

Fire Protection

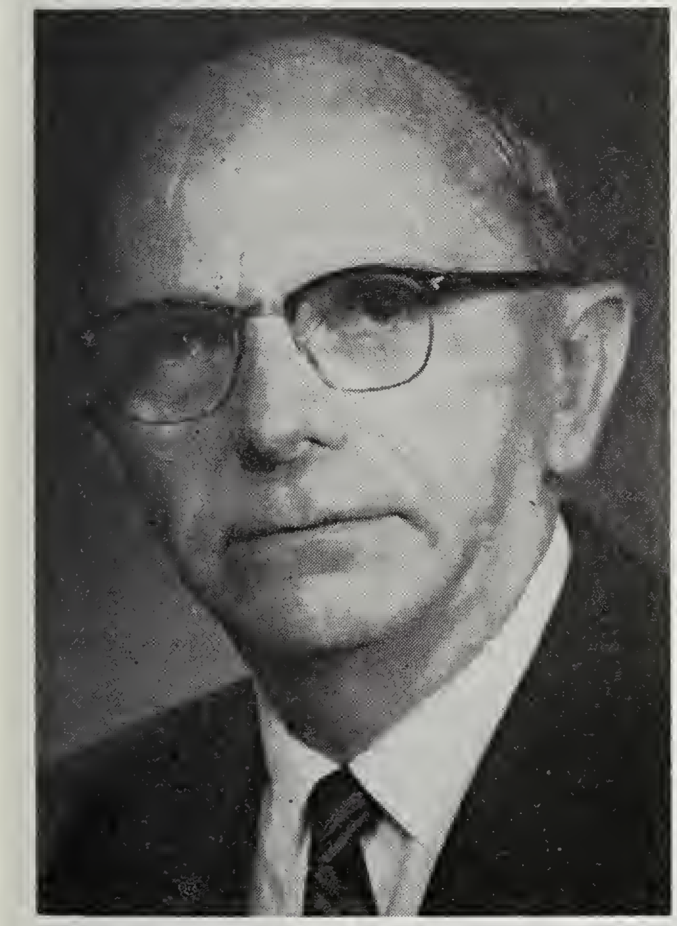
Armstrong Cork Co. has published a 12-page color booklet explaining how its new fire protective acoustical ceiling tile, Armstrong Acoustical Fire Guard, can save time and money in practically any form of non-residential construction where rated fire protection is required.

Acoustical Fire Guard, announced early this year, is the first acoustical tile ceiling to provide rated fire protection for the floor assembly under which it is installed, Armstrong claims. It is designed to help check the spread of fire and to protect the floor assembly above from collapse by resisting transfer of excessive heat through the ceiling. The new product has gained a one, two and four-hour time design rating in official tests conducted by Underwriters' Laboratories, Inc.

"The major significance of Acoustical Fire Guard," explained E. J. Hodapp, assistant manatger of Armstrong's Acoustical Dept., "is that it eliminates many of the costly, time-consuming steps required to install other types of fire protection. In this booklet, we have attempted to show, through actual case examples, how the use of Acoustical Fire Guard has brought about substantial time and cost savings in construction, or has resulted in lower fire insurance rates on various buildings throughout the country."

The booklet also contains detailed descriptions and drawings of the three different Fire Guard installation systems, Hodapp said.

Herman Duerr Honored at SMPTE Convention



Dr. Herman H. Duerr, technical director ANSCO, was the recipient of the Herbert T. Kalmus Gold Medal Award for outstanding achievement in color motion pictures at the 86th semi-annual convention of the SMPTE, Oct. 5-9 at the Statler-Hilton Hotel in New York City.

During the 28 years that Dr. Duerr has been with ANSCO, he has been concerned with research work in the manufacture of color emulsions for photographic products.

Among many outstanding achievements, Dr. Duerr obtained a patent for the first multilayer color reversible process for motion pictures suitable for customer processing in 1946.

Personality Switched Via Paint

One of the reasons wood has been popular as an exterior material for theatre walls is that when you got tired of the color, you could paint it and give the theatre a whole new personality. If you had a brick or stucco exterior, change was next to impossible.

The development of TEXOLITE Vinyl Exterior Paint has remedied this problem. Perfected for use on rough exterior surfaces, it works down into the hard-to-get pockets, whether they be in stucco, brick, concrete, cinder block, wood shakes or shingles, or unglazed asbestos siding.

The job of refurbishing an exterior wall is not difficult, and can be done with relatively no effort. Fall weather is best for such work because the absence of bugs and sudden showers gives opportunity for uninterrupted painting. Vinyl exterior paint should be applied only when the temperature is above 50 degrees.

Only soap and warm water are needed to clean brushes and equipment used with Vinyl paint. Brushes should be cleaned immediately after use as paint dries quickly and is hard to remove. Vinyl works into those hard-to-get-at pockets when applied generously. Photo at right illustrates ease of application.

The first step of the face-lifting job would be to inspect the wall to be sure that it is sound and clean. The amount of preparation needed will depend on the condition of the surface to be painted. Dirt, grease, excessive chalk, loose or flaking materials, and chipped or cracked surfaces are all hazards to look for. Suspicious looking spots can be checked by poking with a putty knife or penknife. If the surface is solid under your prodding, you won't hurt it, but if it is loose it should be cleaned off.

Old masonry usually has a chalky surface, and a penetrating sealer will bind the chalk to the surface permanently. Loose or flaking materials can be removed with a wire brush, and hosing will usually eliminate most grease and dirt.

After obtaining a clean surface, the next step is to cover the areas which you do not want to paint. A drop cloth will do this job effectively.

Applying the Vinyl paint may be done with a brush, roller or spray gun, and each method gives a professional-looking result. If the equipment has been previously used with oil paints, it must first be cleaned in turpentine or other cleaner and then well washed in warm soapy water. Rinsing should always be done with clear water.

Most do-it-yourselfers use a brush to paint rough exterior surfaces. With a brush, you get best results applying the paint in half-moon strokes, always working to the wet edge. Always apply the paint generously. Work in two-foot squares, using only half the paint on the brush before dipping into the can for more.

No mixing is needed for Vinyl paint. Stirring is sufficient, and if thinning is desired, the addition of a small amount of water will do the job. Turpentine, mineral spirits or other types of thinners are not to be used.

Early morning or late evening dew or dampness will not affect painting, but application immediately following a rainstorm should not be done. Vinyl's strength and color will not be altered by application to a wall which is slightly damp.

10 Hints for Best Results

1. **Remove loose or flaking materials with wire brush.**
2. **Protect surrounding area with drop cloth.**
3. **Hose surface to rid of excess grease and dirt.**
4. **Cover chalky surface with penetrating sealer.**
5. **Paint in half-moon strokes.**
6. **Always work toward wet edge.**
7. **Apply emulsion-type paint generously.**
8. **Don't paint in direct rays of sun.**
9. **Add water if thinning is necessary.**
10. **Wash equipment in warm water and soap.**

The paint normally dries quickly, and it is therefore best not to work in the direct rays of the sun. Begin painting the shady area first, and work clockwise in order to keep the freshly painted areas out of the sun's rays.

Two coats usually produce the best results, although one coat may sometimes bring desired results. The color of the paint is usually the determining factor. If the surface was previously a dark color, two coats will probably be needed. For best results, let the paint dry overnight between coats.

Brushes, pails and other equipment come clean in warm water to which a little ordinary detergent has been added. However, because the paint is hard to remove after it has dried, equipment should be cleaned immediately after use.

TEXOLITE Vinyl Exterior Paint, developed by United States Gypsum Co., is available in 15 colors and white and comes in quart, one gallon and five gallon containers.

Sanitary Solution Developed

Talb Industries, Inc., announced the development of a new product which they claim has proved an easy solution to sanitizing problems in theatres.

The chemical, named Sani-Dust, may be applied to mops or cloths used for cleaning floors, walls and other surfaces. It is said that Sani-Dust treated mops and cloths can be used on wood, tile, metals or plastic composition floors, shelving counters, desks, and all dust-collecting surfaces that are normally wiped by cloth or mop.

Talb claims that treated mops and cloths will sanitize objects within 15 minutes after treatment. They also say that tests have shown that impregnated mops provide a 30 per cent brighter floor.

"Sani-Dust not only results in more effective dust pick-up, but contains a germicidal agent so powerful that it has proven to be a tremendous aid in destroying the deadly staphylococcus bacteria," Joseph Greenblatt, company president, said.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

October 14, 1959

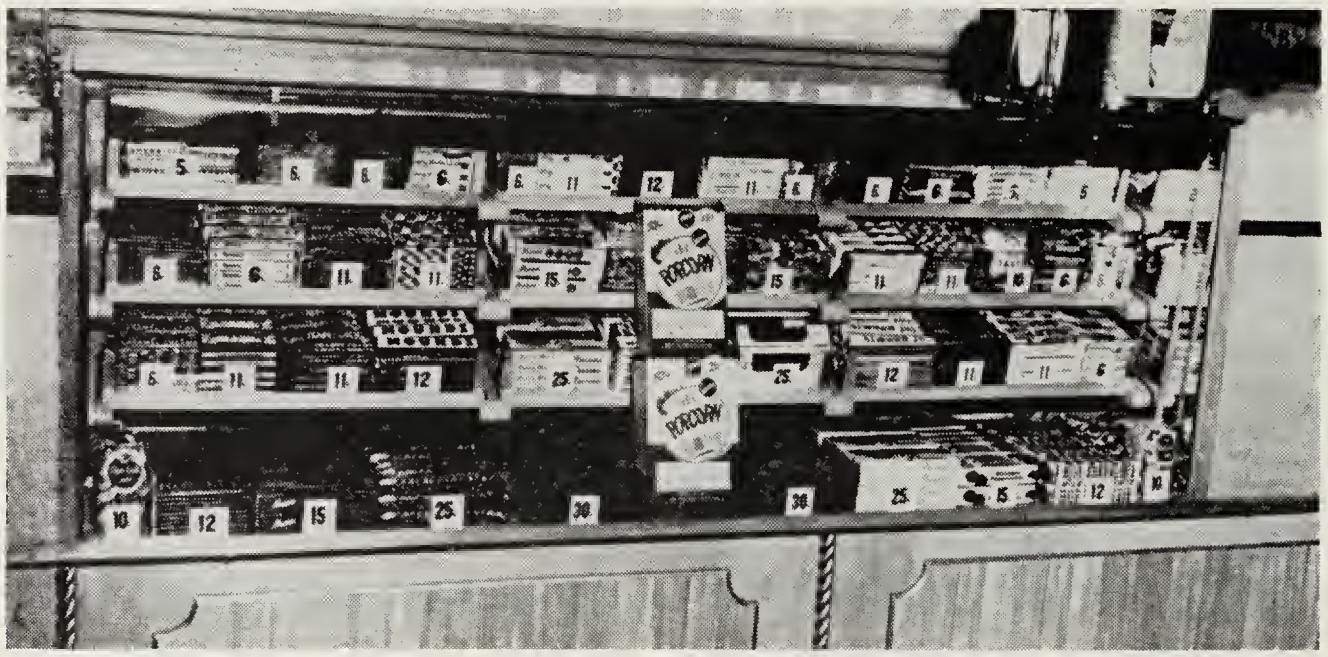


Photo shows attractive candy case, well stocked and clean. Notice that wrappers are facing customer with names in proper reading position.

Candy Can Make Cash

The merchandising of candy is not a simple task. Much thought and careful preparation are needed by the interested theatremen before his concession counter will show profits in candy sales.

Although there are certain well known "rules" about candy sales, there are also many fine points which may enhance profits if thoughtfully applied.

Probably the first and foremost thoughts should be given to the physical appearance of the candy display. It is imperative that all products—whether large or small items —be well stocked and attractively arranged. The patron who enters the theatre and sees the case half empty will not be interested in a purchase. He usually feels that the bars remaining in the showcase are not fresh. He will be much more tempted to buy if he sees well stocked "piles" of candy. A pile is always more inviting than a few scattered bars. The pyramid technique of stacking bars has proved to be very rewarding.

Arrangement of the bar's counter position is equally important. The wrappers should always be displayed in such a fashion that the customer will not have to stand on his head in order to read the bar's name. Many displayed candies are given national and/or regional advertising, and the names of familiar products often cause impulse buying.

Bright wrappers catch the eye, and it pays off if the brightest wrappers are chosen for the "first glance" spot. A customer approaching the counter will come closer if the wrappers look inviting.

It is understatement to suggest that the counter be clean, but unfortunately it is necessary to discuss this point. Counters and stands must be spotless. This means that both the inside and outside of the glass should be wiped at least once each day. Although the interior glass of most display cases is usually clean, it is often forgotten that patrons place their hands on the glass, leaving smudges.

Counter tops and glass may easily be kept clean by keeping a soft cloth behind the counter which the attendant may use whenever necessary. However, this cloth should always be clean itself, for the patron who sees a soiled cloth being used on a counter will lose his desire for sweets.

Just as the counter must be immaculately clean, so must be the attendant. A fresh uniform gives a most pleasing effect. It is also of the utmost importance for the attendant to have well-scrubbed hands. Dirty hands are never appealing, and will cause the loss of sales.

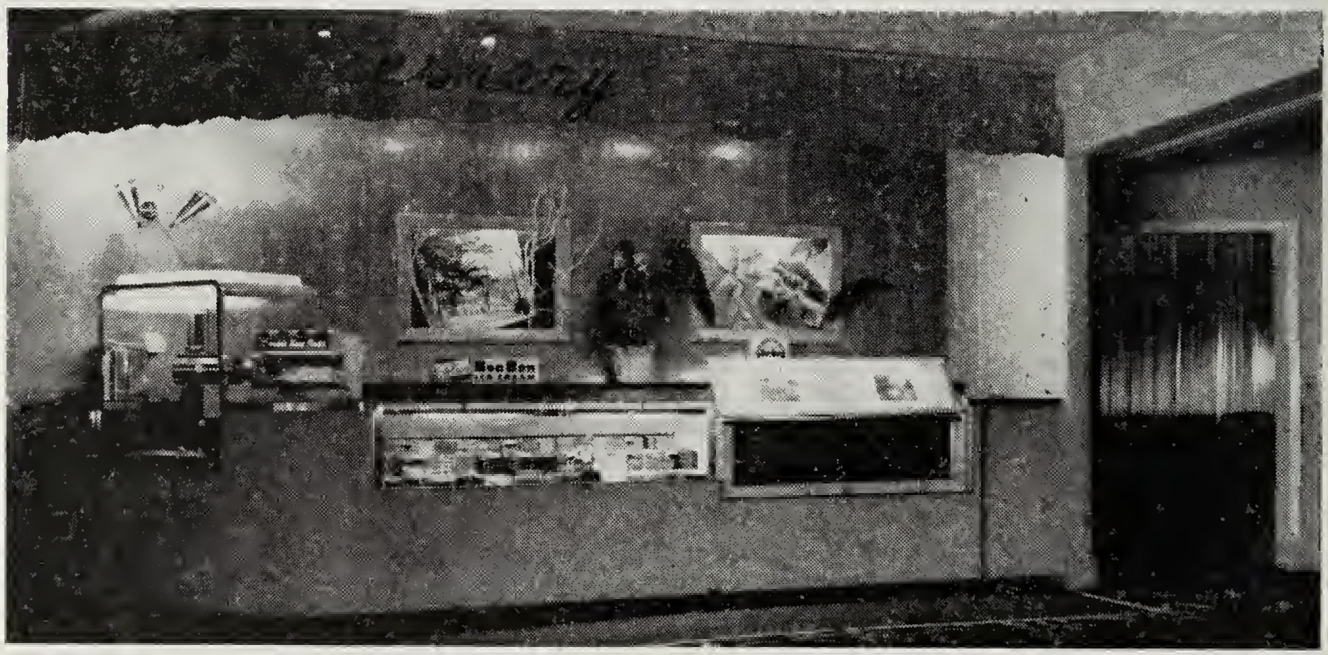
The attendant should also be well spoken and pleasant. She should be efficient and trained in her job. Not only should she know exactly where each and every piece of candy is located, but she should be extra careful about giving customers their correct change every time. A customer who is short-changed will not return a second time, and a girl who gives too much change is working against the house.

Helping the customer will definitely boost sales. If the customer is looking through the case and seems unable to make up his mind, it is best for the attendant to make a suggestion. However, this suggestion should be made in a pleasing manner, for an offensive phrase will lose a sale.

The counter, from a physical standpoint, should be well planned. It should be centrally located, thereby being viewed by as much traffic as possible. If this is impractical because of previous construction, signs should be strategically placed with convenient directions as to where the counter is located.

The counter itself should not be too high for the customer. Low counters permit the smallest patron to see all the displays. It should also appear open: that is, the use of glass will create a greater dimension of space.

(Continued on page PE-16)



Well designed concessions counter, Community, Kingston, New York, is an example of careful planning. Traffic moving toward any section of the theatre passes this counter. Spotlights highlight back-bar display, and potted-plants offer attractive furnishings. Stocking is large, although spacious and well positioned.

Pepsi puts Profit into any Picture

COMI
CTI
Pepsi
DMAN A
PEPSI-COLA
CORN

Wherever people go for fun, they look for Pepsi-Cola. Pepsi's syrup sales are up 292% since 1950, and Pepsi's price advantage has enabled leading theatre owners to make extra profit from the trend.

Get the picture? More demand, more sales, more income. That's why you'll do well to feature Pepsi—the lowest-priced nationally advertised cola on the market. Get the facts and figures today from your local Pepsi-Cola Bottler or write to: National Accounts Department, Pepsi-Cola Company, 3 W. 57th Street, New York 19, N.Y.

SMPTE

Some of the latest developments in motion picture engineering were displayed at the 86th semi-annual convention of the Society of Motion Picture and Television Engineers, which took place at the Statler-Hilton Hotel in New York City on Oct. 5-9.

Thirty companies and several Armed Forces Groups displayed new equipment. Among them were: Ampex Corp., Ampex theatre sound systems and multi-channel audio recorders; Bausch & Lomb Optical Co., how developments in the motion-picture field have been used in space applications; Neumade Products Corp., motion-picture equipment for 16, 35, and 70mm use including rewinding, splicing and editing components; Prestoseal Mfg. Corp., various sizes of equipment for movie film; S.O.S. Cinema Supply Corp., complete line of film equipment; Vicom, Inc., self-contained 16mm magnetic recording machine; and Hollywood Film Co., splicers, rewinders, and a numbering machine.

G. H. Aklin, Apparatus and Optical Division, Eastman Kodak, introduced two new f 1.9 lenses, and F. H. Perrin, also of Eastman, discussed "Methods of Appraising Photographic Systems."

"The Luminance-Difference Threshold in Viewing Projected Pictures," was discussed by an Eastman researcher, E. J. Breneman.

Dr. John G. Frayne, retired engineering manager of Westrex Corp., received the Samuel L. Warner Gold Medal Award for an outstanding contribution to inventions or methods most likely to have a beneficial effect on the recording and reproduction of sound motion pictures.

Maurice Levy (right) and brother Sam, of Eastern Effects, Inc., New York City, inspect new TEL-Amatic installation. TEL-Amatic 16/35mm, negative/positive cleaning machine was recently installed by S.O.S. Cinemy Supply Corp. for Eastern.

Victoria X Installed At Shore

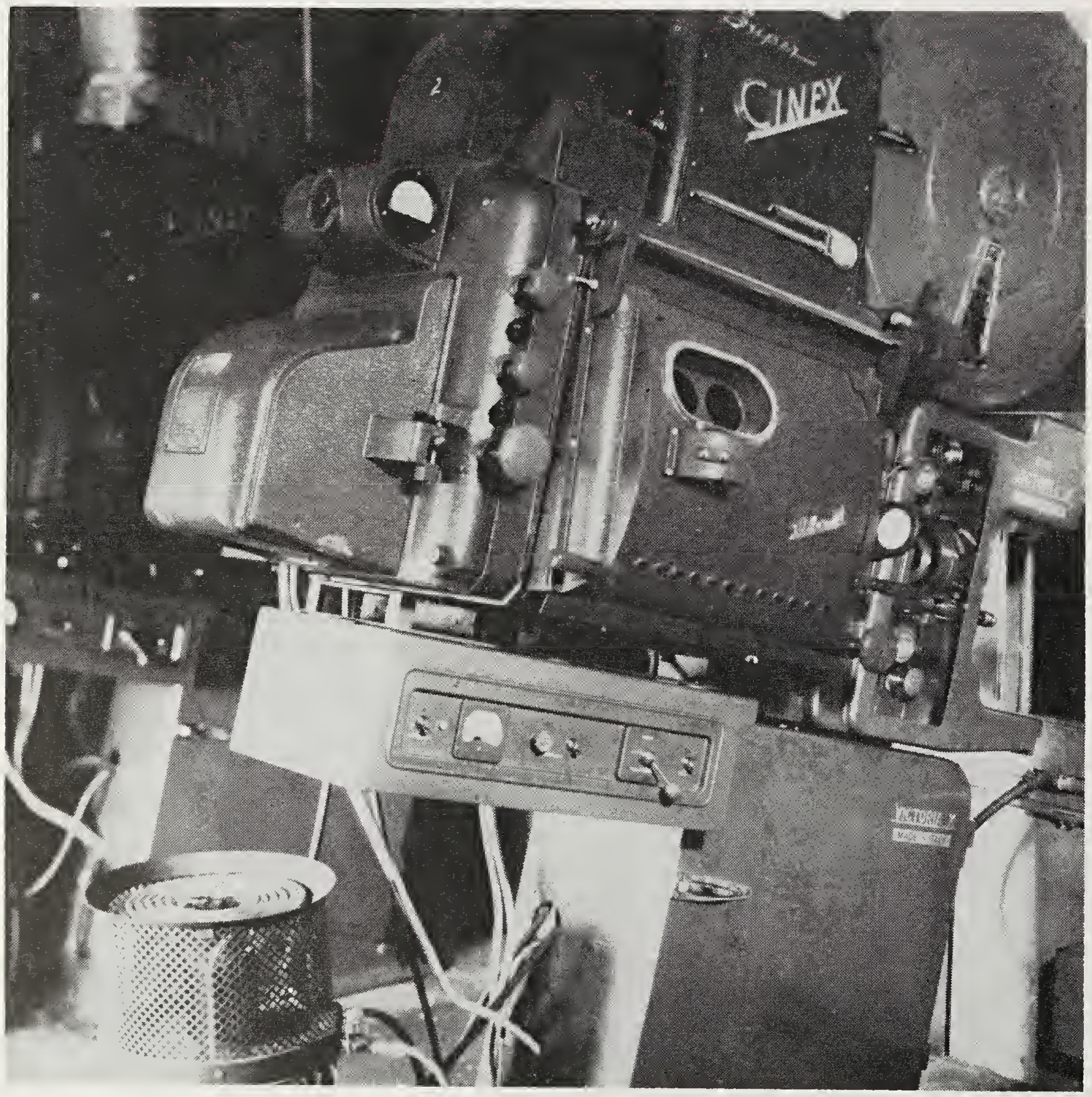


Photo shows new booth equipment installed at a Century Circuit key location, the modern Shore, Huntington, New York. Victoria X 70/35mm All-Purpose projection system, complete with Ashcraft Water Recirculators, Ampex six-channel sound, Ashcraft Super-Cinex Lamphouses, and Ashcraft Selenium Rectifiers.

NEWS NOTICES

NEW YORK—Hurley Screen Co. installed a special wide screen in the Mayfair for their summer showing of the Russian Cinepanerama picture, "Great Is My Country."

The screen was matte-white, 25 x 60 , curved on a 43 radius. The picture is a three projector operation, with a nine track stereophonic system.

The multi-screen, multi-channel sound Quadravision process, prepared by the Ford Motor Company for their American Road Shows, also used a Hurley screen, the lenticular pearl surfaced SuperOptica.

NEW YORK—S.O.S. Cinema Supply Corp. has recently taken over the manufacture and distribution of the Toledo Cine Engineering line of Bolex 400 ft. magazines and accessories.

S.O.S. will continue to manufacture the TCE line, which includes the Sportsfinder, the flat camera base, the rack-over or alignment gauge, and the synchronous motor with base.

Mars, Inc., has set October for the national introduction of Cherry Chocolate Marsettes, a company spokesman announced.

The newest product of the Mars candy line will be marketed in a variety of 10-cent package forms, window boxes and bulk, it was disclosed.

COLUMBUS, GEORGIA—Clarence B. Hanson, Jr., has recently been elected a member of the board of directors of Royal Crown Cola Co., announced W. H. Glenn, company president.

Hanson's election to the board fills a vacancy created by the resignation of W. K. Hatcher, brother of the founder of the company. Hatcher recently retired after more than 50 years of service.

Hanson is publisher of the Birmingham, Alabama News and an active civic leader in his community.

CHARLOTTE — H. B. Meiselman, H. B. Meiselman Theatres, recently announced the purchase of Victoria X 70/35mm All Purpose projection and sound equipment for the Town and Country, Jacksonville.

The equipment was purchased through Cinematograph International, U. S. distributor for Victoria X.

NEW YORK—ABC Vending Corp was recently judged as having the best annual report of the restaurant and vending machine industry in a nation-wide survey.

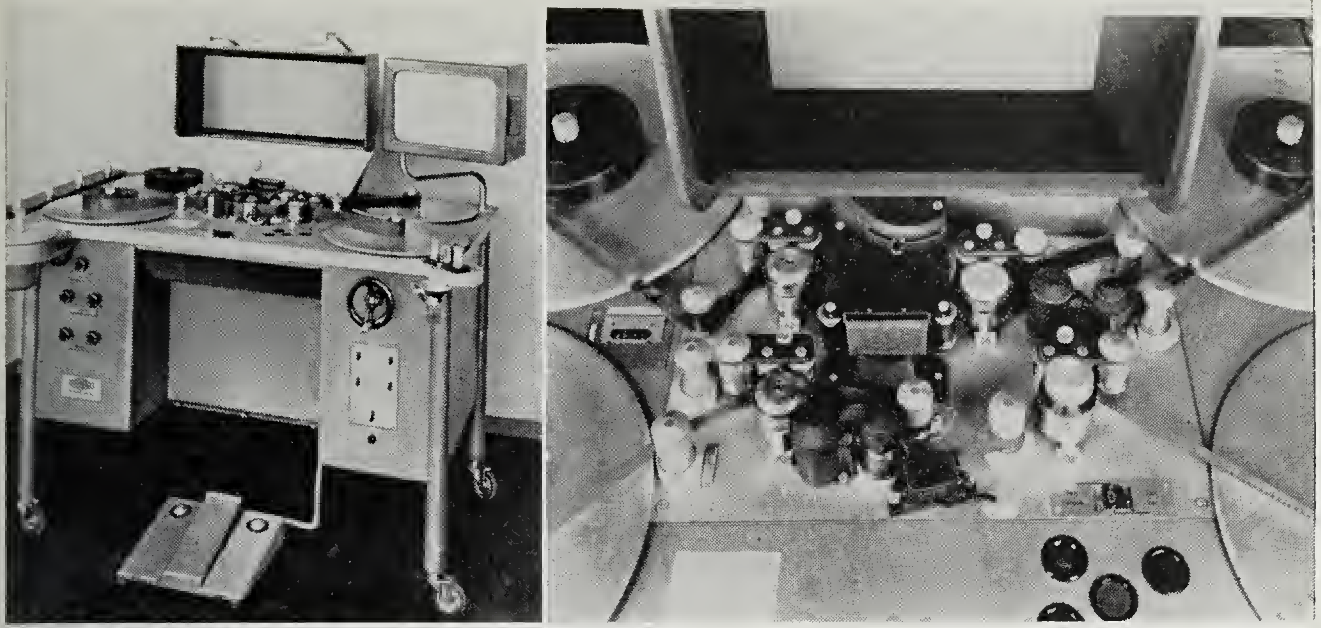
Benjamin Sherman, ABC chairman, will accept a bronze "Oscar-of-Industry" for the company on Oct. 26.

"Financial World," national weekly magazine who sponsored the survey, announced that Automatic Canteen Corp. of America was runner-up, while Stauffer Corp. placed third. Approximately 5,000 reports were entered in the competition.

ST. LOUIS—H. J. Foster has been named merchandising director of National Vendors, Inc., announced Presidednt A. F. Diederich. Foster will succeed Thomas B. Hungerford.

Foster's department, responsible for sales promotion, customer relations and services, and addvedrtising, has been expanded in order to work more closely with company sales and engineering departments.

Assisting Foster will be Marvin L. Pierson and Harvey A. Hofmeister. Pierson has been with the company for more than 10 years, and Hofmeister was vice-president of Tool Manufacturing, a company subsidiary.



Steenbeck editing, viewing and re-winding machines are now being marketed by Gaston Johnston Corp. The Steenbeck line includes two, four, and six plate film editing machines for 16mm, 35mm and Cinemascope film, motorized rewinding tables for 16mm, 35mm, and combination 16/35mm film.

S.O.S. Reduction

NEW YORK—S.O.S. Cinema Supply Corp. announced reductions of the S.O.S. Ediola Action Viewer Sound Reader Combinations.

The first unit will consist of the Professional 16mm Action Viewer and sound reader. The Ediola Model AO, consisting of the viewer with magnetic 16/35mm, 17.5/35mm frame and 1/4" tape sound reader, matched amplifier and speaker, comprises the second unit. The Ediola Model AOM, consisting of the viewer with optical/magnetic sound reader, matched amplifier and speaker is the third reduced unit.

Joseph A. Tanney, president, said, "we firmly believe this reduction in price will be a boon to the Industry's search for a complete 16mm editing combination at low cost."

New Compound Developed For Mats

American Mat Corp. announced the development of a new compound for production of tile and stair treads and floor mats.

Called Nyracord compound, the product is made from a composition of rubber with a reinforcing Nylon synthetic fiber which is homogenously distributed throughout the entire inner structure so as to form a multi-dimensional web and become an integral part of the compound.

The company claims that "it is resilient, thus silencing footsteps, is exceptionally slip-resistant wet or dry, is easy to clean, and affords unequalled resistance to abusive use and heaviest foot traffic."

Cameron Wins Merchandising Prize

TORONTO—Blake Cameron, manager, Norton, has won Theatre Confections Ltd. merchandising award plaque for the second time. The prize includes a $25 check.

Cameron, assisted by Bob Easton, used a four-point plan to boost sales of Pepsi and popcorn. Above the door entering the lobby were three facsimilies of balloons reading (1) The Light (2) Summer (3) Refreshment.

On a traffic standard upright, just past the doorman, were three more balloons with similar effective slogans.

The counter itself featured a circus motif with china clown figures lent by a local gift shop. Most local toy and similar retailers will readily furnish goods to enhance counter displays.

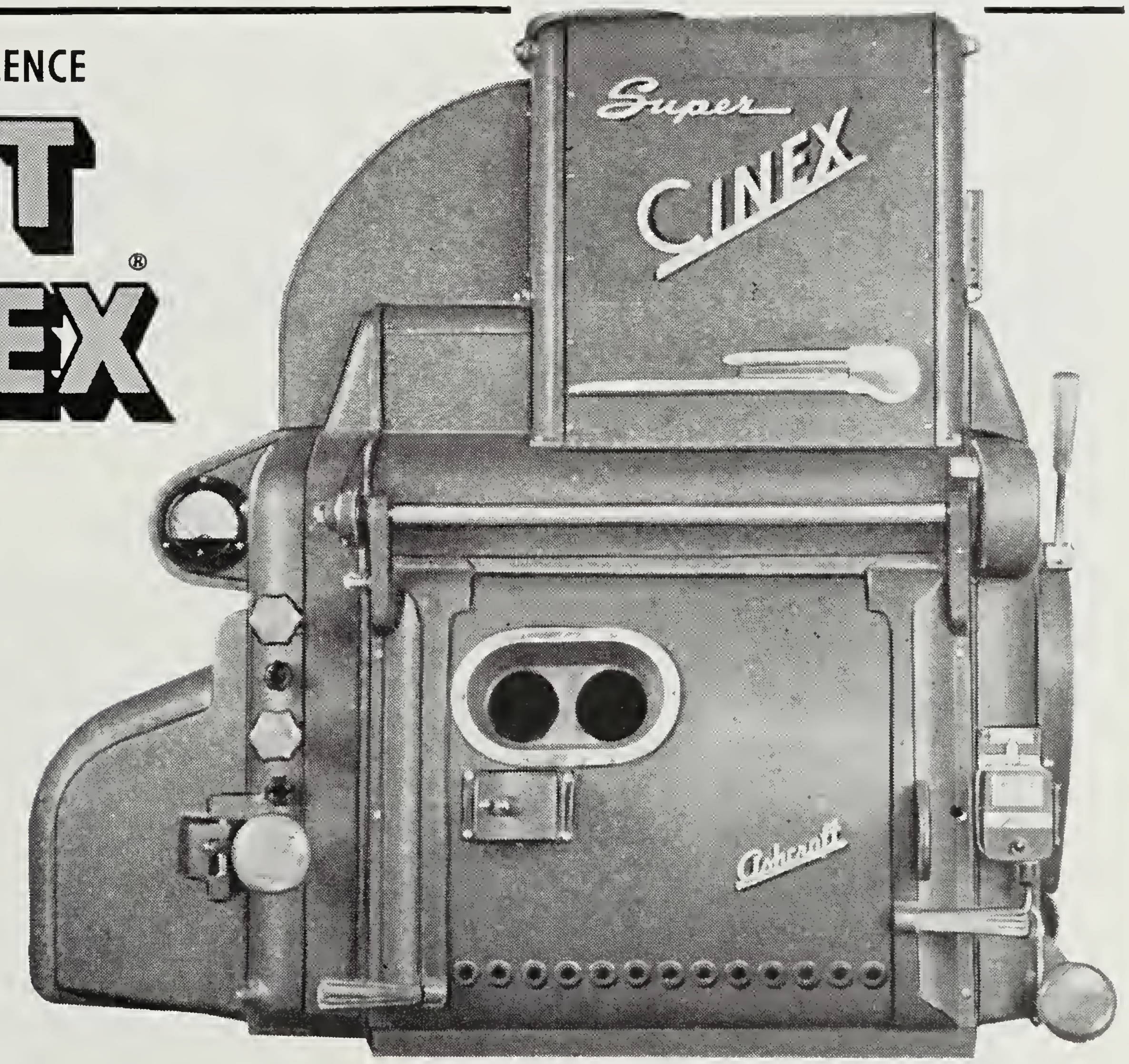
A turn-table, covered with a circus tent, revolved amidst other carnival objects on the counter.

The fourth part of the plan entailed an interesting display in a shadow box located near the standee area. Eurasian dolls, also on loan, were exhibited. The copy in the box featured Pepsi slogans.

Similar exhibits are easily assembled, and cooperation may be gotten from local dealers without much effort. With such displays, customers will be more attracted to confection counters, and by the use of carefully worded posters, business will boom.

Loew's Reequips

NEW YORK—Loew's Theatres, Inc. has recently purchased a number of Century JJ 70/35mm projectors for their theatres, announced Frank E. Cahill, Jr., sales manager, Century Projector Corp.



The SYMBOL of PROJECTION EXCELLENCE

ASHCRAFT SUPER CINEX®

for both

35 and 70 mm

When you specify

ASHCRAFT

You may be sure you are obtaining the BEST! Recognized the world over as the LEADER in motion picture projection!

DOMESTIC: YOUR THEATRE SUPPLY DEALER • CANADA: GENERAL SOUND & THEATRE EQUIPMENT LTD. • FOREIGN: WESTREX CORP.

C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

NEW PRODUCTS
. . . that have theatre interest

Hotpoint Remodeled

Hotpoint recently announced the introduction of full oven door windows and interior deck lighting as standard on all two and four-pan oven models.

These windows permit full viewing of the interior of the oven during the baking or roasting cycle without the necessity of opening the door. This permits more economical and uniform operation of the oven.

The windows are constructed of double-pane, heat-treated, shock proof glass. The panes are mounted in such a manner to contain a dead air space between them, thereby preserving a high degree of thermal insulation. In addition, the window mounting is sealed all-around to prevent discoloration or steaming. "Because of the sturdy mounting, the door can still be used as a loading platform," the company claims.

Flameproof Fabric

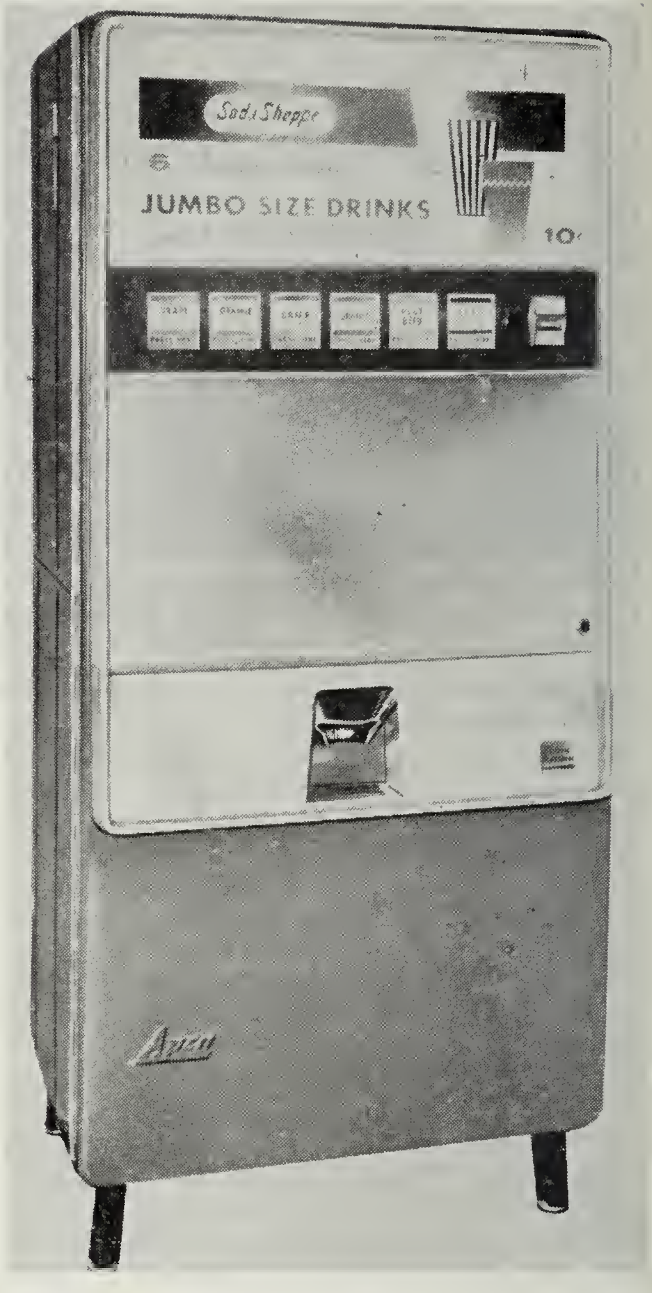
Compliance with fire laws that require drapery in public places to be flameproofed has been simplified by a new decorative drapery fabric that does not burn no matter how often it is washed or laundered. Known as Saranspun, the new fabric is made of Saran, a man-made fiber that does not support combustion. Because of this property the fabric can insure the most effective protection against fire and can effect considerable savings in maintenance costs, it is said. Saranspun requires a minimum of maintenance; in addition to its permanent flameproofing, the new fabric has unusual dimensional stability and is resistant to abrasion, fading, mildew, chemicals, and dry cleaning agents. It is drapable, has a soft hand and is non-allergic, the manufacturer states. Although the fabric can be printed in unlimited contemporary and traditional designs, initially three contemporary hand prints and three textured casement cloths are being presented.

Progressive Mat

Progressive Engineering Co. has introduced a new floor mat which they claim "scrubs shoes clean automatically."

Called Miracle Mat, this new product is an aluminum grille, rubber-mounted within a welded steel frame. Brushes run the width of the grill just below the slats. The pressure of a footstep depresses the grille, actuating limit switches and an electric motor which puts the brushes in motion. The brushes sweep through the grill openings at hundreds of strokes per minute.

Brushes are available in Prostran or Tynex Nylon, and a ¼ HP, 110V. 60-cycle motor operates the mat.



Sodas With Ice

NEW YORK—Three, four and six drink soda and cup dispensers that automatically serve soft drinks with crushed ice are now available through SodaShoppes, APCO, Inc.

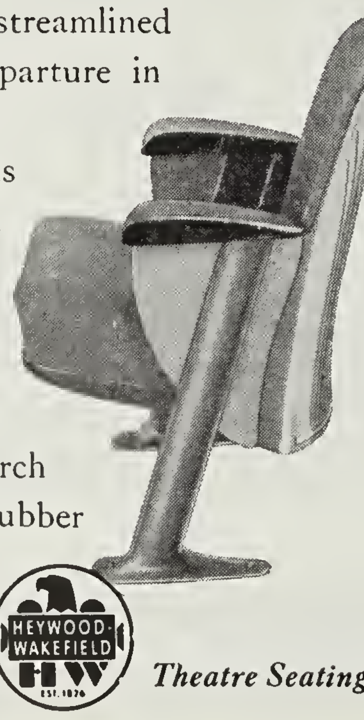
The Ice-Maker Unit is available as an optional feature in three, four and six drink SodaShoppes. It dispenses uniform amounts of crushed ice in every drink, using a 7, 9 or 10-ounce cup, announced APCO.

"After rigorous testing on high volume locations, all (tests) have proved overwhelmingly popular with the public, and mechanically perfect and service-free," company spokesman said.

Capitol Will Market Auto Test Machine

A new auto test machine, which offers drive-in and theatre operators interesting possibilities as a patron service and attention-getter, will be marketed by Capitol Projection Corporation. The device will be financed by Standard Financial Corporation. The auto test consists of an automobile dashboard, steering wheel, brakes and gas pedals plus a movie screen mounted in front of the driver.

When the driver deposits a coin in the mechanism, the machine is activated. The motion picture screen shows actual traffic conditions through which the driver must guide his car As he does this, the driver is automatically scored on a lighted panel on his ability to accelerate, brake and steer smoothly and safely. The driver must hold his speed—the dashboard speedometer works —down to 55 miles per hour. If he exceeds this speed, the machine shuts off, permitting no other good scoring until the driver is back within the "safe speed" limit.



The FUTURA
a new concept in theatre chair styling

The "Futura's" modern, streamlined appearance is a new departure in theatre chair design. The graceful, sloping standards are heavy gauge, ovalized steel. Maximum comfort is provided by massive arm rests and by the heavily padded, deeply curved back and coil or arch spring seat with formed rubber or rubberized hair cover.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profits.

Write for new Theatre Seating catalog

HEYWOOD-WAKEFIELD HEYWOOD WAKEFIELD HW EST. 1826 *Theatre Seating Division,* Menominee, Mich.

Lightweight Vacuum

Quick and easy clean up is now possible through the use of the new Strapavac vacuum cleaner, distributed by M. D. Stetson Co. The light-weight case is made of Boltaron, a high impact, low pressure moldable plastic material that is exceedingly durable and resistant to scratches and dents. The unit weighs ten lbs. and may be converted to a floor model or blower when desired. An assortment of attachments are available.

WANT FURTHER INFORMATION ON
PRODUCTS
ADVERTISED IN THIS ISSUE?

Please Check:
- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE,** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **HEYER-SCHULTZ CORP.,** Metal Reflectors
- ☐ **HEYWOOD-WAKEFIELD CO.,** "Futura" Theatre Chairs
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound Systems
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** Projection Lamps
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON
NEW PRODUCTS
SHOWN IN THIS ISSUE?

LIST ITEMS ____________________
____
____
____
____

ISSUE OF OCTOBER 14, 1959

NAME ....
THEATRE ....
ADDRESS ....
CITY, STATE ....

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Coffee Dispenser

The Model 4M Dual Service E-Z Way Coffeemaker is a new addition to the line of automatic coffeemakers designed specifically for the use of soluble coffee. It is manufactured by Steel Products Company.

The Model 4M features service from either side and push button automatic dispensing. It is suitable for use in drive-in cafeteria-style refreshment stands and behind theatre refreshment stands. Each serving side operates independently. At the push of a button a freshly made cup of coffee is dispensed. Adjustments can be made for temperature, size of cup dispensed and the strength of the coffee desired. The device will also dispense hot water for making hot chocolate, soups, etc. According to the manufacturer, savings up to 75 percent in labor and up to ten percent on coffee costs, as compared to regular brewing methods with ground coffee, are possible. Safety features include lack of an open flame, no hot water to handle.

2-Drink Dispenser

Selmix Dispensers, Inc. has introduced a new mechanically refrigerated two-drink dispenser barrel.

Made of high impact co-polymer plastic, the barrel eliminates refinishing, and assures easy cleaning and long life, claims the manufacturer. The base is heavy gauge steel with a baked hammertone enamel finish. The counter top is stainless steel.

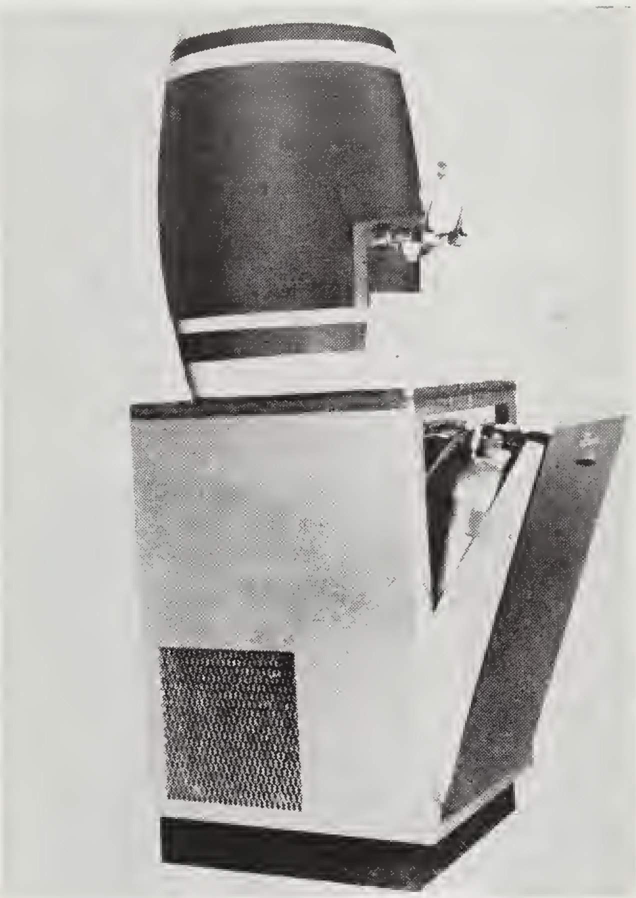
The barrel-model 8900MR—comes with a completely self contained refrigeration system, carbonator, motor and pump, and two five gallon syrup containers.

Selmix says that 1200 six-ounce drinks can be drawn from this model without refilling containers at ten 40 degree drinks per minute.

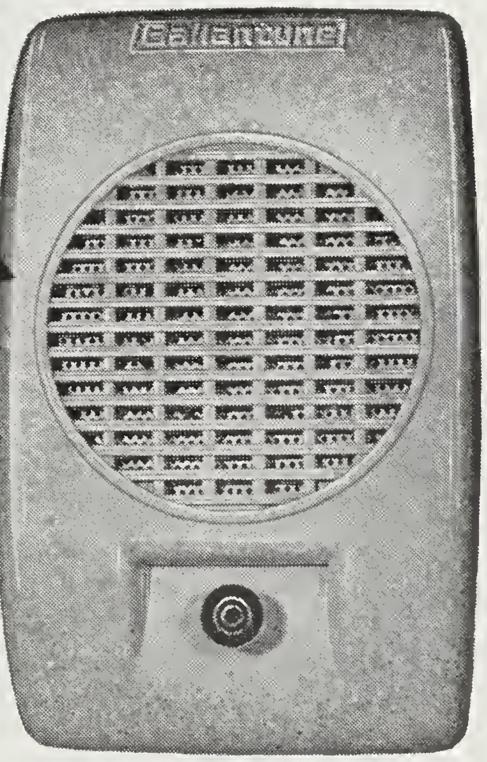
A D-I Lamp Supply

A new low-priced Silicon D.C. Exciter Lamp Supply, intended for drive-in theatre installation has been announced by the Kneisly Electric Company. The firm offers the device as an answer to sound conscious drive-in exhibitors who have requested a unit to eliminate "off sound period hum" and overcome distortion normally set up by a fixed frequency ripple voltage.

Selmix Dispenser



TONE Quality
Unsurpassed
TOUGHEST CONSTRUCTION EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series
DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Popcorn Festival

The 8th Annual Popcorn Fall Festival, coordinated by the Popcorn Institute, will climax its campaign with National Popcorn Week, Oct. 25 through Nov. 1.

The Coca Cola Co. is collaborating with the Institute in trade promotion and national publicity aimed at the movie-going public. Coke is providing tape-recordings for drive-in theatres, mobiles and back bar displays.

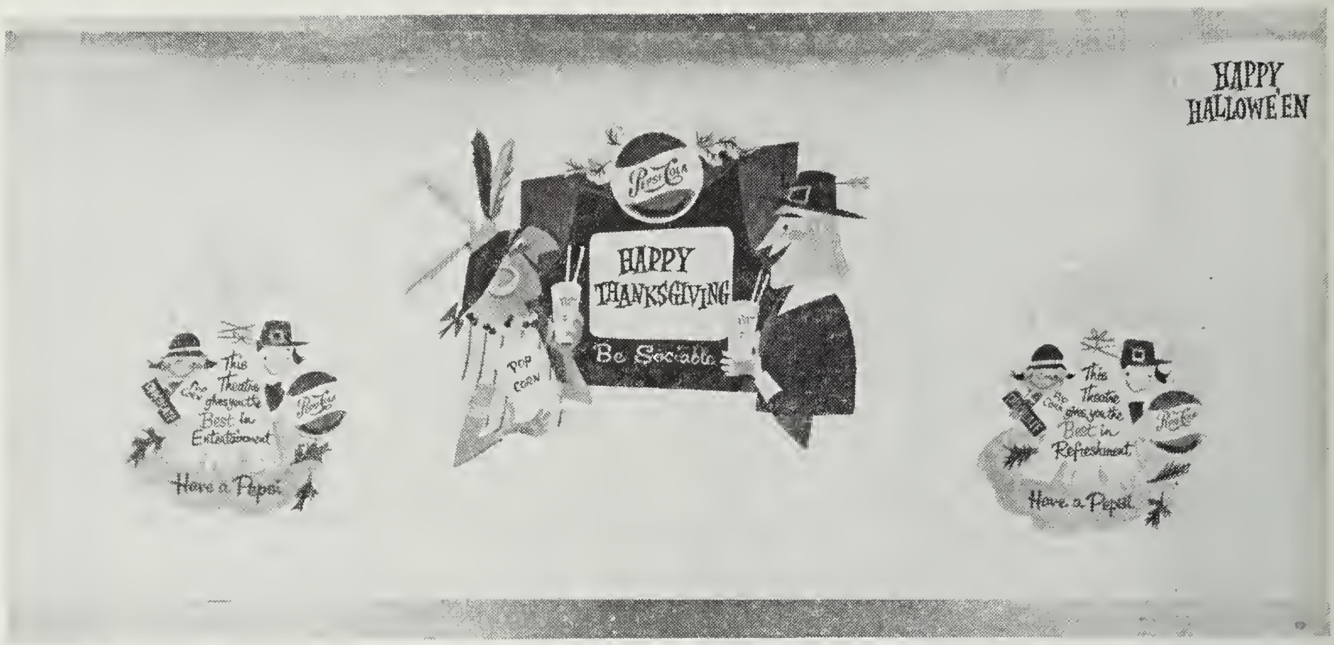
The Institute states that "the 1959 Festival will entail the most extensive publicity ever to appear on behalf of popcorn. National magazines and newspapers will carry hard-hitting trade promotion."

Two entirely new types of point-of-sales aids have been produced by the Institute to help concessionaires cash in on the promotion. One is an unusual poster kit, "Popcorn Showcase," which consists of three four-color banners printed on clear, see-through acetate. This merchandising set will enable theatres to utilize point-of-sale materials in a variety of new ways and in spots where advertising material would normally be difficult to place.

The second aid is a set of two announcement trailers which sell popcorn exclusively. The trailers, #3 and #4, are designed as teammates for the first two Eastman color trailers and are in black and white. One is for general promotion use and the other is for popular promotion, offering free theatre passes with popcorn.

The two new trailers consist of special art backgrounds with animated titles and suitable background music.

Morton Salt Co. will also partake in the Festival with more than 4,000 outdoor posters placed in more than 400 major markets.


HAPPY HALLOWEEN
Pepsi-Cola
HAPPY THANKSGIVING
Be Sociable
POP CORN
This Theatre presents the Best in Entertainment
Have a Pepsi
This Theatre gives you the Best in Refreshment
Have a Pepsi

Distribution of the Pepsi-Cola's free Thanksgiving (Halloween) Display Kits was announced by Norman Wasser, manager, Theatre Sales Department. Photo shows the versatile holiday display which can be used first for Halloween, and then for Thanksgiving by changeable inserts. The kit, in traditional fall motif and coloration, wishes patrons a Happy Thanksgiving (and Halloween), and advises them to "Be Sociable and Have a Pepsi." Displays can be used for walls, posts, spots and niches by securing with the use of hanging hooks in holes located on top of each panel, or by using cellophane adhesive tape.

Royal Cola Plans Five Regional Confabs

COLUMBUS, GEORGIA — The Royal Crown Cola Co. announced that a series of five regional meetings, covering the nation from New York to San Francisco, will bring together its nationwide family of franchised bottlers during October and November.

The day-and-a-half get-togethers will take the place of the International meetings held during the past two years, according to W. H. Glenn, company president.

The kick-off meeting is taking place at this time in Atlanta at the Biltmore Hotel, it was announced.

Then, in order, will follow sessions at New York's Statler-Hilton on Oct. 22-23; at the Sherman in Chicago, Oct. 26-27; at the Statler-Hilton in Dallas, Oct. 29-30; and winding up at San Francisco's Mark Hopkins, Nov. 2-3.

A team of parent company officials will stage the tightly-packed meeting programs, Glenn said. Emphasis will be on RC Cola's new look in marketing organization for 1960 and on the programs in advertising, sales, can promotion, vending, syrup distribution and training, which will carry market plans into action.

New Repair Material Available

Williamson Adhesives, Inc., has developed a new epoxy-polyamide chemical repair compound which is non-flammable and contains no volatile solvents. Called Plastic Mastic, the base contains an epoxy resin and the hardener contains a polyamide.

"More than a year of exhaustive testing in industrial plants has proved Plastic Mastic practical and economical for repairing floors, walls, ceilings, masonry, bricks, machinery, fixtures, tanks, pipes, plumbing, furniture, and for filling leaks, breaks, holes and cracks," the manufacturer announced.

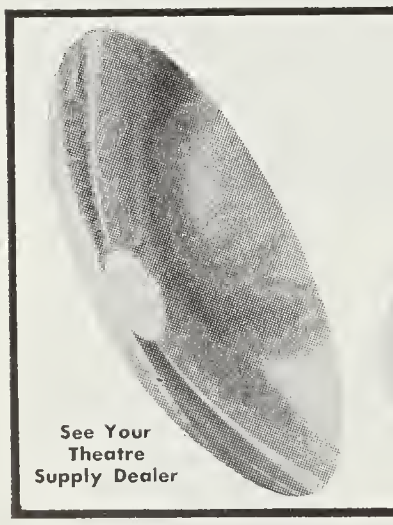
"This low-cost, all-purpose general repair material is permanently effective with almost every known material," claims Williamson.

"With virtually no irritation potential," Plastic Mastic is said to be "hard to the touch" within four hours after application, and may be walked on within eight hours. Curing can be speeded by application of heat.

Goren's
PEPPER BEEF STEAK

Photo Shows Goren's gold-foil bag which is advertised in a one-minute color trailer. Goren's claims that this bag keeps their pepper steak sandwiches "piping hot from refreshment stand to eater." Drive-In theatremen will especially be interested in the "special" Goren's is offering on their pepper steaks, trailer, and gold-foil sandwich bags.

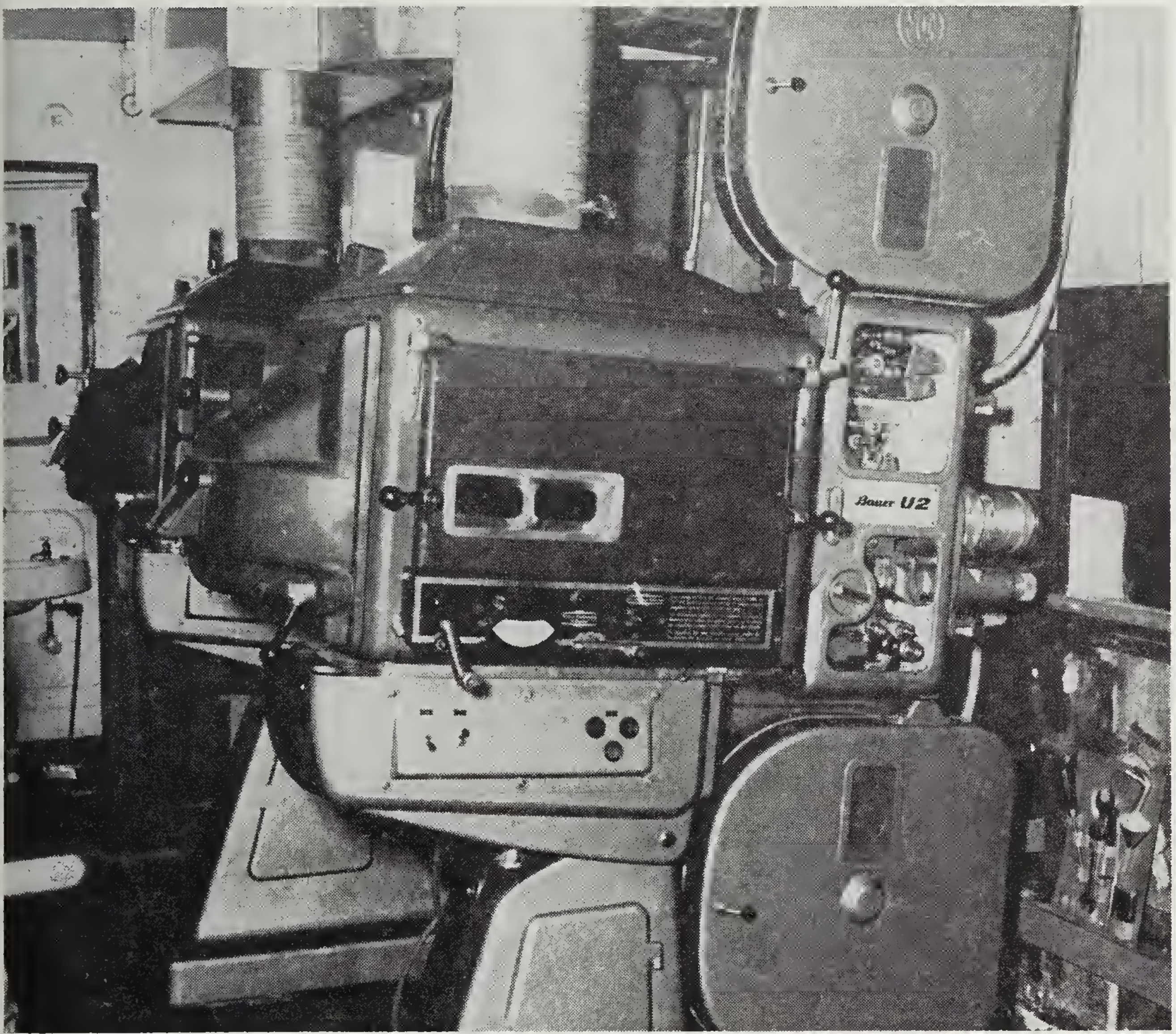
HEYER-SHULTZ
UNBREAKABLE
METAL REFLECTORS



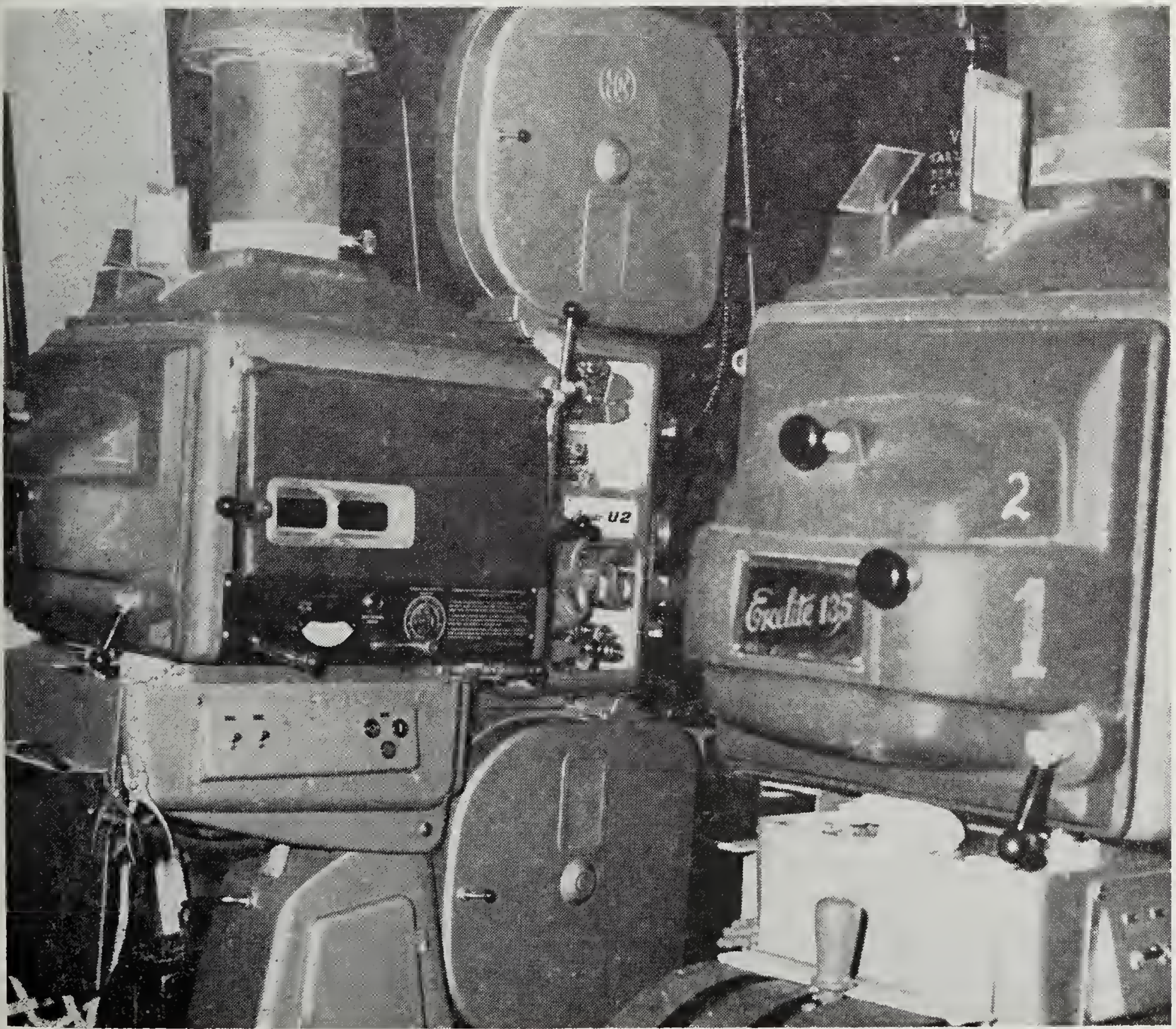
WILL NOT PIT OR TARNISH
FACTORY REFINISHING SERVICE
5 YEAR GUARANTEE
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEPENDABLE
See Your Theatre Supply Dealer
Manufactured by HEYER-SHULTZ CORP. Cedar Grove, N. J.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples
Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.
• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

National "Seventy" Projector Installations



National "Seventy" 35/70mm projector equipment including Simplex 6/4 Track Preselect Sound system is shown installed. Above photo depicts installation at Uptown, Utica, New York, owned and operated by Kallet Theatres. Lower pix shows installation at Crosstown, Memphis, Tenn., owned and operated by Malco Theatres.



Kodak Booklet Available

ROCHESTER—Eastman Kodak Co. has recently made available a free eleven page booklet entitled "The Handling, Repair, and Storage of 16mm Films."

The contents include: Causes of Damage to 16 mm Film; General Suggestions to Promote Long Film Life; Cleaning and Lubricating; Splicing; and Storage.

The pamphlet number is D-23.

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....Signs
....Trailers

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....Air Filters
....Blowers
....Diffusers
....Fans

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....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

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....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING
....Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
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CANDY MERCHANDISING

Stands should be constructed of materials that may easily be wiped clean. Soap leaves a film if not carefully rinsed off with warm water, and it is important to do this after each washing.

Lighting should be steady and clear. A flickering bulb, unless used for effect, distorts the patrons view. Bulbs should be periodically inspected, and replaced if not giving a bright, clear light.

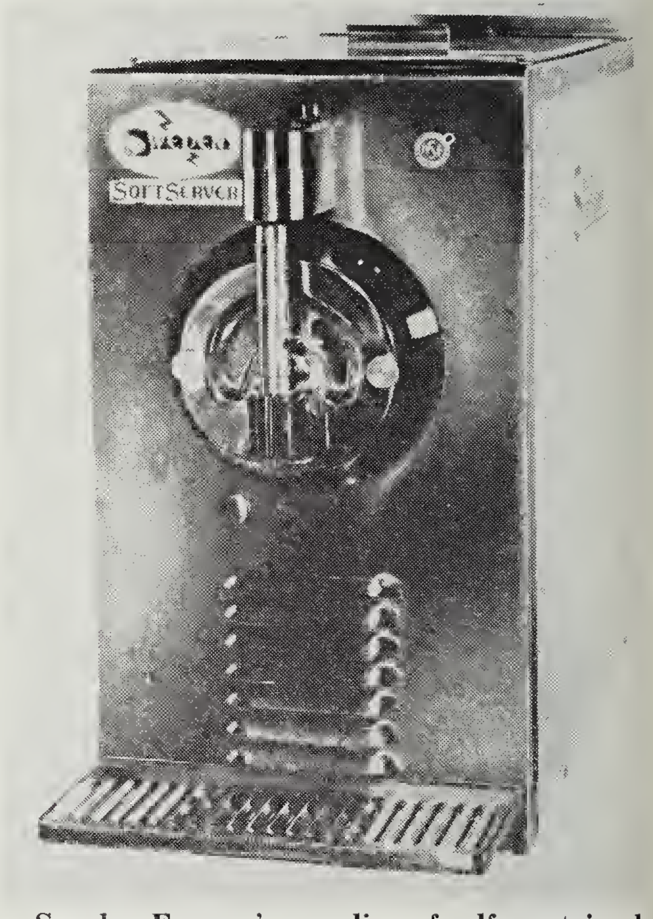
Back-of-counter displays are effective, and should always be placed in a position where they will not be obscured by the attendant. If they are placed in a corner, or above the attendant's head, a small spotlight will make them noticeable. Displays and posters are not effective when seen in a poor light.

Display posters should be made with durable material and designed with bright colors. If well treated, they may be used many times, each with equal success.

Slogans and "tricky" phrases usually please the candy-buyer. If well printed, they may be ideally placed in various parts of the theatre, constantly reminding the patron that its time to buy some delicious candy.

"Novelty" campaigns can boost candy sales, and are relatively easy to plan. Figurines, carvings, dolls, toys, and other objects will attract customers to the candy counter if they are situated in a well lighted and attractive position on the counter.

If you spend a little extra time in improving your merchandising procedures, you will find that candy bars can give you many extra profits.



Sweden Freezer's new line of self-contained "SpaceSaver" models in both SoftServers and ShakeMakers measures only 14¾" in width and 26" in depth.

The SpaceSaver units have hermetically sealed condensing systems with solenoid controlled, screened capillary tube for trouble free maintenance.

No switches, levers or valves demand manipulation or attention. A finger lift of the gate plunger starts the dasher motor and dispenses the product.

On the ShakeMaker, placing the milk shake container into position to receive the product automatically lifts the gate, starts the dasher motor and mixes in the flavoring.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

OCTOBER 14, 1959 SECTION TWO VOL. 62 NO. 22

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—103½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 **FRANKENSTEIN—1970**—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5837 **REVOLT IN THE BIG HOUSE**—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry—England
5836 **WOLF LARSEN**—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUSE OF INTRIGUE, THE**—(CS; C)—Curt Jurgens, Dawn Addams

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes
PURPLE GANG, THE—Barry Sullivan, Elaine Edwards
RAYMIE AND THE BARRACUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
HOT ROD GANG—CMU-72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The	A2	AA
Affairs of Julie, The		For.
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Anna Lucasta	A3	UA
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
•Battle of the Coral Sea		Col.
•Bay of Naples		Par.
Beat Generation, The	B	MGM
•Because They're Young		Col.
Bell, Book and Candle	A3	Col.
•Beloved Infidel		Fox
•Ben Hur		MGM
•Best of Everything, The		Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
Blood of Bataan		For.
Blood of the Vampire	B	UI
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Buccaneer, The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Captain from Kopenick, The	A1	For.
Career		Par.
•Cash McCall		WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Cool and The Crazy	A3	AI
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
•Crack in the Mirror		Fox
Crawling Eye, The	A2	For.
Crescendo—The Story of Franz Liszt		Col.
Crimson Kimono, The	A3	Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.
Dragstrip Riot	B	AI
Dreaming Lips		For.

E

•Edge of Eternity		Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller

GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves

JAILBREAKERS, THE—Robert Hutton, Mary Castle

LEECHES, THE—Ken Clark, Yvette Vickers

SIGN OF THE GLADIATOR—(CS; C)—Anita Ekberg, Georges Marchall

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment

333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer

319 **BELL, BOOK, AND CANDLE**—C-103m.—(TC)—James Stuart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer

CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money

328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer

CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program

330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half

327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England

332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry

GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business

323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western

331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program

344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made

404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies

339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans

343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy

334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set

325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film

316 **LAST HURRAH, THE**—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment

403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song

321 **MAN INSIDE, THE**—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn

340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help

402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4634 (9-2-59)—Absorbing drama has top names

MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick—England

322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story

317 **MURDER REPORTED**—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England

ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best

PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn

326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western

341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show

324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal

320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type

318 **TARAWA BEACHHEAD**—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action

THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies

TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller

329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England

342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry

345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England

YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn—England

337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Nov. **BATTLE OF THE CORAL SEA**—Cliff Robertson, Gia Scala

Nov. **LAST ANGRY MAN, THE**—Paul Muni, Betsy Palmer

Nov. **WARRIOR AND THE SLAVE GIRL, THE**—(CS; C)—Gianna Maria Canale, George Marchal—Italy

COMING

BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weid

COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates

CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page

EDGE OF ETERNITY—(CS; C)—Cornel Wilde, Victoria Shaw

FLYING FONTAINES, THE—(C)—Michael Callan, Evy Norlund

GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner

GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow

KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey

MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst

MOUNTAIN ROAD, THE—James Stuart, Lisa Lu

ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall

OUR MAN IN HAVANA—(CS)—Alec Guiness, Maureen O'Hara

SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift

THOUSAND AND ONE ARABIAN NIGHTS—(TC)—UPA Cartoon feature

WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy

921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II

923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale

924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program

919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining

909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England

2 **FOR THE FIRST TIME**—MU-97m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry

915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program

GIRLS TOWN—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining

1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names, mass appeal

910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment

912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy

920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan

911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama

922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England

905 **PARTY GIRL**—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack

SCAPEGOAT, THE—92m.—Alec Gulness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations—England

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
904 **TORPEDO RUN**—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially to youngsters—England
906 **TUNNEL OF LOVE, THE**—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Oct. **LIBEL**—Dirk Bogarde, Olivia DeHavilland—England
Nov. **HOUSE OF THE SEVEN HAWKS, THE**—CS; MC)—Robert Mitchum, Eleanor Parker

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
NEVER SO FEW—(CS; MC)—Frank Sinatra, Gina Lollobrigida
PLEASE DON'T EAT THE DAISIES—(CS; EC)—Doris Day, David Niven
SUBTERRANEANS, THE—Leslie Caron, George Peppard
TARZAN, THE APE MAN—(C)—Denny Miller
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
WRECK OF THE MARY DEARE, THE—(CS; C)—Gary Cooper, Charlton Heston

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY, THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5802 **I MARRIED A MONSTER FROM OUTER SPACE**—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller—England
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R 5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
5805 **WHEN HELL BROKE LOOSE**—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Oct. **JAYHAWKERS, THE**—(VV; TC)—Jeff Chandler, Nicole Maurey
Dec. **LI'L ABNER**—(TC)—Peter Palmer, Leslie Parrish

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Maron Brando, Katy Jurado
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
837 **IN LOVE AND WAR**—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

Fire Under Her Skin		For.
First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	For.
Floods of Fear	A2	U-I
•Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
400 Blows, The		For.
Four-D Man		U-I
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Foxiest Girl in Paris		For.
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		Misc.
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl with An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town		MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for Hanging	A1	Col.
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
Guitars of Love		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is the Bride		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
High School Hellcats	A3	AI
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home Before Dark	B	WB
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang	B	A-I
•Hound Dog Man		Fox
Hound of the Baskervilles	A2	UA
•House of Intrigue, The		AA
•House of the Seven Hawks, The		MGM
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

I Married a Monster from Outer Space	A2	Par.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inside the Mafia		UA
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jailbreakers, The		AI
•Jay Hawkers, The		Par.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

•Killers of Kilimanjaro		Col.
Killer Shrews, The		Misc.
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
•Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
Last Hurrah, The	A2	Col.
•Last Mile, The	B	UA
•Last Rookie, The		Fox
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law and Disorder		For.
Law Is the Law, The	A2	For.
•Leech, The		U-I
•Leeches, The		A-I
Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Liane, Jungle Goddess	C	For.
•Libel		MGM
Light Touch, The	A1	U-I
•Li'l Abner		Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.

M

Machete	A3	UA
Mad Little Island		For.
Magician, The	A3	For.
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
Money, Women and Guns	A1	UI
Monster on the Campus	A3	UI
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mugger, The	A3	UA
Mummy, The	A2	U-I
Murder by Contract	A3	Col.
Murder Reported	A2	Col.
Mustang	A1	UA
My Uncle Is Toxie		For.
My Name	A1	For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place to Land		Misc.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow		UA
Of Love and Lust	B	For.
On the Beach		UA
•On the Waterfront—RE	A2	Col.
•Once More with Feeling		Col.

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy
928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
842 **ROOTS OF HEAVEN, THE**—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
902 **SHERIFF WITH THE FRACTURED JAW**—C-103m.—(CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvért, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Oct. **BEST OF EVERYTHING, THE**—(CS; DC)—Joan Crawford, Stephen Boyd, James Mason, Hope Lange
Nov. **HOUND DOG MAN**—(CS; DC)—Stuart Whitman, Carol Lynley, Fabian
Nov. **JOURNEY TO THE CENTER OF THE EARTH, A**—(CS; DC)—Pat Boone, Arlene Dahl

COMING

BELOVED INFIDEL—(CS; DC)—Gregory Peck, Deborah Kerr
CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CONDEMNED PATROL—Brett Halsey, Ziva Rodann
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
DOG OF FLANDERS, A—(CS; C)—David Ladd, Donald Crisp
GIRL IN THE RED BIKINI, THE—(CS)—Mark Stevens, Joanne Dru
LAST ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
SEVEN THIEVES—(CS; DC)—Edward G. Robinson, May Britt
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Franciosa
VOICE, THE—(CS)—Edmond O'Brien, Julie London

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stgae play needs special attention—Longridge
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincao
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guiness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, Marla Landi—4598 (6-17-59)—Fine filming of horror classic—Hammer—England
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers—English-made
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
WONDERFUL COUNTRY, THE—W-96m.—Robert Mitchum, Julie London—4643 (10-7-59)—Sprawling western for program—D.R.M.

COMING FEATURES IN ORDER OF RELEASE

Sept. **TAKE A GIANT STEP**—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
Oct. **TIMBUKTU**—Victor Mature, Yvonne De Carlo—Imperial
Nov. **GUNFIGHTERS OF ABILENE**—Buster Crabbe, Judith Ames—Vogue

COMING

ALAMO—(TODD-AO)—John Wayne, Linda Cristal—Batjac
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SOLOMON AND SHEBA—(TF-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Bridgette Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5901 **BLOOD OF THE VAMPIRE**—MD-87m.—(EC)—Donald Wolfit, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer—England
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import—England
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5913 **MONEY, WOMEN AND GUNS**—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5902 **MONSTER ON THE CAMPUS**—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film—England
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
5911 **PERFECT FURLOUGH, THE**—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
5906 **RESTLESS YEARS, THE**—D-86m.— (CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England
5912 **SILENT ENEMY, THE**—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **OPERATION PETTICOAT**—(C)—Cary Grant, Tony Curtis, Joan O'Brien

COMING

HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr
LEECH, THE—Coleen Gray, Grant Williams
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mijanou Bardot
SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made
SPARTACUS—(TE; TC)—Kirk Douglas, Laurence Olivier

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
806 **ENCHANTED ISLAND**—MD-94m.—(TC)—Dana Andrews, Jane Powell—(4530) (11-12-58)—Interesting version of well-known literary work—RKO
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4635 (9-2-59)—Fascinating dramatization should have wide appeal
805 **FROM THE EARTH TO THE MOON**—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
807 **HOME BEFORE DARK**—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—English-made
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering—England
MIRACLE, THE—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
SUMMER PLACE, A—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4635 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CASH McCALL—TC—James Garner, Natalie Wood
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—Richard Burton, Carolyn Jones
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
THIS REBEL BREED—Rita Moreno, Mark Damon
—30—Jack Webb, Nancy Valentine

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Rank

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
•Operation Petticoat		U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
•Paris Hotel		For.
Party Girl	B	MGM
Perfect Furlough, The	B	UI
Pier 5, Havana	A2	UA
Pillow Talk		UI
Place in the Sun, A—RE	A2	Par.
Plan 9 from Outer Space		Misc.
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Restless Years, The	A2	U-I
Return of the Fly, The	A2	Fox
Revolt in the Big House	A2	AA
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
Road Racers	B	A-I
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.
Roots of Heaven, The	A3	Fox

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shameless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff of Fractured Jaw	A2	Fox
•Sign of the Gladiator	B	AI
Silent Enemy, The	A1	UI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba		UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speed Crazy	A3	AA
Spider, The	A2	AI

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
Stranger In My Arms, A	A2	UI
•Story on Page One, The		Fox
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take a Giant Step		UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarawa Beachhead	A2	Col.
•Tarzan, The Ape Man		MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Cavemen	A2	AI
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—		WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
•Timbucktu		UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Tunnel of Love, The	B	MGM
Two-Headed Spy	A2	Col.

U

Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
•Visit to a Small Planet, A		Par.
•Voice, The		Fox

W

Warlock	A2	Fox
•Warrior and the Slave Girl		Col.
Watusi	A1	MGM
Web of Evidence		AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
Wild Strawberries		For.
Windom's Way	A2	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Women Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA

ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking Import—Cory

ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental

THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach

TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant

WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int.

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute import—Titles—Times

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4751 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—English dubbed or titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy Import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMPO

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-53)—Cute comedy for art spots—English titles—Bakros-Int.

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA

DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA

GUITARS OF LOVE—MU-90m.—(EC)—Vico Torrani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

POOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux

SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Mishkin

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots——Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (00-00-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance

DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astorf

GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller—McLendon

GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco

GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner

GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco

ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle

KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers—McLandon

LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner

LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco

MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor

MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic

PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista

SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading

TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista

UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

For Theatre-Tested and Approved

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS (3)

3441	(Dec.)	Wanders of Puerto Rico	G	20m. 4563

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.)	Sweet and Hot	F	17m. 4539
3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters		

SPECIAL

(Eastman Color)

The Golden Fish	E	20m.

ONE REEL

MAGOOS (10)

(Technicolor)

3751	(Sept.)	Magoo's Cruise	E	6m. 4539
3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

HAM AND HATTIE CARTOONS (2)

(Technicolor)

3511	(Oct.)	Spring and Saganoki	G	7m. 4540
3512	(Jan.)	Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS (10)

3801	(Sept.)	Aqua-Rama	G	9m. 4540
3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

3421	Happy Ga Wacky	F	16½m. 3225
3422	Trapped By A Blonde	F	16m. 2643
3423	The Awful Sleuth	G	16m. 3072
3424	The Mayor's Husband	F	16m. 1812
3425	Perfectly Dismated		
3426	Woowoo Blues	G	16m. 3119
3431	Two Roaming Champs	F	16½m. 2964
3432	Andy Plays Hookey	F	18m. 2112
3433	Off Again, On Again	F	16m. 1685
3434	Farmer For A Day	F	18m. 1363
3435	Wine, Woman And Song	F	16m. 3056
3436	Spook To Me	F	17m. 1871

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
3160	Midnight Rider Of The Plains		15EP.

COLOR FAVORITES CARTOONS

(Technicolor)

3601	Gerald McBoing Boing	E	6½m. 2998
3602	Flora	G	6m. 2352
3603	Kitty Caddy	F	6m. 2287
3604	Willie The Kid	E	7m. 3311
3605	Short Snorts On Sports	F	6½m. 2422
3606	Rooty Toot Toot	E	8m. 3266
3607	Bon Bon Parade	G	8m. 2375
3608	The Emperor's New Clothes	G	7m. 3527
3609	The Untrained Seal	F	7m. 2436
3610	Little Boy With A Big Horn	E	7m. 3490
3611	The Egg Hunt	F	7m. 537
3612	Madeline	E	7m. 3418
3613	Novelty Shop	G	7m. 4607
3614	Christopher Crumpet	G	7m. 3562
3615	Poor Elmer		

CANDID MICROPHONES

3551	Number 3, Series 5	F	10m. 3473
3552	Number 4, Series 5	F	10m. 3527
3553	Number 5, Series 5	F	10m. 3562
3554		F	10m. 3631
3555		F	10m. 3676
3556			

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister		
3856	Community Sing No. 1		

MGM

REISSUES

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

C-31	Jerry's Diary	G	7m. 2734
C-32	Slicked-Up-Pup	E	6m. 3167
C-33	Nitwit Kitty	G	7m. 3167
C-34	Cat Napping	G	7m. 3194
C-35	The Flying Cat	G	7m. 3154
C-36	The Duck Doctor	G	7m. 3172
C-37	The Two Mousketeers	E	7m. 3200
C-38	Smitten Kitten	G	8m. 3259
C-39	Triplet Trouble	G	7m. 3167
C-40	Little Runaway	G	7m. 3177
C-41	Fit To Be Tied	G	7m. 3235
C-42	Push-Button Kitty	G	7m. 3279
W-61	Cruise Cat	G	7m. 3387
W-62	The Doghouse	G	7m. 3392
W-63	The Missing Mouse	E	7m. 3418
W-64	Jerry and Jumbo	G	7m. 3458
W-65	Johann Mouse	E	7m. 3465
W-66	That's My Pop	G	7m. 3519
W-67	Car Of Tomorrow	E	7m. 3136
W-68	Magical Maestro	F	7m. 3200
W-69	One Cob's Family	E	8m. 3164
W-70	Rock-A-Bye Bear	F	7m. 3333
W-71	Cabollero Droopey	F	7m. 3342
W-72	Little Johnny Jet	G	7m. 3499
W-73	TV Of Tomorrow	E	7m. 3534
W-74	Droopy's Double Trouble	G	7m. 3129
W-75	Little Wisequacker	G	7m. 3402
W-76	Busybody Bear	G	7m. 3418
W-77	Barneys' Hungry Cousin	F	7m. 3425
W-78	Cobs and Robbers	F	7m. 3488

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicalor)

	VistaVislon Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1	(Nov. 15) Boo Bop	G	7m. 4431
B17-2	(Jan. 24) Heir Restorer	F	6m. 4463
B17-3	(Feb. 28) Spaok and Span	F	6m. 4475
B17-4	(Apr. 25) Ghost Writers	F	7m. 4467
B17-5	(May 2) Which Is Witch	F	6m. 4512
B17-6	(Sept.) Good Scream Fun	G	7m. 4532
B-18-1	(Jan.) Dolng What's Frlght	F	6m. 4580
B18-2	(Mar.) Down To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m.

HERMAN AND CATNIP (4)

H18-1	(Jan.) Owly To Bed	F	6m. 4599
H18-2	(Feb.) Felineous Assault	G	6m. 4580
H18-3	(Apr.) Fun on Furlough	F	6m. 4599

NOVELTOONS (6)
(Technicolar)

P18-1	(Oct.) Stork Raving Mad	G	6m. 4540
P18-2	(Dec.) Dawg Gawn	F	6m. 4599
P18-3	(Jan.) Animal Falr	F	6m. 4580
P18-4	(Apr.) Houndabout	G	7m. 4599
M18-5	(Sept.) Talking Horse Sense	G	7m.

MODERN MADCAPS (6)

M18-1	(Nov.) Right Off The Bat	G	7m. 4539
M18-2	(Feb.) Fit Ta Be Toyed	G	7m. 4583
M18-3	(Mar.) La Petite Parade	G	8m. 4599
M18-4	(June) Spooking Of Ghosts	F	6m. 4615
M18	(Sept.) Talking Horse Sense	G	7m.

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.) Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.) Punch and Judo	G	7m. 3194
E19-3	(Sept.) Popeye's Pappy	G	7m. 3243
E19-4	(Sept.) Lunch With A Punch	G	7m. 3259
E19-5	(Sept.) Swimmer Take All	F	7m. 3294
E19-6	(Sept.) Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.) Better Bait Than Never	F	7m. 3552
S19-2	(Sept.) Surf Bored	G	7m. 3578
S19-3	(Sept.) Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.) The Seapreme Court	G	7m. 3707
S19-5	(Sept.) Crazy Town	E	6m. 3739
S19-6	(Sept.) Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.) Cage Fright	G	7m. 3357
S19-8	(Sept.) Pig-A-Boo	G	7m. 3392
S19-9	(Sept.) Frightday The 13th	F	7m. 3483
S19-10	(Sept.) True Boo	G	7m. 3410
S19-11	(Sept.) Northwest Mousie	F	7m. 3666
S19-12	(Sept.) Surf and Sound	F	7m. 3715
S19-13	(Sept.) Of Mice and Menace	G	7m. 3766
S19-14	(Sept.) Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)
ONE REEL
CINEMASCOPE
MOVIETON ADVENTURES
(Calar)

7801	(Jan.) High Divers and Dolls	F	8m. 4463
7802	(Feb.) The Jumping Horse	G	9m. 4463
7803	(Mar.) Wild Race For Glory	G	9m. 4463
7804	(Apr.) Transcontinental	F	9m. 4463
7806	(Mar.) Fortress Formosa	G	9m. 4475
7807	(June) Inside Poland Today	G	10m. 4512
7808	(July) Snow Fun In College	G	9m. 4540
7809	(Aug.) Dance Beat	G	9m. 4540
7810	(Sept.) Rockets Roar	G	10m. 4552
7811	(Oct.) Blue Water Sports	G	9m. 4568
7812	(Nov.) Undersea Adventure	G	10m. 4568
7813	(Dec.) Fireworks For Freedom	G	10m. 4568
7901	(Jan.) Stairway To The Andes	G	9m. 4631
	(Feb.) Football Roundup	F	10m. 4568
7902	(Feb.) Basketboll's Aces in Action	F	10m. 4591
7903	(Mar.) Swedish Air Jets Zoom	G	9m. 4591
7904	(Apr.) Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May) Assignment Argentina	G	9m.
7906	(June) Road Burners	G	10m.
7907	(July) Recondo With 101st Air Borne		
7908	(Aug.) Secret of Sao Paulo		
7909	(Sept.) Romance of American Shipping		
7910	(Oct.) Dew Distant Warning		
7911	(Nov.) Frontier State		

TWO REEL
CINEMASCOPE SPECIALS

7805	(Jan.) Queen Elizabeth Hailed By U. S. And Canada	G	15m. 4463
7060	(Aug.) Royal Voyage	G	9m. 4631

SPECIAL

7350	(May) Colorful Courtship (DC)	G	15m. 4532
7351	(June) Fishermen Of Skeleton Coast	G	11m.

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801	(Jan.) Springtime For Clobber	F	6m. 4463
5802	(Feb.) It's A Living	F	6m. 4463
5803	(Mar.) Gaston's Baby	F	6m. 4463
5804	(Apr.) The Juggler of Our Lady	E	9m. 4423
5805	(May) Gaston, Go Homel	F	6m. 4491
5806	(June) Dustcap Doormat	F	6m. 4491
5807	(July) Camp Clobber	F	7m. 4495
5808	(Aug.) Sick, Sick Sidney	G	7m. 4495
5809	(Sept.) Old Mother Clobber	F	7m. 4512
5810	(Oct.) Gaston's Easel Life	F	6m. 4520
3811	(Nov.) Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.) Sidney's Family Tree	E	6m. 4567
5901	(Jan.) Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.) Tale Of A Dog	F	6m. 4567
5903	(Mar.) Another Day For Doormat	F	6m. 4615
5904	(Apr.) The Flamboyant Arms	F	6m. 4615
5905	(May) Fooffle's Train Ride	F	6m. 4615
5906	(June) Gaston's Mama Lisa	F	6m. 4615
5907	(July) The Minute and ½ Man	G	7m. 4631
5908	(Aug.) Fabulous Firework Family	G	6m.
5909	(Sept.) Wild Life	F	6m.
5910	(Oct.) Hashimoto-San	G	6m.
5911	(Nov.) Outer Space Visitors	F	6m.
5912	(Dec.) The Leaky Faucet		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goosie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Solesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool		
5938	Better Late Than Never		

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( ) Island Empire	G	18m. 4591
3902	( ) Venice Of The East	G	18m. 4631

ONE REEL
COLOR PARADES (8)

3971	(Nav.) Venezuela Holiday	G	9m. 4540
3972	(Dec.) Down The Magdalena	F	10m. 4540
3973	(Jan.) Round-Up Land	G	9m. 4544
3974	(Mar.) Safarl City	G	9m. 4564
3975	(April) Travel Tips	F	8m. 4591
3976	(June) Land Of The Maya	F	9m. 4575
3977	(July) Below The Keys	G	9m. 4615
3978	(Aug.) Road To The Clouds	F	9m. 4631

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.) Jittery Jester	G	6m. 4539
3912	(Dec.) Little Televillaln	F	7m. 4539
3913	(Jan.) Truant Student	G	6m. 4544
3914	(Feb.) Robinson Gruesome	F	6m. 4564
3915	(Mar.) Tomcat Combat	F	6m. 4580
3916	(April) Yukon Have It	F	7m. 4599
3917	(April) Log Jammed	F	7m. 4599
3918	(May) Panhandle Scandal	F	6m. 4631
3919	(June) Bee Bopped	G	6m. 4615
3920	(July) Woodpecker In The Moon		
3921	(Aug.) The Tee Bird	G	6m.
3922	(Oct.) Romp In A Swamp	G	6m.
3923	(Sept.) Space Mouse	G	6m.

VARIETY VIEWS

3891	(Jan. 20) Barnyard Frolics	F	9m. 4436
3892	(Feb. 24) Between The Cantlnents	F	9m. 4495
3893	(Mar. 31) Cycle Mania	G	9m. 4512
3894	(Sept.) Tragedy, U. S. A.	E	9m. 4532
3895	(Oct.) Up and Over	F	9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

3931	Termites From Mars	G	6m. 3459
3932	What's Sweepln'	F	6m. 3459
3933	Buccaneer Woodpecker	F	6m. 3499
3934	Operation Sawdust	F	6m. 3562
3935	Wrestling Wrecks	F	6m. 3562
3936	Belle Bays	F	6m. 3603

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicalar)

6721	(Nov.) Pre-Hysterical Hare	G	7m. 4539
6722	(Jan.) Baton Bunny	F	7m. 4583
6723	(Feb.) Hare-Avian Nights	F	7m. 4583
6724	(Apr.) Apes Of Wrath	G	7m. 4583
6725	(June) Backwoods Bunny	G	7m. 4591
6726	(Aug.) Wild and Wooly Hare	G	7m. 4607
7721	(Sept.) Bonanza Bunny	G	7m.
7722	(Oct.) A Witch's Tangled Hare	G	7m.

MERRIE MELODIES-LOONEY TUNES
(Technicalor)

5701	(Nov. 16) Mouse-Take Identity	F	7m. 4412
5702	(Nov. 30) Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4) Don't Axe Me	F	7m. 4431
5704	(Jan. 18) Tortilla Flaps	F	7m. 4432
5705	(Feb. 22) A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8) Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12) Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26) A Waggily Tale	G	7m. 4475
5709	(May 10) Feather Bluster	G	7m. 4475
5710	(June 28) To Itch His Own	F	7m. 4512
5711	(July 26) Dog Tales	G	7m. 4512
5712	(Sept. 6) Weosel While You Work	G	7m. 4532
5713	(Sept. 27) A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11) Hook, Line and Stinker	F	7m. 4532
6701	(Nov.) Gospher Broke	F	7m. 4539
6702	(Dec.) Hip-Hip-Hurryl	F	6m. 4564
6703	(Dec.) Cat Feud	F	6m. 4564
6704	(Jan.) Mouse Placed Kitten	G	7m. 4584
6705	(Feb.) Chlna Jones	G	7m. 4583
6706	(Mar.) Trick Or Tweet	F	7m. 4584
6707	(Apr.) The Mouse That Jack Built	G	7m. 4591
6708	(May) Hot Rod and Reel	F	7m. 4591
6709	(May) Mut in A Rut	G	7m. 4591
6710	(June) Really Scent	F	7m. 4591
6711	(July) Mexicali Shmoes	F	7m. 4607
6712	(July) Tweet and Lovely	G	7m. 4607
6713	(Aug.) Cat's Paw	F	6m. 4607
6714	(Aug.) Here Today, Gone Tamale		
7701	(Sept.) A Broken Leg Horn	G	7m.
7702	(Oct.) Wild About Hurry	F	7m.
7703	(Nov.) Unnatural History	G	7m.

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2890
6310	Scent-Imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy	E	7m. 3188
7302	Often An Orphan	G	7m. 2678
7303	Putty Tat Trouble	F	7m. 3021
7304	Hot Cross Bunny	F	7m. 2474

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Grand Canyon (CS;TC) (Bu-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	E	30m. 4563
I Went To Britain (C) (Schoenfeld)	E	22m. 4599
Journey Inta Spring (C) (Schoenfeld)	E	28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Noah's Ark (TC) (Disney-BV)	G	20m.
Patterson vs Johansson Fight (UA)	E	17m. 4607
Scotland (CS;TC) (BV-Disnev)	E	25m. 4539
Stoccato For Toy Trains (C) (Arthur)	G	8m.
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
Wales (BV-Disney) (CS;TC)	G	25m. 4532

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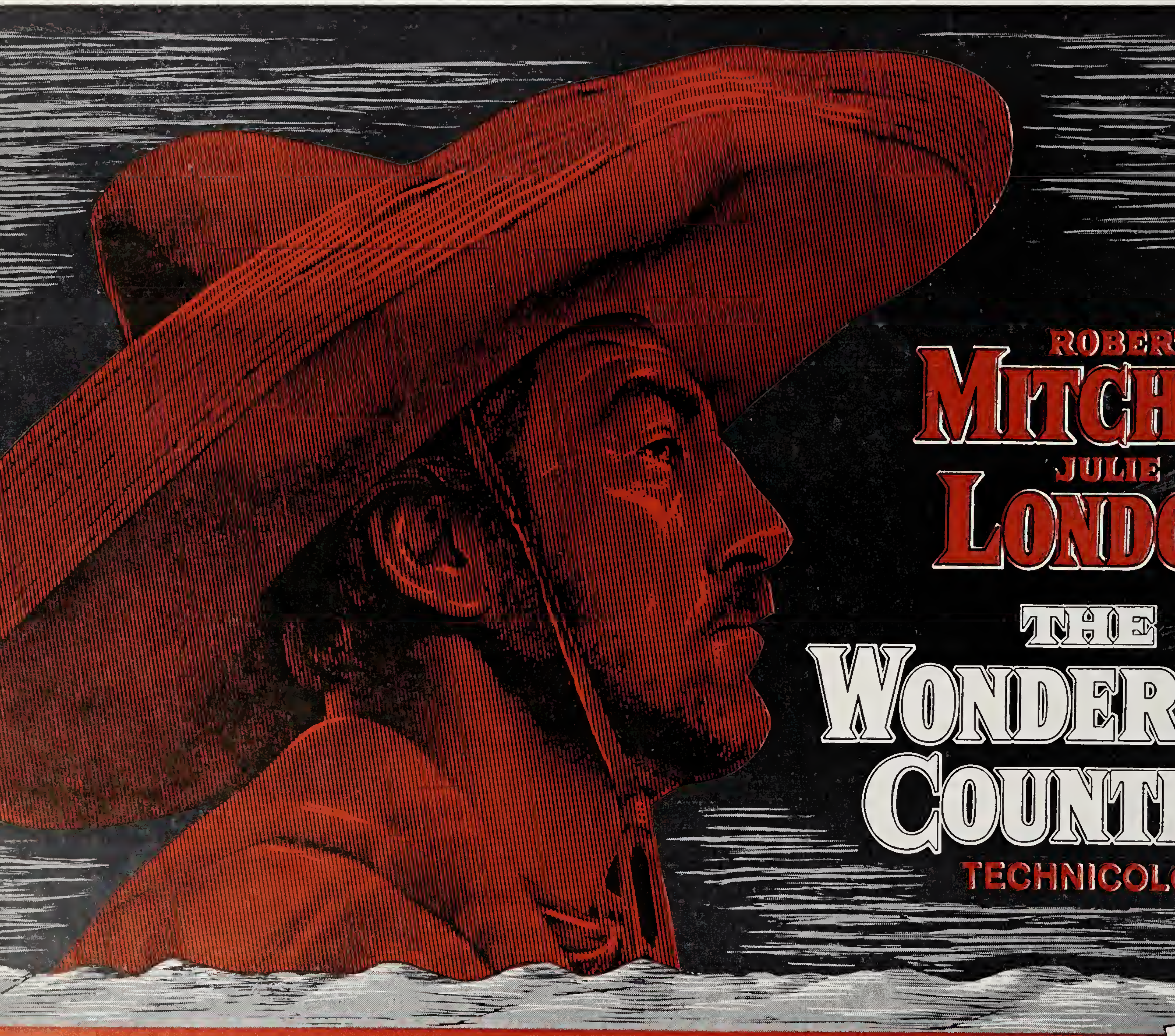

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 21, 1959 Volume 62 Number 23

IN THREE SECTIONS • THIS IS SECTION ONE

COMPO Explains Code Revisions

(See Page 9)

Myers Battling Wage Proposals

(See Page 11)

A major realignment of Columbia domestic sales personnel saw Milton Goodman, pictured here, elevated to the post of assistant general sales manager.

editorial: Unblocking the Conciliation Roadway . . . *(See Page 3)*

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Motion Picture EXHIBITOR Showmen's Trade Review

VOLUME 62 • NO. 23

OCTOBER 21, 1959

HOW TO "UN-BLOCK" THE CONCILIATION ROADWAY

In our hundreds of different weekly contacts with theatremen in many territories, we hear more and more about the branch managers who either ignore and don't answer exhibitor requests for CONCILIATION, or who call the requestor and attempt to high-pressure or cajole him into forgetting the matter. Of course, the ignoring and not answering of legitimate business letters has become a disease in this business that seems to have affected many different executives, of both high and low degree. And we suppose it is only natural, with some types of film salesmen, to think that they can force anything on the small theatre operator, without the buying power to protect himself. But neither of these methods agree with the basic concepts of the CONCILIATION theory.

So we checked with A.C.E.

We are informed that *all* home offices have advised *all* branch personnel to heed and to accept their obligations under the CONCILIATION theory. That an integral part of that obligation is to set up a formal CONCILIATION meeting *"on the first Monday or Friday . . . following the lapse of seven days, and if third parties are invited 14 days, after receipt of such request."* We are also informed that if theatremen have any troubles in this connection they should use "registered mail" to deliver their CONCILIATION requests.

The return receipt from the Post Office will establish the record, and will smoke out any brain trusters at the branch level who are trying to scuttle the industry's efforts to CONCILIATE.

So send it "registered"!

DIRTY POOL!

By all advance announcements, Mr. Khrushchev had his choice of where and when he went, anywhere in the U.S.A., during his recent intensely publicized visit. Obviously, he chose Hollywood, and at the request and with the guidance of the U.S. State Department, the industry went to great effort and expense to stage a star-studded luncheon and to give him a red-carpet tour of one of our biggest and best studios. We are told that every smallest detail, including the sequence from "CAN CAN," was checked and approved by the U.S. State Department's striped pants boys, just as every security measure was checked and approved by the U.S. Secret Service. From first to last this was a U.S. Government, rather than an industry show.

So Mr. K came, and as usual talked too long. Irked by the tight security measures, and sore because his last-minute request to tour Disneyland was rejected, he still left the studio with apparent good will and appreciation. That is, with something better than the grudging level of good will and appreciation that had greeted his earlier pursuits.

Up to this point in his itinerary, Mr. K might have qualified, in some religious and nationality groups at least, as "Public Whipping Boy No. 1."

But Mr. K decided to strike out at the restrictions and at the attitudes that displeased him. Following a threat to call off the balance of his tour and to return home, he hit at his U.S. guides by insinuating that they had offended his, and all of Russia's high moral consciousness, through the vulgarity of the studio "CAN-CAN" dance. Mr. K learned fast that when they get right down to it there are certain moralists in this country who prefer to make motion pictures and the motion picture industry their scapegoat. Before they knew it, he was up on the pulpit beside them.

So they forgot their banners to the "Beast of Budapest," and their exhortations for the safety of Americans, and suddenly discovered, without apparent embarrassment, what a morally upright and observant gentleman Mr. K. really was. Hadn't he recognized and whipped their favorite "Public Whipping Boy No. 1"?

From past experience, the motion picture industry might have expected what it got. But, when some of the U.S. striped-pants boys, in order to placate him and to get off the spot on which he placed them, agreed that the dance sequence was vulgar, pornographic, and in bad taste, and at least one ranking official insinuated to the press that the vulgarity, the pornography and the bad taste was the industry's fault, and not that of his boys, we have reason to cry "Dirty pool!"

We get whipped for enough that we do ourselves, without getting whipped for some bureaucrat's mistakes as well.

177,128,000 MOVIE PATRONS

The total population of the United States, including Armed Forces overseas, was about 177,128,000 on July 1, 1959. This figure represents an increase of 25,996,000, or 17.2 per cent, since April 1, 1950, and an increase of 3,064,000 or 1.8 per cent over the estimate for the corresponding month a year ago.

So said the Current Population Reports, Series P-25, No. 204, of the U.S. Department of Commerce.

And, with nearly 26,000,000 kids between infant and 10 years old, how about getting to work and building those Saturday matinees.

There was a day when they paid the rent!

..."UNIVERSAL-INTERNATIONAL
INTENT ON SUPPLYING A PROFITS-
FROM EXHIBITORS FOR

"A SLICK HOLIDAY PACKAGE THAT WILL ATTRACT TOP BOX OFFICE"!

Jim Powers, *VARIETY*

"ANOTHER BIG MONEYMAKER FOR THE INDUSTRY"!

Samuel D. Berns,
MOTION PICTURE DAILY

"WHAT MORE COULD ANY

CARY GRANT
"OPERATION

Co-starring JOAN O'BRIEN · DINA MERRIL

and ARTHUR O'CONNELL

SEEMS HELL-BENT FOR HILARITY,
PROMISING ANSWER TO THE PLEA
MORE SCREEN LAUGHTER!" Ivan Spear, *BOXOFFICE*

"A TOWERING ATTRACTION, SURE TO DO TREMENDOUS BUSINESS"!

William R. Weaver,
FILM DAILY

"SURE TO BE A BIG MONEYMAKER"!

Jack Moffitt,
HOLLYWOOD REPORTER

HEATRE OPERATOR ASK?" —*BOXOFFICE*

TONY CURTIS

ETTICOAT" in Eastman COLOR

ENE EVANS with DICK SARGENT

cted by Blake Edwards • Screenplay by Stanley Shapiro and Maurice Richlin
duced by Robert Arthur • A Universal-International Release • A Granart Production

CHRISTMAS ATTRACTION,
RADIO CITY MUSIC HALL

The sensational business of FIVE GATES TO HELL is the talk of the industry!

The 20th success story is the hottest story in the industry today!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ABINGDON, VA.

All of the trade papers have had a lot to say about CONCILIATION recently and I for one hope it works. But I have my doubts!

I don't think the distributing companies care too much whether or not the small town exhibitors exist. Otherwise, they could have done something for them before now, for they must have been aware of their plight, and small theatres have been closing for a long time.

I operate a small circuit of conventional and drive-in theatres, and I'm going to cite a few instances to prove my point, that I am sure must have happened to others all over the country. A distributor has a picture that commands 50 per cent to 70 per cent terms, with a week to three weeks playing time, and with a $1.00 to $2.50 admission scale, in the large big-city first-runs. Those same terms are demanded of the smallest theatre in the country, weeks or months later, even though distributors know that it can't stay alive economically and pay them. It is my contention that they aren't concerned with whether such theatres live or die. Even though in many cases it is "blood money," they demand the last dollar possible.

I have just played one of these "roadshow" type pictures in some of my houses, and after paying the high terms I had a loss on the engagements. But my application for adjustments received the following reply: *"I regret to advise that the licensing terms of (picture) are not subject to review and I cannot consider any adjustment."*

I think a lot of companies say a lot of things they have no intention of doing, just to make good reading, and to get praised by the trade press. They know from past experience that small exhibitors aren't organized, and aren't in a position to force them to keep their promises. As an example, a few years ago a company president had a lot to say about his company selling "flat" to any theatre grossing less than a certain amount each week. Practically all of mine would qualify. But when I asked for "flat" prices, they quoted figures that were higher than they knew their pictures would earn on percentage.

All of our theatres are grossing less than $1000 per week. So far I have been forced to close four conventional and one drive-in theatres, and it looks as though I will be forced to close three more within a year. All of this represents about 50 per cent of our original holdings. Yet all companies, without exception, are doing the following:

On one or more pictures each year they demand 50 per cent or more, without regard for the theatre size, how old the picture is, or whether they demand a policy change. With a picture so old that it has lost its appeal, they still demand more than their top terms on other completely new pictures.

Some companies also shoot for "blood money" by demanding 30, 35 and 40 per cent floors instead of the normal 25 to 50 per cent sliding scale, thereby insuring their profit whether or not the theatre customer has a loss. And, if they have a picture they feel will do a little better than average, they take it off scale and insist on 50 per cent, sometimes with, and sometimes without, a "look." But, if a "look," they usually have some excuse for not adjusting.

I am sure that every salesman, and every branch manager, must have heard these facts more times than they have fingers and toes. And I am sure that they must have repeated them to their superiors, and so on up the line to the presidents and the chairmen of the board. The fact that they have done nothing about it is my proof that they aren't interested.

T. D. FIELD, President
Field Theatres Corp.

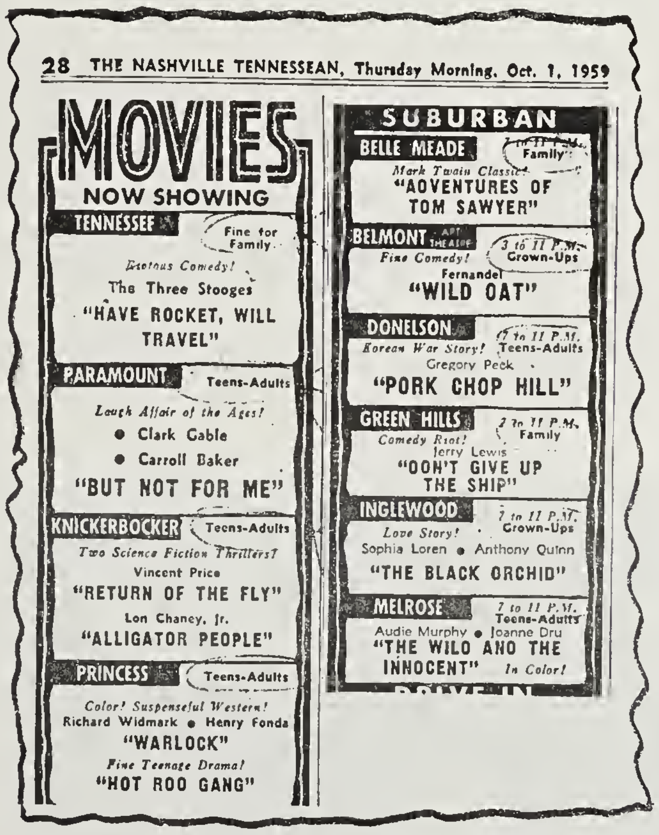
EDITOR'S NOTE: We must agree with Mr. Field that this is the most common complaint of the smaller theatre operator. The very policies that fit a big gross by a big high admission first-run, can bankrupt a small grossing low admissioned late run. And insisting that he charge a high admission in a small town can just hasten his bankruptcy by alienating his normal patronage. CONCILIATION may provide an answer. Mr. Field ought to try.

From NASHVILLE, TENN.

Regarding your editorial "A THINK-PIECE FROM MEMPHIS" in the Sept. 23 issue, as you probably know, Memphis is a large suburb of Nashville, and we are rather surprised that they haven't picked up our method of classifying our shows.

Attached you will find a tearsheet from this morning's newspaper. You will note that we don't use a "Children's" classification, but use instead "Fine for Family".

We started using this back in the spring, over the protests of some of the managers who felt it would hurt business. This has not been the case, and we have had many "thank-you" letters from P.T.A.'s, children groups, and parents, and it has definitely had a quieting effect on the local censor board. We find that it is not necessary to set an age limit, and our type of classification does not have the effect of luring thrill seekers or children into the theatre.



28 THE NASHVILLE TENNESSEAN, Thursday Morning, Oct. 1, 1959

MOVIES
NOW SHOWING

TENNESSEE — Fine for Family
Riotous Comedy!
The Three Stooges
"HAVE ROCKET, WILL TRAVEL"

PARAMOUNT — Teens-Adults
Laugh Affair of the Ages!
● Clark Gable
● Carroll Baker
"BUT NOT FOR ME"

KNICKERBOCKER — Teens-Adults
Two Science Fiction Thrillers!
Vincent Price
"RETURN OF THE FLY"
Lon Chaney, Jr.
"ALLIGATOR PEOPLE"

PRINCESS — Teens-Adults
Color! Suspenseful Western!
Richard Widmark ● Henry Fonda
"WARLOCK"
Fine Teenage Drama!
"HOT ROO GANG"

SUBURBAN

BELLE MEADE — 7 to 11 P.M. Family
Mark Twain Classic!
"AOVENTURES OF TOM SAWYER"

BELMONT ART THEATRE — 3 to 11 P.M. Grown-Ups
Fine Comedy!
Fernandel
"WILD OAT"

DONELSON — 7 to 11 P.M. Teens-Adults
Korean War Story!
Gregory Peck
"PORK CHOP HILL"

GREEN HILLS — 7 to 11 P.M. Family
Comedy Riot!
Jerry Lewis
"OON'T GIVE UP THE SHIP"

INGLEWOOD — 7 to 11 P.M. Grown-Ups
Love Story!
Sophia Loren ● Anthony Quinn
"THE BLACK ORCHID"

MELROSE — 7 to 11 P.M. Teens-Adults
Audie Murphy ● Joanne Dru
"THE WILO ANO THE INNOCENT" In Color!

ROBERT E. HOSSE, Vice-President
Crescent Amusement Company

EDITOR'S NOTE: Thanks! This is helpful, for it is a very intelligent approach to an annoying problem. Prohibition will always suggest a test of skill and excitement. Mr. Hosse has come up with a guide that should accomplish more.

From SAN DIEGO, CAL.

As an ex-assistant manager I changed to a sales job in another business, so I dropped my subscription to MOTION PICTURE EXHIBITOR. But I find I can't leave the theatre.

So I would like to have my MOTION PICTURE EXHIBITOR back—quick!

Also my job!

Thanks for your excellent service in the past.

BERT VAN BEEK

EDITOR'S NOTE: About MPE you'll hear from the Circulation Department. And about that job, how about sending in an ad to the A-MAN CORNER?

From OAKLAND, CAL.

After so many published requests in recent months, it was great to see MOTION PICTURE EXHIBITOR reprint a list of the post-'48 films that have been sold to TV (issue of Sept. 16). It was a small list, but think how much good it will do.

Since we all know that 99 per cent of all pre-'48 films are already sold to TV, don't you think you might keep us up-to-date with similar small lists of post-'48 films as they are turned over? We could clip the lists out and save them. It would be a great service, for you should see the number of theatres that are booking TV pictures and can't figure why business is so bad!

STEPHEN LANNES

EDITOR'S NOTE: The list published in the Sept. 16 issue had been prepared by the T.O.A. We merely reprinted it. Should they continue this service, and should they have no objection to our reprint, we will again repeat it.

From BEVERLY HILLS, CAL.

I want to thank you nice people at MOTION PICTURE EXHIBITOR, for printing my picture in the EXPLOITATION department of your July 29 issue. If you can spare about four tear sheets of that page, I can put them to good use, and would sure appreciate it.

ED HARRIS
Beverly Canon Theatre

EDITOR'S NOTE: Sent. We're happy to oblige.

From PHILADELPHIA, PA.

MOTION PICTURE EXHIBITOR is an excellent magazine. Keep up the good work. It is a must for every theatre!

JOHN NORRIS SERENA, Co-Owner
Green Hill Theatre

IN THIS ISSUE:

Arranged as separate, saveable sections on colored paper, there are:

6—Exploitation Case Histories
14—Feature REVIEWS
15—Short Subject REVIEWS

SAVE THEM!

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Show Strength

NEW YORK—Led by the Paramount playing 20th-Fox's "The Best Of Everything" in its second week, and the opening of UA's "Odds Against Tomorrow," Victoria, the Broadway first-runs reported fair to good business over the week-end, most with holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BEST OF EVERYTHING" (20th-Fox). Paramount ($39,435)* — The second week was sure to top $40,000.

"THE F.B.I. STORY" (WB). Radio City Music Hall ($147,610) — Thursday through Sunday accounted for $92,000, with the fourth and last week expected to hit $135,000. Stage show.

"MAN WHO UNDERSTOOD WOMEN" (20th-Fox). Roxy ($55,405) — Friday, Saturday, and Sunday was reported as $25,500, with the third and last week anticipated at $35,500. Stage show.

"BUT NOT FOR ME" (Par.). Capitol ($33,350)—Third week estimated at $25,000.

"CAREER" (Par.). Loew's State expected the second session to reach $34,000.

"ODDS AGAINST TOMORROW" (UA). Victoria ($22,900) — Opening week sure of $26,000.

"ANATOMY OF A MURDER" (Col.). Criterion on the 16th and last week claimed $12,500.

"PILLOW TALK" (U-I). RKO Palace announced the second week as $40,000.

"THE BIG FISHERMAN" (BV). Rivoli stated that the 11th week would reach $12,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR.*

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 19

Para. Names Rand New Publicity Head

NEW YORK—Harold Rand, publicity manager of Walt Disney's Buena Vista Film Distribution Company, has been named publicity manager of Paramount Pictures, effective Nov. 2, it was announced by Jerome Pickman, vice-president in charge of advertising, publicity and exploitation.

The appointment of Rand following the announcement earlier of Gerald Rowe as advertising manager, according to Pickman, completes the reorganization of key personnel of Paramount's domestic advertising-publicity organization.

"The appointments," he said, "are the major steps in a far-reaching reorganization program of the company's overall merchandising operation under the direction of Martin Davis, the company's national advertising, publicity, and exploitation manager."

Affiliated with Buena Vista for the past two years as publicity manager, Rand previously was with 20th Century-Fox for eight years, where he served in key promotional posts.

Callow In Cinerama Post

PHILADELPHIA—Everett C. Callow, assistant zone manager, Stanley Warner Theatres in Philadelphia, has been appointed international director of public relations, advertising, and publicity of Cinerama, Inc.

Callow handled advertising and publicity for SW here since 1938, except for two tours of duty with the Marine Corps. For five years, he was national director of publicity and advertising for Cinerama when it was owned by Stanley Warner. He will headquarter in Cinerama's New York City offices.

United Artists division and district sales managers assembled in New York recently for a sales conference on the company's product for the next six months. William J. Heineman, UA vice-president, and James R. Velde, vice-president in charge of domestic sales, seated, led the meetings. Standing, left to right, are Bud Ederel, New York branch manager; Ralph Clark, western district manager; Charles S. Chaplin, Canadian district manager; Al Fitter, western division manager; Sidney Cooper, central and southern division manager; F. J. Lee, midwest district manager; Milton E. Cohen, eastern and Canadian division manager; William Hames, southern district manager; James Hendel, central district manager; and Harry Goldman, Chicago branch manager.

FILM FAMILY ALBUM

Gold Bands

Luree Nicholson was married Oct. 17 to **Christopher Holmes** in Beverly Hills, Cal. She is the daughter of American International Pictures president **James H. Nicholson** and **Mrs. Nicholson.**

Obituaries

Alan C. Abeel, 63, vice-president, Morgan Guaranty Trust Company, died of a stroke in a New Rochelle, N. Y. hospital. He was well known in the motion picture financial world.

Sam Fine, 74, pioneer film theatre operator of Cleveland until 1940 when he entered the real estate business, died in Los Angeles while visiting his daughter. He is survived by his wife, three sons, two sisters and two brothers, one of whom is **Meyer Fine**, president, Associated Theatres Circuit.

Jake Flax, 64, well known independent film distributor in Washington, D.C., and Baltimore, Md., who formerly handled Republic product, died last fortnight. He was a charter member of the Washington, D.C., Variety Club.

Errol Flynn, 50, died in Vancouver, B.C., of a heart attack. He was famous for his swashbuckling roles in films. He is survived by his wife **Patrice Wymore** and four children.

George E. Jaegers, 45, manager, Vondee and Stardust Drive-In, Seymour, Ind., ,died after suffering a stroke while on duty.

Jason Joy, 73, longtime Fox Studio executive, died last fortnight at Santa Monica Hospital following a brain hemorrhage. He had retired in 1952 after 20 years with the studio. He is survived by his widow, three daughters, two sisters and seven grandchildren.

Herman Marks, who had been with MGM in Chicago for several years, died after a long illness.

Mrs. William Meister, president, Chicago Better Film Council is receiving condolences over the death of her husband.

Gus Sun, 90, veteran booking agent, died at Springfield, Ohio. Surviving is his son, Gus, Jr., who is continuing the Gus Sun booking agency.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. **Battle Of The Coral Sea (Col.)**
2. **The Best Of Everthing (Fox)**
3. **The Bridges At Toko-Ri (Re.) (Par.)**
4. **The Country Girl (Re.) (Par.)**
5. **The Jayhawkers (Par.)**
6. **The Last Angry Man (Col.)**
7. **Libel (MGM)**
8. **The Mating Urge (Citation)**
9. **Miracle In Soho (Rank-Lopert)**
10. **Operation Petticoat (U-I)**
11. **Sign Of The Gladiator (A-I)**
12. **Tarzan The Ape Man (MGM)**
13. **Timbuktu (UA)**
14. **Ulysses (Re.) (Par.)**

plus 15 Shorts

COMPO Details New Production Code

Films, Like Newspapers, Books, Conform With Public Attitudes; Check Aims Of Censor Forces, Editors Told

NEW YORK—The 108th in the series of COMPO ads in Editor and Publisher points out that the movies revised their Production Code for the same reason which prompted newspaper and book publishers to change their language—"a desire to conform with public attitudes." The ad suggests that instead of pretending to worry about the morality of the movies, newspapers giving space to advocates of censorship should give careful scrutiny to the aims of these censorship agitators, especially as these aims relate to the freedoms guaranteed in the First Amendment.

Under the caption, "Remember When You Had To Write 'Statutory Offense'?" the ad says:

"It wasn't so long ago. The police reporter had a long list of offenses which he was not permitted to describe by their proper names. 'Disorderly House.' 'Intimacy.' 'Illegal operation.' 'Embarrassing situation.' 'Advanced state of deshabille.' They fell into place almost automatically.

"Books too, were full of nice-nellyisms. The rows of asterisks. The dialogue full of 'Dash it all,' 'That blankety-blank scoundrel.' And, if the publisher was exceptionally daring, just a row of dashes within quotes.

"Quaint as such practices would be now, it wasn't long ago when they were standard in newspaper and book publishing.

"Why were they dropped? Why did newspapers and books become franker, more explicit?

"There is, of course, only one reason. Editors came to realize that such euphemisms, to readers who had lived through the experience of two world wars, were ridiculous. These readers did not want to be treated as children.

"After being belabored for years by newspaper critics as catering solely to the 12-year-old mind, the movies a few months ago revised their Production Code. The reason was the same as that which prompted newspaper and book publishers to change their language—a desire to conform with public attitudes.

"Pictures made under the revised code are now being released. From the modern survivors of Puritanism there has been the usual outcry. Even some newspapers have joined in the hullaballoo, giving prominent space to the tirades of fanatics who, if they had their way, would even censor newspapers.

"We suggest that instead of pretending to worry about the morality of the movies, the editors of these newspapers should give careful scrutiny to the aims of these censorship agitators, especially as these aims relate to the freedoms guaranteed in the First Amendment.

"Newspapers traditionally have been the first to defend these freedoms. Since United States Supreme Court decisions have repeatedly interpreted the First Amendment's guarantees as applying to movies, as well as the press, we are confident newspapers will live up to their great tradition and continue their fight for these freedoms—not only for the press, but for books and for the screen."

Ohio Exhibitors Plan Varied Convention Agenda

COLUMBUS, O.—Drive-in and indoor theatre business-building convention of the Independent Theatre Owners of Ohio will meet at the Deshler-Hilton Hotel here Oct. 26-28, open to all Ohio theatremen, whether members of the association or not.

"With business showing signs of improving," said Ken Prickett, executive secretary, "it is believed that now is the time to make every effort to build it. Every speaker on the program is a man of outstanding ability in his field. Each one should have a multitude of fine ideas to improve your boxoffice."

MPAA Studies Tieups, Oscar Show Financing

NEW YORK—The MPAA advertising and publicity directors committee last fortnight were unable to agree upon the employment of wine and beer promotional tie-ups for motion pictures and voted to request the "advice and direction of the association's directors."

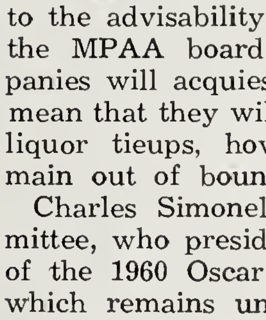
It was reported that three of the nine company ad-publicity heads have serious doubts to the advisability of making such tieups. If the MPAA board acts favorably, all companies will acquiesce, although this does not mean that they will employ such tieups. Hard liquor tieups, however, definitely will remain out of bounds.

Charles Simonelli, chairman of the committee, who presided, reported on the status of the 1960 Oscar telecast, the financing of which remains undetermined.

The questionnaire on advertising developed by MPAA-ACE subcommittees which was circulated among all exhibitors via ACE was reviewed, and it is expected that the questionnaires will be ready for distribution this week.

The proposal of Ben Marcus for saturation radio campaigns for specific pictures, the cost to be borne in part by the distributor of the picture and partly by exhibitors in the area, was discussed, and it is expected that the MPAA general sales managers committee, of which James Velde is chairman, will take up the Marcus plan at its Oct. 21 meeting.

Rowe In Para. Ad Post


ROWE

NEW YORK—The appointment of Gerald Rowe as advertising manager of Paramount Pictures Corporation was announced by Jerome Pickman, vice-president in charge of advertising, publicity, and exploitation.

In his new post, Rowe will work under the direction of Martin Davis, national advertising, publicity, and exploitation manager.

Rowe, whose appointment is effective immediately, has resigned from the Buchanan Division of Lennen and Newell advertising agency, where he held the position of associate supervisor of entertainment accounts.

N. Y. Industry Uneasy; Public Raps Some Ads

ALBANY—Rumblings of public disapproval for some of the current motion picture copy are reaching Film Row and causing concern among its leaders.

One Albany newspaper reportedly received a number of complaints about the type of advertising and illustration used for a motion picture recently shown at a downtown theatre. An official of the daily is said to have indicated some other film advertising also had not been in the best of taste, and that a "tightening up" would be affected on future acceptance of film copy.

There is reason to believe the "adult" tag may be drawing too much use—since it is not enforced as to age of admission, at a time when there is grave concern over the problem of juvenile delinquency.

The release in question—not from a major distributor—had been promoted in the same fashion elsewhere. However, Albany, as capitol of New York State, is very sensitive politically, more so than ever on censorship, since the U. S. Supreme Court decision reversing the Board of Regents' ban on "Lady Chatterley's Lover." The religious factor is also highly potent here.

Several far-seeing Film Rowers expressed the opinion, off the record, that the current frankness, boldness, and lack of subtlety in some motion picture advertising is furnishing ammunition to the forces of censorship, who are certain to be active at the 1960 session of the Legislature.

L. A. Paper Raps "Fast Buck"

HOLLYWOOD—The Los Angeles Times stated editorially last fortnight that "the motion picture industry will rot away of its self-inflicted infection" if MPAA President Eric Johnston and the industry continue to pursue their present policies with respect to motion picture content and presentation.

The Times editorial followed a similarly slanted article in the Los Angeles Mirror-News.

The Times editorial was motivated by Johnston's recent statement that he is "opposed to censorship," and added that so was the newspaper. In conclusion, the Times editorial stated, "We do not want the censor to intervene. But a little time and a little more of the same kind of movies, and the censor won't be necessary. The industry will rot away of its self-inficted infection. Movies will acquire the status of French postcards, if there are any movies left. It will not be the first time that an art form or an institution has been destroyed by the itch for the fast buck."

Okla. Papers Adopt Ad Code

TULSA, OKLA.—This city's two newspapers, the Tribune and the Daily World, last fortnight joined those adopting a code for film advertising.

Operated jointly by the Newspaper Printing Corporation, these papers issued a new "standard of acceptance" which was sent to all film distributors. The new rules cover both art and copy, and it is stated that "advertising will be declined for any picture which the World and Tribune deems to be morally or socially unfit for publication in its columns."

Columbia Plans Star-Making Effort For 11 Hopefuls On Contract List

HOLLYWOOD—After meetings at the studio between Samuel J. Briskin, Columbia's vice-president in charge of west coast activities, and vice-president Paul N. Lazarus, Jr., Columbia Pictures will allocate $100,000 over the period of the next 12 months to an intensive industry and consumer campaign designed to elevate to positions of stardom the studio's young contract players.

Instead of the average three-year period usually required to bring a young player to stardom, Columbia feels that through the accelerated campaign, which will be launched immediately on a national basis, the star-making process can be achieved in half the time.

Included among the young players are several who have already achieved a measure of stardom, some who are making their first screen appearances, and those who have not yet been seen by the public.

Four female players, Jo Morrow, Evy Norlund, Carol Douglas, and Margie Regan, and seven male players, Glenn Corbett, James Darren, Michael Callan, Joby Baker, Rian Garrick, Joe Gallison, and Steve Baylor, are the Columbia youngsters who will be included in the campaign.

Among the steps planned in the year-long program will be personal appearance tours where the young players will meet the public and also appear before exhibitor groups, special advertising programs designed to highlight the newcomers and their activities, new art sittings to be done on all young players with art serviced to key daily and Sunday papers through the studio's national feature service, and special stories on all the youngsters to be sent on a regular basis to the studio's full out-of-town mailing list which encompasses every important outlet in the country.

Of the utmost importance in the star-building program will be the continual exposure of the young actors and actresses in important roles both in the studio's own films as well as in the films of the company's various independent producers and in the TV films of Screen Gems, Columbia's TV subsidiary.

Gins Joins Lopert

NEW YORK—Joe Gins, veteran industry sales executive, has joined the Lopert Films organization as district sales representative in the Boston, New Haven, Albany, and Buffalo exchange territories, effective immediately, it is announced by Ilya Lopert, President.

Gins replaces Abe Weiner who has resigned his post. Gins will make his headquarters in the United Artists exchange in Boston.

Prior to his new affiliation, Gins served in executive posts with Universal, Columbia, World Wide, P.R.C., and N.T.A.

Ellis Buys N.J. Drive-In

NEW YORK—Berk and Krumgold, theatre realty specialists, announce that they have sold the Dix Drive-In, Bordentown, N.J., to A. M. Ellis Theatres, Philadelphia.

The spot has an area of 25 acres and is located on Route 206. It has a capacity of 1200 cars and was built in 1947. The sellers were Michael and Sara Zsizseri.

Exhibs Brace For Possible Detroit Newspaper Strike

DETROIT—Exhibitors are taking a dim unhappy view of what may happen here circa Dec. 1.

Plagued by newspaper strikes over the past three years, it was only several weeks ago papers closed down again. However, the NLRB immediately stepped into the jurisdictional strife between mailers and typographers, battling for the right to represent the mailers. It obtained an injunction against the picketing and forced the issue to be brought before it. It is felt that this means of conciliation will be exhausted without resolution.

Accordingly, the business building group, Metropolitan Exhibitors of Detroit, is preparing the mechanics of communication with other media should the worst happen and another protracted newspaperless period be in the offing.

State Dept. Favors Russian Pact Renewal

WASHINGTON—It was indicated last fortnight that the State Department would soon begin to pressure the film companies to renew the U.S.-U.S.S.R. film exchange agreement which has only three months to run.

The State Department said both Russia and this country desire some changes operationally rather than basic.

A simultaneous premiere under the pact signed last October will take place on Nov. 10 with "The Cranes Are Flying" to be screened in Washington and "Marty" to be exhibited in Moscow.

A new pact contemplates an additional flow of pictures after the 10 American productions and seven made in the U.S.S.R. are exchanged.

A series of circumstances and technical delays is said to account for the delay in getting the first group of films underway.

It is not expected that the Hollywood companies will leave themselves open to additional contracts until returns come in on the seven films they already hold; but on the other hand, because of diplomatic angles involved, the State Department is expected to apply all possible persuasive pressure on the motion picture industry to go along.

New Faces Visit TOA

NEW YORK—Pretty Sandra Dee will headline the parade of 'New Faces' expected at the 12th Annual Convention of the Theatre Owners of America at the Hotel Sherman in Chicago, Nov. 8 to 12 inclusive, President George G. Kerasotes announced.

Kerasotes said he had just been advised by David Lipton, vice-president of Universal, of Miss Dee's availability for the convention. This commitment came as a result of Kerasotes' request to all major film companies to send their new stars so that exhibitors could assist in publicizing these new personalities.

Personal appearances for the young stars on radio, television and at theatres in the Chicago area to insure their exposure to the public will be arranged by TOA in addition to having them participate in the convention.

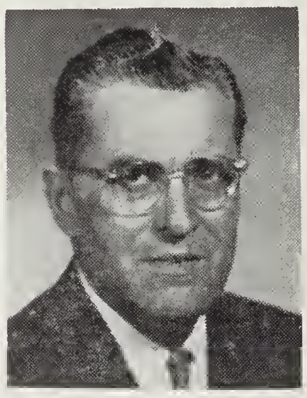
Columbia Sales Force In Major Realignment

Safron

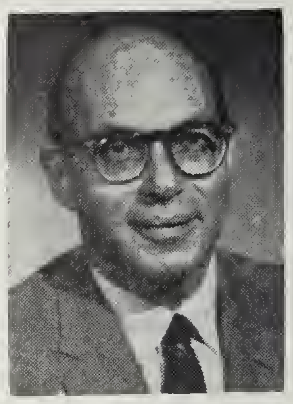
NEW YORK—A major realignment of Columbia Pictures' domestic sales department top echelon was revealed last week by Rube Jackter, vice-president and general sales manager. The announcement followed the appointment of Milton Goodman to the post of assistant general sales manager.

The realignment of the sales cabinet and its members' chief aides, Jackter pointed out, is in line with the strengthening of the entire sales organization to insure the best distribution of the heaviest schedule of top-flight product in the company's history.

Three major reassignments announced by Jackter included Jerome Safron as circuit sales executive; Vincent M. Borelli as sales coordinator in addition to circuit sales; and Joseph Freiberg as administrative assistant to the general sales manager. Safron and Borelli formerly served as home office sales executives; Freiberg has been manager of the sales accounting and sales contract departments.



Borelli



Freiberg

In addition, Jackter said that a number of members of the home office staff were being promoted to positions of greater responsibility, including Nat Goldblatt, to be assistant to Goodman; Daniel Weissman, to be assistant to Safron; and Eli Arenberg to be bidding supervisor.

Columbia recently made public plans which indicate that it will remain one of the industry's top sources of product both as to quantity and to quality.

Tisch Adds Loew's Shares

WASHINGTON—The Securities and Exchange Commission reported last fortnight the following film stock transactions for the period during Aug. 10-Sept. 11:

LOEW'S THEATRES, INC.—Tisch Hotels, Inc. increased its holdings to 385,900 shares by acquiring 500 shares. Arthur M. Tolchin acquired 200 shares.

ALLIED ARTISTS—Robert W. Hurlock acquired 300 shares, and Albert Zugsmith acquired 100 shares.

AMERICAN AB-PT—Martin Brown acquired 100 shares.

ASSOCIATED MOTION PICTURES—Douglas T. Yates acquired 108 shares.

CINERAMA, INC.—John H. Hartley and Grant Leenhouts, Sound Syndicate, Inc., each disposed of 167 shares.

PARAMOUNT PICTURES—Barney Balaban acquired 300 shares, and John Hertz acquired 1,000 shares.

WARNER BROTHERS PICTURES—William T. Orr disposed of 500 shares.

AA Report Indicates Reduction In Loss

NEW YORK—In the annual report of Allied Artists Pictures Corporation, S. Broidy, president, made the following announcement of the operation of the corporation and its subsidiaries for the fiscal year ended June 27:

"As shown by the audited financial statements contained in this report, operations of Allied Artists Pictures Corporation and its subsidiary corporations resulted in a loss of $202,499. This loss was further increased by $60,000, representing a provision for possible federal income taxes for prior years, making the net loss $262,499. This compares with a loss of $1,189,688 for the fiscal year ended June 28, 1958.

"Total gross income in 1959 was $15,365,000, a reduction of $612,000 from the $15,977,000 in 1958. At June 27, 1959 we had available for tax purposes a carry forward of losses relating to the three fiscal years 1957 to 1959, inclusive, amounting to approximately $1,875,000 to be applied against future profits.

"We believe that the completed pictures ready for release and the planned productions have promising prospects. Foreign film rental outlook is bright, in line with our improved international distribution and continued world wide economic progress which has brought an easing of exchange restrictions. The company's current operations are profitable and your management believes that the fiscal year 1960 will show an improvement over the past fiscal year."

Fellerman Leaves Lopert

NEW YORK—Max Fellerman announced his resignation as general manager of the Astor and Victoria here.

Ilya Lopert, president of Lopert Films, operators of the Astor and Victoria, accepted Fellerman's resignation with regret, stating that "he has accomplished an outstanding job in the operation of our theatres, both here and in other cities."

Fellerman came to City Entertainment Corporation and Lopert Films after many years as an executive of ABC Paramount Theatres and RKO.

Myers Urges Exhib Aid In Effort To Secure Minimum Wage Exemption

WASHINGTON—Abram F. Myers, chairman and general counsel, National Allied, last fortnight advised regional associations on the effect of proposed changes in wage-hour legislation on theatre owners. He is seeking data on the effect of the changes for use in a brief to the Senate Commission.

Under the proposed measure, to be considered by the Senate Committee on Labor and Public Welfare, theatres with annual gross sales below $750,000 would be required to pay a minimum wage of $1 per hour, while those with receipts above that figure would be required to pay $1 an hour plus overtime after 46 hours for the first year after enactment, rising in four years to $1.25 per hour plus overtime after 40 hours.

Myers asks Allied units to urge members to prepare statements showing what the effect of the increased wages would be. Statements are to include the number of part time employes receiving less than $1 per hour who do not compete in the general labor market because they are boys and girls serving part time as ushers, elderly persons performing such tasks as cashiers, doormen, and partially disabled persons.

Myers also wants this information for later use in writing to Congressmen and Senators, when and if word goes out for a general letter writing campaign. He feels that the Senate committee probably will not hold hearings on the measure, but will give consideration to the bill early in the next session of Congress.

Mich. Allied Lauds UA Exec's "Sales Resistance"

DETROIT—The Cranbrook School was recently refused when it attempted to buy film. This refusal was widely publicized in a critical release to the newspapers.

In reply, Sydney Bowman, United Artists branch manager, at whom it was directed, replied as follows:

"We have a policy of not serving non-theatrical accounts that we feel are or could be in competition with theatres. It is our policy to protect the people who have an investment in theatres against people who might hurt them. We choose not to sell to them because we feel it is not in the interests of our own customers."

Milton H. London, president, Michigan Allied, acknowledged Bowman's actions by publicizing, "Thank you, Mr. Bowman, and all other Detroit branch managers who are cooperating in this matter."

Cinema Lodge Plans Fete

NEW YORK—The first fall luncheon of Cinema Lodge B'nai B'rith will be held on Oct. 29 at the Hotel Astor, it was announced by Alfred W. Schwalberg, president.

The luncheon, which will be attended by representatives of every branch of the amusement industry, will mark the conclusion of Cinema's annual fund-raising drive which comprises the sale of $25 contribution share certificates on behalf of the various B'nai B'rith agencies.

MGM, Titanus In Pact

NEW YORK—It was announced last fortnight that MGM and Titanus Films of Italy had closed a three picture deal, both as to financing and distribution. The films are "The Fair Bride," "The Battle Of Marathon," and "The Magistrate."

Fox Ad-Pub Execs Exchange Ideas In National Merchandising Setup

NEW YORK—Twentieth Century-Fox's 22 regional advertising and publicity managers have instituted a weekly newsletter, coordinated by the company's home office, which will enable each field representative to keep abreast of advertising, publicity, and exploitation trends in each of the film company's 38 national exchange areas.

20th vice-president Charles Einfeld revealed the company's new policy.

By the new process, ideas and formats, devised for specific areas in the U.S., will be made available to other areas. In this way, it was stated, there will be a constant exchange of promotional plans and a continuing flow of merchandising projects before the ad-pub managers.

As each new ad-pub manager takes a position (the company is in the process of adding 16 ad-pub managers) he will take part in the round-robin exchange.

"This serves the purpose," Einfeld declared, "of having a weekly conference of all our advertising-publicity managers. The idea arose at our national sales meeting last month, in which a round-table discussion, held by the managers, provided a wealth of ideas and material which were then put into use around the country.

"It is also intended that the ad-pub managers will be able to communicate the exploitation and merchandising ideas to exhibitors in each of the exchange areas, thereby providing the theatremen with a vast catalog of promotional tools."

Following the national sales meeting, branch and ad-pub managers have been holding showmanship meetings across the nation to acquaint exhibitors with plans for the current Spyros P. Skouras sales drive and promotional campaigns for forthcoming productions between now and the end of 1959.

Meetings will now be held with exhibitors on weekly, bi-monthly, and monthly bases to acquaint them with the promotional and merchandising campaigns outlined and working throughout the nation; and to help the theatremen also put them into effect.

Church Women Hear Twyman

NEW HORK—Margaret G. Twyman, MPAA director of community relations, participated last week in a symposium of the National Public Relations Committees of the United Church Women.

In addition to the film industry, representatives of radio, television, press and visual aids also took part in this symposium on workshops for mass media.

Mrs. Twyman, in urging the United Church Women to support the many fine films now being released by Hollywood, said:

"Recognizing the potential inherent in the motion picture medium we need more, not less, support from those of you who are actively interested in good film fare for yourselves, your families, and your community.

"With the gradual maturity of this medium, we look to the leaders within our churches for guidance, support and understanding of our problems and our progress in the entertainment industry. Hollywood will always produce the type of pictures which the public will support . . . so it is up to you to indicate your preference in this way . . . because movies are here to stay!"

Rank Profits Increase

LONDON—With an increase of $2,922,108 on 1958 and a trading profit of $17,063,270, Lord Rank had a smooth ride at the Rank Organization's annual general meeting. In answer to questions from stockholders he was optimistic regarding the future financial success of production.

While admitting losses in this department, he emphasized that the theatre interests would not have done so well without this product. He blamed the lack of success of British pictures in the U.S. on the institution of the ad valorem duty in 1947.

CORDURA
AND THEY WROT

A sure-fire hit! One of the year's big pictures! Mark it down for powerful grosses! Immense and moving drama! Superbly cast and stunningly mounted! Framed in a most opulent Eastman Color and CinemaScope! Runs a powerful 123 minutes! This Goetz-Baroda production ranks among the most outstanding to come out of Hollywood!

(Film Daily)

When the giant CinemaScope screen focuses down to elemental human emotions of cowardice and courage, fear and heroism, hate and self-sacrifice, the effect can be overwhelming. *So it is here!* Suspense drawn tightly! In sharp, swiftly-drawn strokes, Goetz and Rossen paint an awesome picture of an old-time cavalry charge!

(Motion Picture Daily)

Bold! Colorful! Important! Provocative story compellingly told! In some ways the most disturbing war picture since "Bridge on the River Kwai!" Final climax is a crusher!

(Daily Variety)

One of the biggest productions of the season! Both exciting action story and profound psychological study! Great cavalry charge staged with smashing spectacular effect! Goetz has brought every incident of this unusual story to the screen most faithfully! Excitement! Dashing action ! Excellent acting! Score outstanding! Sets, recording, technical consultation all tops!

(Hollywood Reporter)

COLUMBIA PICTURES presents
GARY COOPER · RITA HAYWORTH
VAN HEFLIN · TAB HUNTER
in
the
WILLIAM GOETZ
production of
THEY CAME TO CORDURA
co-starring
RICHARD CONTE · MICHAEL CALLAN
DICK YORK
Directed by ROBERT ROSSEN
A GOETZ-BARODA PRODUCTION
From the Novel by GLENDON SWARTHOUT
Screenplay by IVAN MOFFAT, ROBERT ROSSEN
CINEMASCOPE
In EASTMAN COLOR

CAME TO THEM...

E THESE RAVES!

"Cordura" is a gutsy photoplay! If exhibitors will permit the same hardihood to manifest itself in the merchandising of the offering as Columbia is displaying at national levels it can be parlayed into a memorable boxoffice hero! Uncompromising intestinal fortitude plus magnetism of cast will prove foremost in attracting substantial and profitable patronage! Plenitude of spectacle and movement attain pinnacle with stirring, widescreen filling cavalry charge! CinemaScope and bright Eastman Color lend authority and splendor! *(Boxoffice)*

Stirring, violent drama of great potential! Earthy! Basic! Savage! Acting first-rate! Direction, production of quality caliber! Comprehensive campaign has created want-to-see reaction among large segment of public – boxoffice results could be of impressive proportions! *(Exhibitor)*

Much-heralded production! Boxoffice potential will find impetus in combination of names in stellar roles! *(Motion Picture Herald)*

AND
THIS YEAR'S
BIG ONE COMES...
from *Columbia!*

The NEW YORK Scene

By Mel Konecoff

WELCOME: About a week after the Murray Hill opened with "Pillow Talk," we went over for a quick look-see prior to show time. Ben Schlanger, one of the best architects in the business if appearance and serviceability are any criteria, was at hand still supervising last minute refinements.

He showed us what had been done to the original Murray Hill Lyceum. Everything old was eliminated except for the original walls. From that point on, Schlanger, who is a consultant on the Lincoln Square Project and who was architect on the Williamsburg Twin Theatres in Virginia for the Rockefellers, took over with Norman Ives, who created the simple and effective marquee, and James McNair, who designed the interior.

The exterior has a white marble facade. The interior is acoustically treated throughout while the colors are scarlet and black except for the lobby walls, which are off-white and consist of narrow wooden slats covering three inches of fiberglass.

One of the most interesting phases of the operation is the screen, which covers the whole front of the theatre and has no masking, so that the sides blend right into the walls of similar color. There are some disappearing guide lines which the projectionist can use when he has other than CinemaScope pictures to show.

There is also a coffee lounge which is almost sound-proofed and which permits viewing of the screen while imbibing.

The 570-seat operation is a Rugoff and Becker house, and there will be more information and illustrations in a future issue.

PRODUCER SPEAKS: Julian Blaustein, MGM producer and vice-president of the Screen Producers Guild, was in town last week for a sneak preview of his latest release, "The Wreck of the Mary Deare." He related how the producer-members of the Guild were seeking to participate in the sale of post-'48 films to TV, and he admitted that their position was not quite as strong as those of directors, writers, and stars who stood to gain more from these sales should they occur. It was felt that the SPG was more of a management organization, but the membership felt that if others participate, they should as well. It is hoped that the National Labor Relations Board will recognize the organization as a bargaining agency.

Another aim of the SPG is to set up a public relations campaign on behalf of the entire industry, which is a necessity in his opinion. The organization also hopes to voice the aims and hopes of the independent screen producer as against the producing interest, the companies. Incidentally, he defined a true independent producer as one who is able to put up all the money required for the making of a film. The minute outside funds are accepted, the independent is no longer independent. Some of the true independents named by him are Samuel Goldwyn, Hal Wallis, and Walt Disney.

Regarding toll TV, Blaustein thought that the majority of members were in favor of this, and he thinks that its arrival is inevitable. They are not planning on doing anything about it especially as more important organizations can't seem to get it approved. It is expected that the SPG will hold seminars on the subject and invite outspoken opponents to state their views before the membership.

He and others at Metro like the title "The Wreck of the Mary Deare" because it tells the story of the picture and "has entertainmentrhythm," whatever that is. The story was a Saturday Evening Post serial as well as a book that was published in 45 countries. The title will be kept.

He liked Metro because it has the best physical plant, there is a new and healthy approach to picture costs. He likes Sol Siegel and the attitude toward producers, who are considered indispensible to picture-making. The atmosphere is pleasant, besides which he has a good deal calling for no specific number of pictures. His latest cost two and one-half million and runs one hour and 46 minutes. His next production will be "Lady L" which rolls May 4 with Gina Lollobrigida and Tony Curtis. Also on the schedule are "Four Horsemen of the Apocalypse" (put that on your marquee) and "Spinster."

THE METROPOLITAN SCENE: Variety Club 35 sponsoring a benefit of "Ben-Hur" for the evening of Nov. 20 with proceeds going toward establishing club rooms and headquarters. . . . American Legion Magazine has selected "The FBI Story" as movie of the month for November. . . . UA out with a cute bull fighting poster made up in Spain plugging "Solomon And Sheba," as well as a colorful map of the area where the action is supposed to take place. . . . Lester Dinoff new public relations director at WABC-TV. . . . Lynn Farnol has made up a readable study guide on "Porgy And Bess." . . . The Radio City Music Hall recently played host to a group of Naval officers from 15 countries.

Exhib Fights Tax Law

TALLMADGE, OHIO—This city, near Akron, is considering filing suit against Robert Postma, owner, East Drive-In, who has refused to pay amusement taxes allegedly due for 1957 and 1958 on grounds that the city's nine-year-old three per cent tax on all admissions is illegal.

Through his attorney, Postma claims the city's tax is illegal because improper procedure was followed when City Council passed it nine years ago.

Champion Exits Para. Post

NEW YORK—Burt Champion, Paramount Pictures publicity manager since 1954, announced his resignation, effective Nov. 6. Before assuming the post of publicity manager, Champion served as Paramount publicity representative for newspapers, magazines, radio, television, and trade papers.

Prior to his Paramount affiliation, Champion held important publicity posts with Lynn Farnol Associates, New York's Rivoli Theatre, and United Artists.

Pickus Sees Unity Industry's Great Need

BALTIMORE, MD.—Speaking before the First Fall Conference of the Maryland Theatre Owners Association last week, Albert M. Pickus, chairman, executive committee of TOA, discussed the need for industry organization and the advantages of such unity.

Pickus stressed the need for industry unity, suggesting that it be done in all phases. He said that men in both production and distribution fields should work toward a common goal. "We have not had such unity in the past," he said, "but we are achieving a greater measure of it today through the American Congress of Exhibitors. I am sure that you will find that this is the approach of TOA," he continued.

"I have met with many producers, and am convinced that these men are honorable and sincere. They are now convinced that the industry, and the small theatres in particular, must be sustained."

Citing conciliation as an excellent method of solving theatre problems, Pickus said, "The first concrete result of the ACE-MPAA meetings was the reactivation by the company presidents of the conciliation program." However, he then went on to make the point that conciliation is not a cure-all, nor an end in itself. It must be used carefully, he added.

Pickus then asserted his views about the importance of a larger TOA membership, giving examples of what the organization has done in the past for its members.

In conclusion, Pickus outlined TOA plans for the future. He said that TOA will continue to work through ACE for more sources of product to ease the present squeeze; that TOA would campaign vigorously for exemption from the Minimum Wage Bill; that efforts would continue to eliminate the unfair competition caused by the Army and Air Force theatres playing product ahead of civilians; and that work would be continued with COMPO on the all industry research program to (1) find out how merchandising methods must be changed to recapture greater audiences and (2) to learn how it is possible to change physical plans, within feasible financial limits, to retain audiences.

Support for the bill by Congressman Harris, chairman of the House Interstate and Foreign Commerce Committee, requiring the FCC to regulate cable tool-TV in the same manner it has set rigid testing procedure for broadcast toll-TV, was also named as an important part of TOA's program of future activities.

In summation, Pickus again stressed the need for industry unity as a "keystone to progress."

'Solomon" For New Capitol

NEW YORK—Edward Small's $6,000,000 Super Technirama-70 Biblical spectacle, "Solomon and Sheba," starring Yul Brynner and Gina Lollobrigida, will have its New York premiere at the new Loew's Capitol in late December, as the inaugural attraction following the theatre's million dollar renovation, it was announced by William J. Heineman, vice-president of United Artists, and Eugene Picker, president of Loew's Theatres.

In order to present "Solomon and Sheba" in Super Technirama-70, the new wide-screen process, new 70-millimeter projection equipment and stereophonic sound is being installed. Renovation plans include the installation of lounger-type easy-chair seats throughout the orchestra, etc.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.*

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

ANATOMY OF A MURDER (COL.)

Criterion, New York (*$29,500)	14 wks.	118%
United Artists, Detroit (**$8,810)	12 "	150%
United Artists, Louisville (**$7,690)	4 "	119%
Gary, Boston (**$11,100)	13 "	101%
St. Louis, St. Louis (**$12,850)	4 "	115%
Randolph, Philadelphia (**$13,730)	8 "	130%
Fifth Ave., Seattle (**$7,480)	5 "	115%
Woods, Chicago (**$19,400)	13 "	132%
St. Francis, San Francisco (**$10,550)	8 "	150%
Orpheum, Omaha (**$6,590)	3 "	142%

ASK ANY GIRL (MGM)

24 wks—8ths—82%

BEAT GENERATION (MGM)

Warfield, San Francisco (*$11,880)	1 "	101%
Orpheum, Seattle (**$5,660)	1 "	80%
United Artists, Louisville (**$7,690)	1 "	85%
Fox, Philadelphia (**$14,580)	1 "	82%
Pilgrim, Boston (**$8,610)	1 "	141%
Fox, Detroit (**$14,380)	1 "	108%

BIG CIRCUS

23 wks—10ths—109%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	9 "	140%
Midtown, Philadelphia (**$9,000)	1 "	144%

BLUE ANGEL (20th-FOX)

Paramount, New York (**$29,850)	5 "	72%
St. Louis, St. Louis (**$12,850)	2 "	123%
Fox, San Francisco (**$12,230)	2 "	102%
Memorial Boston (**$17,080)	3 "	84%
Viking, Philadelphia (**$8,330)	3 "	123%
Fifth Ave., Seattle (**$7,480)	1 "	81%
Oriental, Chicago (**$24,550)	3 "	69%
Orpheum, Omaha (**$6,590)	1 "	79%
Fox, Detroit (**$14,380)	1 "	122%
Rialto, Louisville (**$9,220)	1 "	76%

BLUE DENIM (20th FOX)

Victoria, New York (**$20,150)	7 "	110%
5th Avenue, Seattle (**$7,480)	3 "	96%
Midtown, Philadelphia (**$9,000)	5 "	91%
Memorial, Boston (**$17,080)	2 "	100%
State-Lake, Chicago (**$25,800)	5 "	115%
Rialto, Louisville (**$9,220)	2 "	91%
Fox, San Francisco (**$12,230)	2 "	106%
Fox, St. Louis (**$13,400)	2 "	114%
Fox, Detroit (**$14,380)	2 "	113%

BUT NOT FOR ME (PAR.)

Madison, Detroit (**$19,920)	1 "	90%
Metropolitan, Boston (**$15,120)	1 "	120%
Capitol, New York (**$24,950)	1 "	184%

CRIMSON KIMONO (COL.)

Pilgrim, Boston (**$8,610)	1 "	105%
Paramount, San Franc. (**$10,410)	1 "	119%

CRY TOUGH (UA)

Palms, Detroit (**$19,850)	1 "	82%
Viking, Philadelphia (**$8,330)	2 "	51%
Golden Gate, San Francisco (**$15,150)	1 "	93%
Palace, New York (**$16,770)	3 "	59%
Orpheum, St. Louis (**$6,730)	1 "	62%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)

29 wks—9ths—89%

DEVIL'S DISCIPLE (UA)

Madison Detroit (**$19,920)	3 "	72%
Astor, New York (**$18,880)	4 "	149%
Normandie, New York (**$7,340)	7 "	102%
Viking Philadelphia (**$8,330)	3 "	130%
Saxon, Boston (**$10,270)	5 "	103%
Orpheum, Omaha (**$6,590)	1 "	107%
United Artists, San Franc. (**$16,230)	3 "	64%
Roosevelt, Chicago (**$21,230)	3 "	101%
United Artists, Louisville (**$7,690)	1 "	99%

DIARY OF ANNE FRANK (20th FOX)

Palace, New York ($18,110)	25 "	103%
Midtown, Philadelphia (*$13,420)	6 "	88%
McVickers, Chicago (*$16,500)	7 "	76%
Saxon, Boston (*$11,530)	7 "	80%
Palace, New York (*$18,110) Cont.	11 "	81%
Fox, San Francisco (**$12,230)	2 "	109%
Brown, Louisville (**$4,950)	3 "	130%
Paramount Seattle (**$8,040)	4 "	103%
Orpheum, Omaha (**$6,590)	1 "	92%
Ambassador, St. Louis (No Ave.)	1 "	$12,000 Ave.
United Artists, Detroit (**$8,810)	2 "	122%

DON'T GIVE UP THE SHIP (PAR.)

24 wks—9ths—101%

FBI STORY (WB)

Radio City, New York (**$142,810)	2 "	106%

FIVE PENNIES (PAR.)

Esquire, Chicago (*$10,700)	10 "	130%
Paramount, Boston (*$12,000)	4 "	96%
Capitol, New York (*$24,650)	6 "	149%
Madison, Detroit (**$19,920)	3 "	90%
Golden Gate, San Franc. (**$15,150)	2 "	96%
Orpheum Omaha (**$6,590)	1 "	114%
Arcadia Philadelphia (**$10,030)	6 "	81%
Coliseum, Seattle (**$7,555)	1 "	104%
Kentucky, Louisville (**$5,850)	1 "	79%

FOR THE FIRST TIME (MGM)

Roxy, New York (**$52,620)	4 "	118%
Arcadia, Philadelphia (**$10,030)	3 "	120%
Memorial, Boston (**$17,080)	2 "	80%
Loop, Chicago (**$15,140)	1 "	79%
Orpheum, Seattle (**$5,660)	1 "	72%

HERCULES (WB)

14 wks—6ths—224%

HOLE IN THE HEAD (UA)

Oriental, Chicago (**$22,000)	8 wks.	150%
State. Boston (**$10,310)	8 "	144%
Goldman, Philadelphia (**$10,750)	12 "	130%
Omaha, Omaha (**$5,450)	3 "	140%
Music Box, Seattle (**$4,215)	7 "	124%
United Artists, San Franc. (**$16,230)	8 "	71%
Orpheum, St. Louis (**$6,730)	7 "	165%
Loew's State, New York (**$43,175)	12 "	101%
Michigan, Detroit (**$21,120)	5 "	106%
United Artists, Louisville (**$7,690)	2 "	130%

HOLIDAY FOR LOVERS (20th FOX)

15 wks—10ths—83%

HORSE SOLDIERS (UA)

34 wks—8ths—108%

IT STARTED WITH A KISS (MGM)

Capitol, New York (**$24,950)	4 "	112%
Stanton, Philadelphia (**$12,270)	5 "	77%
Loews, St. Louis (**$11,600)	4 "	108%
Chicagó, Chicago (**$22,480)	5 "	130%
United Artists, Louisville (**$7,690)	2 "	168%
Blue Mouse, Seattle (**$5,040)	3 "	118%
Warfield, San Franc. (**$10,110)	1 "	150%
Orpheum, Boston (**$19,580)	1 "	116%

JOHN PAUL JONES (WB)

19 wks—9ths—66%

LAST TRAIN FROM GUN HILL (PAR.)

19 wks—9ths—111%

LOOK BACK IN ANGER (WB)

Pageant, St. Louis (**$4,850)	3 "	59%
Beacon Hill, Boston (**$9,650)	3 "	83%
Mary Anderson, Louisville (**$4,880)	1 "	78%
Forum, New York (**$13,920)	3 "	79%
Madison, Detroit (**$19,920)	1 "	53%

MAN WHO UNDERSTOOD WOMEN (FOX)

Paramount, Boston (**$11,920)	1 "	71%
Oriental, Chicago (**$24,550)	1 "	81%
Roxy, New York (**$52,620)	1 "	100%
Fox, Philadelphia (**$14,580)	1 "	124%
Fox, St. Louis (**$13,400)	1 "	115%

MIDDLE OF THE NIGHT (COL.)

Odeon, New York (*$14,710)	13 "	100%
T-L Krim, Detroit (**$6,000)	6 "	105%
Translux, Philadelphia (**$4,450)	7 "	160%
Paramount, San Fanc. (**$10,410)	2 "	120%
Brown, Louisville (**$4,950)	2 "	105%
Kenmore, Boston (**$9,600)	8 "	106%
United Artists, Chicago (**$17,800)	4 "	101%
Coliseum, Seattle (**$7,555)	1 "	89%
Omaha, Omaha (**$5,450)	1 "	93%

NORTH BY NORTHWEST (MGM)

United Artists, Chicago (**$17,800)	10 "	160%
Adams, Detroit (**$8,650)	13 "	149%
Loew's St. Louis (**$11,600)	6 "	107%
Warfield, San Francisco (**$10,110)	9 "	143%
Music Box, Seattle (**$4,215)	5 "	210%
United Artists, Louisville (**$7,690)	3 "	157%
Orpheum, Boston (**$19,580)	7 "	118%
State, Omaha (**$5,960)	3 "	119%
Stanley, Philadelphia (**$17,650)	6 "	110%
Radio City, New York (**$142,810)	7 "	124%

NUN'S STORY (WB)

46 wks—10ths—134%

PORGY AND BESS (COL)

Warner, New York ($23,250)	14 "	145%
McVickers, Chicago (**$13,050)	11 "	188%
Astor, Boston (**$8,370)	9 "	190%
Coronet, San Francisco (No Record)	11 "	Ave. $19,700

PRIVATE'S AFFAIR (20th-FOX)

15 wks—10ths—81%

RETURN OF THE FLY (20th FOX)

Fox, Philadelphia (**$14,580)	1 "	89%
Coliseum, Seattle (**$7,555)	1 "	119%
Fox, Detroit (**$14,380)	1 "	98%
Fox, San Francisco (**$12,230)	2 "	93%
Pilgrim, Boston (**$8,610)	1 "	105%

ROOM AT THE TOP (CONT.)

Esquire, Chicago (*$10,700)	9 "	118%
Kenmore, Boston (*$6,610)	13 "	136%
United Artists, Detroit (*$14,650)	3 "	46%
Fine Arts, New York (*$9,280)	27 "	155%
Fifth Ave., Seattle (*$9,500)	2 "	87%

SAY ONE FOR ME (20th FOX)

33 wks—10ths—115%

SCAPEGOAT (MGM)

Saxon, Boston (**$10,270)	6 "	112%
Trans-Lux, Philadelphia (**$4,450)	6 "	148%
T-L Krim, Detroit (**$6,000)	5 "	148%

SIGN OF THE GLADIATOR (AIP)

Michigan, Detroit (**$21,120)	1 "	77%
Paramount, Boston (**$11,920)	1 "	134%
United Artists, Chicago (**$17,800)	1 "	110%

SLEEPING BEAUTY (BV)

88 wks—13ths—112%

TAMANGO (ROACH)

Fox, Detroit (**$14,380)	3 "	156%
Fox, Philadelphia (**$14,580)	2 "	131%
Capitol, New York (**$24,950)	2 "	116%
Brown, Louisville (**$4,950)	1 "	92%
Roosevelt, Chicago (**$21,230)	1 "	105%
Paramount, Seattle (**$8,040)	2 "	71%

TARZAN'S GREATEST ADVENTURE (PAR.)

Fox, Detroit (**$14,380)	1 "	97%
Paramount, Boston (**$11,920)	1 "	84%
Omaha, Omaha (**$5,450)	1 "	97%

TEN SECONDS TO HELL (UA)

Victoria, New York (**$20,150)	2 "	54%
Golden Gate, San Franc. (**$15,150)	1 "	66%
Orpheum, Seattle (**$5,660)	1 "	79%
Midtown, Philadelphia (**$9,000)	2 "	90%
Palms, Detroit (**$19,850)	1 "	81%
Orpheum, St. Louis (**$6,730)	1 "	89%
Pilgrim, Boston (**$8,610)	1 "	63%

THAT KIND OF WOMAN (PAR.)

Michigan, Detroit (**$21,120)	2 "	84%
Coliseum, Seattle (**$7,555)	1 "	88%
Metropolitan, Boston (**$15,120)	2 "	93%
Esquire, Chicago (**$12,315)	3 "	84%
Roxy, New York (**$52,620)	3 "	100%
Kentucky, Louisville (**$5,850)	1 "	73%
Randolph, Philadelphia (**$13,730)	2 "	93%
Paramount, San Fran. (**$10,410)	1 "	100%
St. Louis, St. Louis (**$12,850)	1 "	119%
Orpheum, Omaha (**$6,590)	1 "	91%

THEY CAME TO CORDURA (COL.)

State-Lake, Chicago (**$25,800)	1 "	100%
St. Francis, San Franc. (**$10,550)	1 "	147%

TIMBUKTU (UA)

Fifth Avenue, Seattle (**$7,480)	1 "	71%

THIS EARTH IS MINE (U-I)

28 wks—10ths—106%

TINGLER (COL.)

Broadway-Capitol, Detroit (**$10,120)	3 "	210%
Pilgrim, Boston (**$8,610)	2 "	185%
Golden Gate, San Francisco (**$15,150)	2 "	106%

WONDERFUL COUNTRY (UA)

Palms, Detroit (**$19,850)	2 "	84%
Loew's, St. Louis (**$11,600)	1 "	81%

YELLOWSTONE KELLY (WB)

Palms, Detroit (**$19,850)	2 "	82%
Stanton, Philadelphia (**$12,270)	1 "	81%
Fox, St. Louis (**$13,400)	1 "	112%
Paramount, San Francisco (**$10,410)	2 "	135%
Orpheum, Seattle (**$5,660)	3 "	108%
Paramount, Boston (**$11,920)	1 "	135%
Roosevelt, Chicago (**$21,230)	3 "	100%
Mary Anderson, Louisville (**$4,880)	1 "	102%

NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "THE TIP-OFF on Business."

CANADIAN Highlights

By Harry Allen, Jr.

FILM RENTALS from all sources in Canada dropped in 1958 slightly more than one per cent from 1957. Total drop was $407,082 to $33,746,765. TV yielded, according to the Dominion Bureau of Statistics, $6,336,346, which compares with $5,575,414 in 1957. Films rented for non-theatrical use turned in $393,966. The 35mm. theatrical films yielded $25,310,194 or 69.5 per cent of the overall total. In 1957, the rental amounted to $26,379,668, making the 1958 figure a drop of $1,069,474 in revenue. This represents a decrease of four per cent, while at the same time, the DBS reports, boxoffice receipts declined by 1.2 per cent, theatre admissions dropped by 6.4 per cent. During 1958, 16mm. films for theatrical use drew revenus of $1,706,259, compared with $1,805,867 the previous year. The figure, to which is added the revenue from 16mm. films for TV and other use, brings the small-gauge rentals total to $8,436,571, an increase of 8.5 per cent when compared with the 1957 figure, $7,774,159. The gain in 16mm. revenue due to TV helped limit the overall decline to a little over one per cent.

The report from the Dominion Bureau of Statistics shows that in 1958 there were 49 film distribution companies operating out of 124 exchange offices, compared with the same number of companies and 130 branches in 1957. The year 1955 saw the great spurt in distribution of films to TV and the opening of 16 new companies. The 49 firms employed 1,102 persons and paid out $4,104,677 in salaries and wages during 1958.

During 1958, 1,432 new 35mm. films were released for theatrical use on a commercial basis, compared to 1,213 in 1957.

From DBS has also come the final figures on the operation of theatres in 1958. To recap, they are: 1,623 non-drive-ins, a drop of 93, but the figure is a combination of 16mm. and 35mm. operations and the number of each hasn't been revealed, nor the total of drive-ins. The amusement tax total was $6,902,551.

REEL CLIPS: First section of the 84 miles of cable to go into the Toronto Telemeter project was strung into place by the Bell Telephone Co. The first coinbox Pay TV system in the world should be ready by mid-December. The service will open with 4,500 homes wired for reception. . . . National Carbon is one of three sponsors of the Wayne and Shuster show on the CBC network. . . . Board of Governors of the National Film Board will meet at the Alpine Inn, Ste. Marguerite, Quebec, on Oct. 23. Government Film Commissioner Guy Roberge, chairman of the board, has invited N. A. Taylor to speak at an informal gathering to follow the luncheon. . . . Etienne De Bode, president of All-Nation Book and Film Services, Ltd., Toronto was sentenced to six months in jail for non-payment of taxes, having withheld $4,000, made up of his own income tax and that collected from his employees. De Bode operated a number of German-language theatres. . . . Charles Mason, Rank ad-pub director, was stagged at the Variety when he said good-bye to bachelorhood. . . . Grosses of Paramount's "The Ten Commandments," now playing a regular house policy of continuous performances, are phenomenal, claims Win Barron, company's ad-pub chief. Currently the film is being held over at the Paramount, Halifax; Met, Winnipeg; and Capitol, Edmonton. . . . Earl Pfaff, son of Vera and Harold L. Pfaff, died following an auto accident. Harold is manager of Independent Theatre Service, an officer of the Canadian Picture Pioneers, and Bill, brother of Earl, is office manager of Mavety Film Delivery, Ltd.

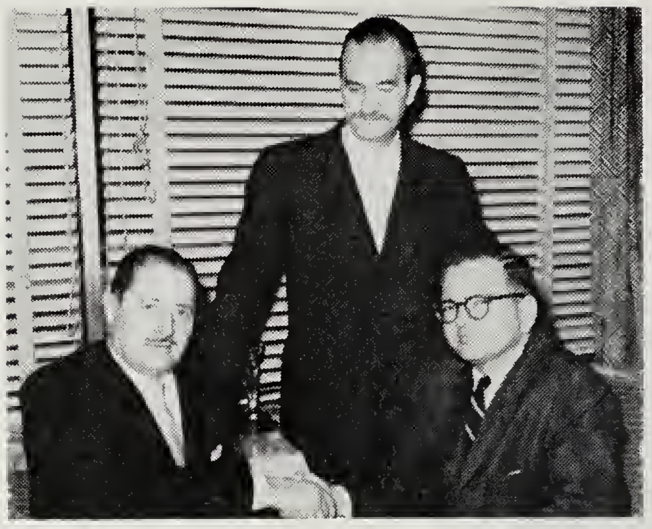
NTA Int. Names Gruenberg

NEW YORK—Leonard S. Gruenberg has been named vice-president of NTA International, Inc., Harold Goldman, president of NTA International, announced.

Gruenberg will be responsible for the sale and distribution activities of "Windjammer," and the development of future Cinemiracle enterprises and productions.

Gruenberg joined National Telefilm Associates last February as coordinator of national sales for TV. Two months ago, he was transferred to NTA International where he became general manager of the theatrical division.

New York City's newest theatre, Rugoff and Becker's Murray Hill, opened recently with the premiere of U-I's "Pillow Talk" and a benefit performance for the United Nations International School. Seen, left to right, are Donald Rugoff, president, Rugoff and Becker Theatres; Mrs. Eleanor Roosevelt; Leonard Lightstone, vice-president, Rugoff and Becker Theatres; and on crutches, Veronica Lake; Duncan McGregor, vice-president, Rugoff and Becker Theatres; Shelley Winters; and Frank Cassaro, stage director and playwright.



Louis de Rochemont Associates recently completed a producing-distribution deal with International Golden Star of Italy, new Italian film company, to produce a number of films for the international market utilizing both foreign and American stars and directors. Seen, left to right, completing negotiations are Carlo M. Rissotto, executive vice-president, I.G.S.I.; Mario de Vecchi, vice-president in charge of liaison; and F. Borden Mace, president, Louis de Rochemont Associates, who will be executive vice-president in charge of production.

De Rochemont Enters International Field

NEW YORK—F. Borden Mace, president, Louis de Rochemont Associates, revealed last fortnight that the company had entered the foreign field through an association with a new Italian production company, International Golden Star of Italy.

Mace said DeRochemont has a quarter interest in IBSI, which was organized to make pictures for the international market, utilizing both foreign and American stars and directors.

Four films ready to go into production are Roberto Rosselini's "Blackout In Rome"; Vittorio de Sica's "The World Ends At 6 P.M."; Federico Fellini's "Voyage Of Love"; and de Rochemont's "108th Street." All except "108th Street" will be shot in Italy. The Italian made films are estimated to cost between $3,500,000 and $4,000,000.

Mace said no distribution deals have been made yet, but asserted that efforts will be made to have all the films released in 1960. All four films will be made in English, but there may be Italian versions.

IGSI, whose headquarters are in Genoa, will open a New York office at 380 Madison Avenue. Carlo M. Rissotto, executive vice-president, will represent IGSI here and Mace will function as executive vice-president in charge of production with Mario de Becchi as vice-president in charge of liaison.

FWC Switches Personnel

LOS ANGELES—William H. Thedford, Pacific coast division manager for National Theatres Amusement Corp., announces a series of promotions and transfers of theatre managers in the Fox West Coast division.

Myron Talman, former manager, Fox Beverly, who has been in the booking department since last March, will take over the Iris, Hollywood. Going into the booking department is Dillon Bowde, State, Pasadena. Shifted from the Iris is William McIntire, to the Uptown, replacing John Mikkelson, who goes to the Figueroa. James Richardson, Figueroa, transfers to the Glendale, while Kenneth Massie goes from Glendale to the Bundy, Santa Monica. Alan Tait takes over temporary managership of the Bruin Westwood.

"How I would sell...

PARAMOUNT'S Star-Studded Hal Wallis Drama

CAREER

An Exclusive **SHOWMANALYSIS** *Prepared by—*

**NORMAN T. PRAGER, city manager for
COOPER FOUNDATION THEATRES, Oklahoma City**

ABOUT THE AUTHOR • Norman T. Prager, city manager for Cooper Foundation Theatres in Oklahoma City, started in the industry with the famous "Roxy" at the Rialto, when it was New York City's first truly de luxe motion picture theatre. This was back in 1916. He served his apprenticeship there as an usher, and worked variously along Broadway at the Criterion, Rivoli, and Capitol. He finally rose to "chief of service" and even doubled up by taking a job as the late Flo Ziegfeld's office boy. After some schooling, he went to work as assistant manager at the Strand, Yonkers, N. Y., where he qualified for a scholarship in the Paramount Publix Manager's Training School during its second year. There followed assignments as manager to city manager in Ft. Worth, Oklahoma City, St. Joseph, Mo.; Lincoln, Neb.; and Springfield and Pittsfield, Mass. He was assistant to Ed Hyman when the latter was general manager of the Century Circuit in New York City. After a short excursion into other fields, Prager went to work for the Schine Circuit, where he learned something about exploitation under Seymour Morris, and became a district manager, first in Maryland and Delaware, then upstate New York. He went out to California to satisfy an itch and is now back for Cooper Foundation in what he terms "the greatest business in the world."

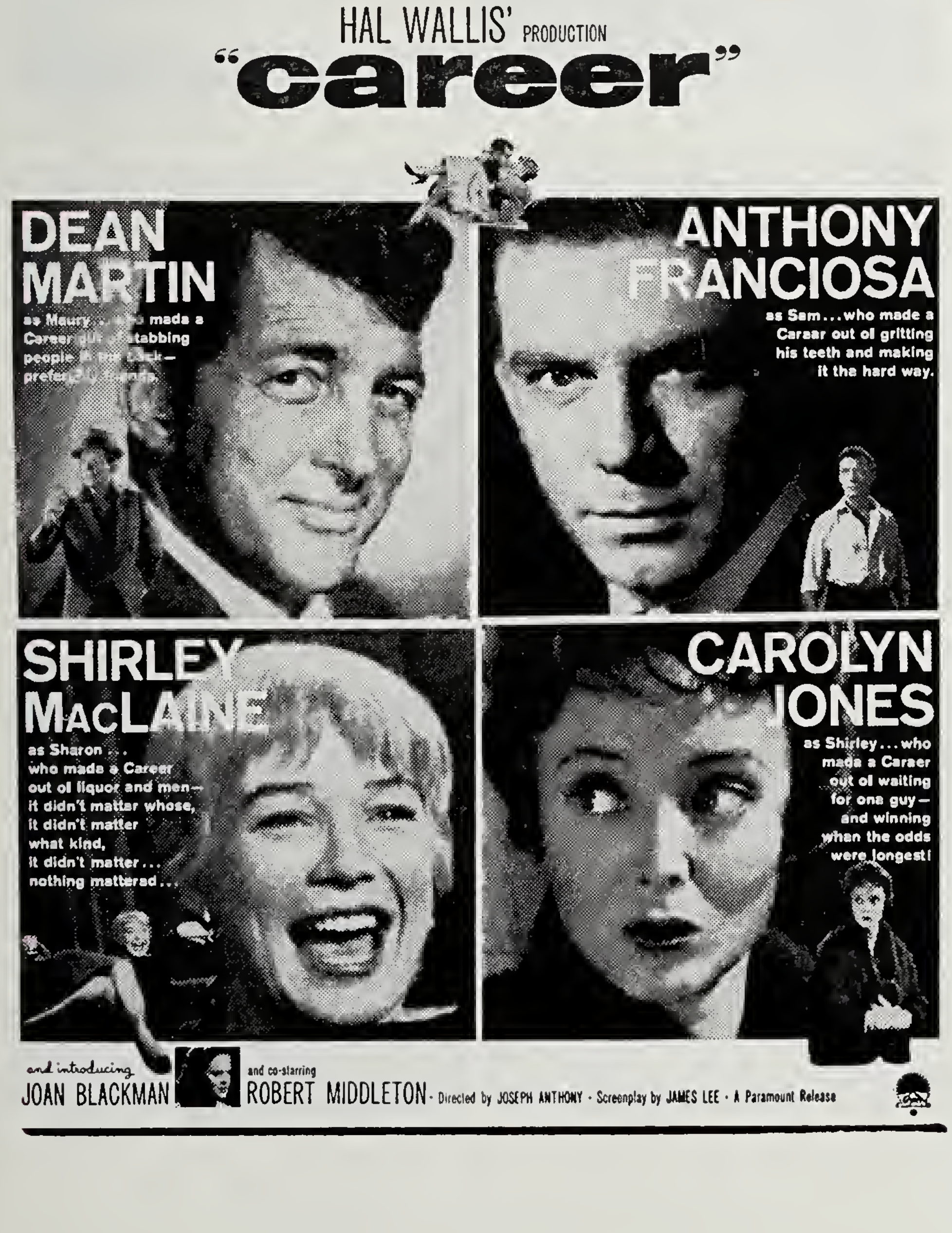
Norman T. Prager

I am flattered to have the opportunity to submit my own SHOWMANALYSIS of Paramount's "CAREER". Naturally, I do not expect all of my brother showmen to agree with my ideas, and quite likely there will be a host of other ideas which will occur to them, which is all to the good. What a wonderful thing it would be if a dozen showmen could get together to exchange thoughts in advance of the release of the product on which they will be spending money, and how much more successful these campaigns would be as a result!

I should like to preface my remarks with the statement that those responsible for the material in the pressbook have done a most workman-like job. The ads are designed for maximum flexibility, and almost any ad man will delight in the adaptability of the material, except with respect to the small economy size ads which are notably absent in the proofs which were available to me at this writing and may be included in the completed product. This problem of the small ad occurs all too frequently, however, and gives rise to the question, "Are we being *pressured* into the use of oversized ads where such space is not warranted?" I find no fault with the inclusion of ads such as #801 which fills 1,200 lines and will be used, quite possibly, in a variety of ways, including heralds and window cards. It remains an obvious fact that too little attention is given to the preparation of 100 line ads which have as much selling power.

AD MAT NO. 301 (3 cols.) is preferred because of the way in which it sells all of the stars, and the theme.

FOUR OF TODAY'S MOST EXCITING STARS...IN THE MOST SCORCHING DRAMA OF YOUNG PEOPLE TO IGNITE THE SCREEN IN YEARS!



HAL WALLIS' PRODUCTION
"career"

DEAN MARTIN
as Maury ... who made a Career out of stabbing people in the back—preferably friends.

ANTHONY FRANCIOSA
as Sam...who made a Career out of gritting his teeth and making it the hard way.

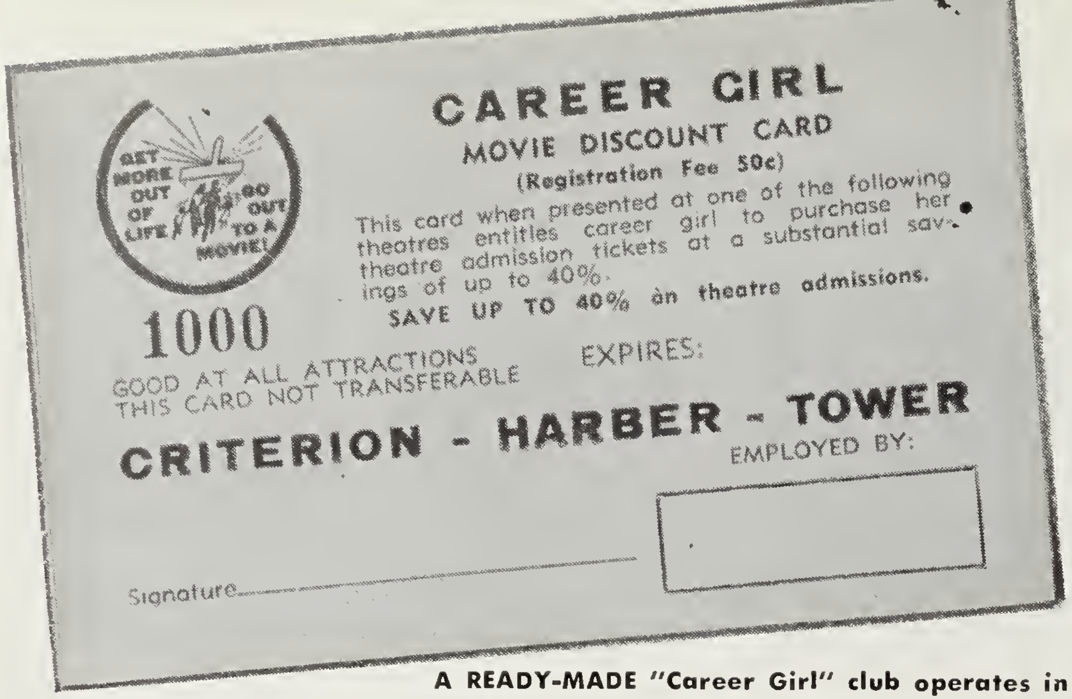
SHIRLEY MACLAINE
as Sharon ...
who made a Career
out of liquor and men—
it didn't matter whose,
it didn't matter
what kind,
it didn't matter...
nothing mattered...

CAROLYN JONES
as Shirley...who
made a Career
out of waiting
for one guy—
and winning
when the odds
were longest!

and introducing
JOAN BLACKMAN
and co-starring
ROBERT MIDDLETON · Directed by JOSEPH ANTHONY · Screenplay by JAMES LEE · A Paramount Release

With advertising rates skyrocketing apace with our inflationary economy, the vast majority of exhibitors must get out the paste pot and shears and do mayhem to these overgrown brain children, and the frequent result is often best described as murder. It would seem to me that the distributor owes his multi-million dollar product more than that, and that the challenge of the small ad with the big wallop should be accepted as such to insure that whatever budget the exhibitor must confine his placement to will not result in the end product which too often results. I hasten to add that I am not, repeat not, finding fault with the theatre man who will certainly do the most with material at hand.

"CAREER" boasts a cast that is as hot as a chef's apron and as saleable as one could wish for today. Dean Martin, Anthony Franciosa, Shirley MacLaine, and Carolyn Jones are NAMES which have had the exposure to fully capture the passionate interest of the movie-going public. They are fa-



CAREER GIRL
MOVIE DISCOUNT CARD
(Registration Fee 50c)
This card when presented at one of the following theatres entitles career girl to purchase her theatre admission tickets at a substantial savings of up to 40%.
SAVE UP TO 40% on theatre admissions.
1000
GOOD AT ALL ATTRACTIONS
THIS CARD NOT TRANSFERABLE
EXPIRES:
CRITERION - HARBER - TOWER
EMPLOYED BY:
Signature

GET MORE OUT OF LIFE
GO OUT TO A MOVIE!

A READY-MADE "Career Girl" club operates in Oklahoma City.

miliar to millions and possess the individual abilities and personalities to make them top box office almost anywhere. I am entirely sympathetic to the prominence with which they are featured in the ads. This is the approach I would have used if I had never seen a press book, and in addition, I am in favor of the copy used throughout with the single exception of the word in ad #402, *CHUTZPAH.* This is a new one. I have asked a few dozen people what it means and no one had heard of it. I suspected it might be a Hebrew derivation so I phoned a rabbi and finally came up with the definition. This may be a familiar expression to a few in some metropolitan centers, but generally, folks who read our ads won't have the faintest notion of its meaning.

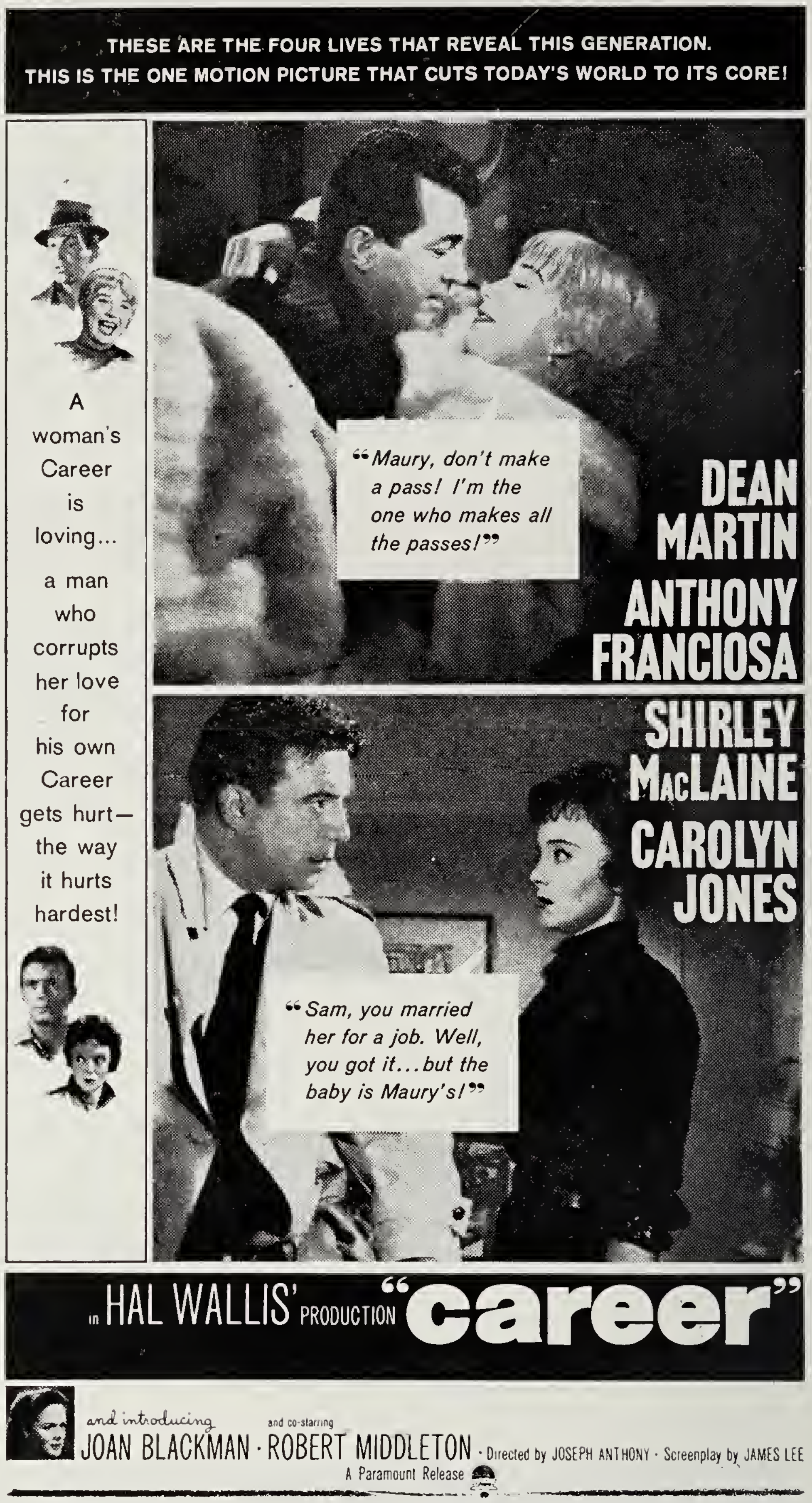
Since the approach in all of the ads is quite similar, it remains for those of us who will use this material as is to select the lay-out best suited to his space requirements. Personally, I like mat #401 and the same ad reduced to #301, albeit it loses some of its readability in the reduction. Also, I would question whether my newspaper plant can come up with clear reproduction in print.

For our own campaign we would not use the teaser ads 110, 111, 112, 113 for the reason that we feel that collectively the stars are great boxoffice, but individually they will not carry the load. We feel that it would be a mistake to separate them and lose the impact of their combination value. Togetherness in this instance spells boxoffice, therefore we will build our own teaser ads, utilizing the heads in mat 502 and the line, "THESE COULD BE THE ACADEMY AWARD PERFORMANCES OF 1959." While music plays no important part in the production of "CAREER," we should experience little difficulty in persuading some of our DJs to mention that Dean Martin stars in "CAREER" at our theatre, as he spins some of his albums.

Undoubtedly Paramount will furnish excellent ETs on this attraction since they have a wealth of material to work from on the sound track, and we will figure a saturation radio campaign into our budget.

Cooper Foundation theatres are very strong on TV, and we will, of course, include as many choice spots as are available to us.

Exploitationwise, I see a natural tie-in with the Oklahoma Cityans who have made CAREERs in the entertainment world. There are quite a few of these in whom we take pride, including James Garner, Dale Robertson, Anita Bryant, Van Heflin, and Tulsans Tony Randall and Patti Page. Of course, there are others, but these come readily to mind. It will be a simple matter to secure comment from these personalities endorsing the background story material if nothing else, and frequent mention of the title. These names can also be used to build a publicity story which will be welcomed by the newspaper as a Sunday feature story. A lobby piece with telegrams of endorsement will also be made up using these same personalities making some reference to the story line paralleling their own CAREERs.



THESE ARE THE FOUR LIVES THAT REVEAL THIS GENERATION.
THIS IS THE ONE MOTION PICTURE THAT CUTS TODAY'S WORLD TO ITS CORE!

A woman's Career is loving... a man who corrupts her love for his own Career gets hurt—the way it hurts hardest!

"Maury, don't make a pass! I'm the one who makes all the passes!"

DEAN MARTIN
ANTHONY FRANCIOSA
SHIRLEY MacLAINE
CAROLYN JONES

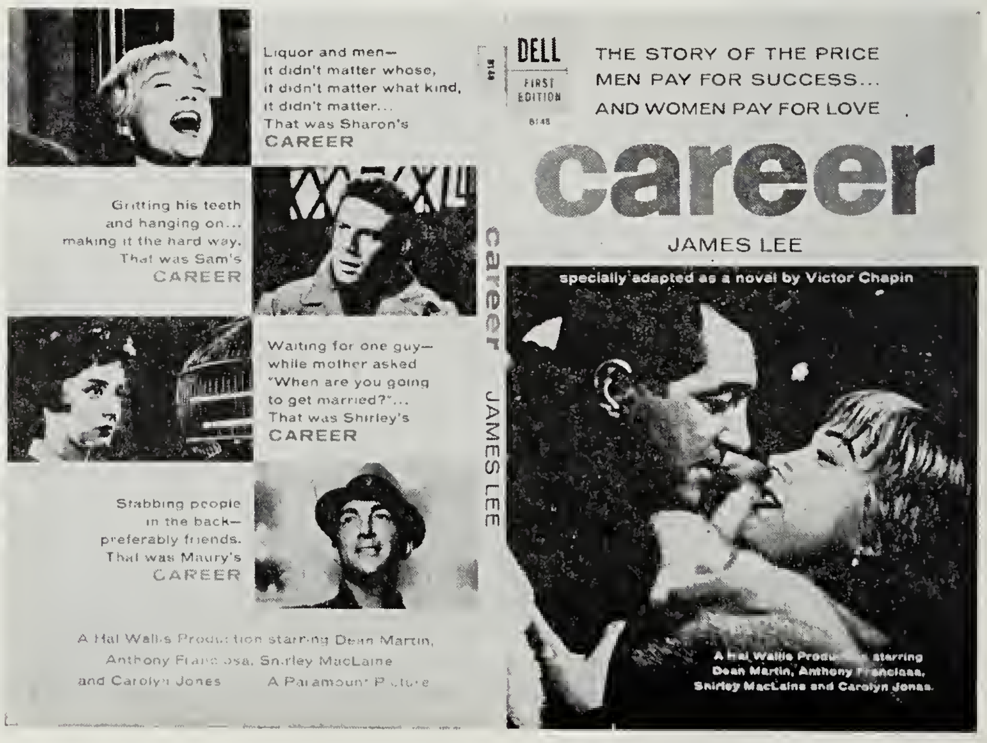
"Sam, you married her for a job. Well, you got it...but the baby is Maury's!"

in HAL WALLIS' PRODUCTION "career"

and introducing JOAN BLACKMAN · and co-starring ROBERT MIDDLETON · Directed by JOSEPH ANTHONY · Screenplay by JAMES LEE
A Paramount Release

AD MAT NO. 304 (3 cols.) quotes from the sound track. "Those responsible for the material in the pressbook have done a most workmanlike job," says Mr. Prager.

AD MAT NO. 302 (3 cols.) is a repeat of the four star theme in an interesting way. Mr. Prager admires the "flexibility and adaptability" of these ads.



Liquor and men—
it didn't matter whose,
it didn't matter what kind,
it didn't matter...
That was Sharon's
CAREER

Gritting his teeth
and hanging on...
making it the hard way.
That was Sam's
CAREER

Waiting for one guy—
while mother asked
"When are you going
to get married?"...
That was Shirley's
CAREER

Stabbing people
in the back—
preferably friends.
That was Maury's
CAREER

A Hal Wallis Production starring Dean Martin, Anthony Franciosa, Shirley MacLaine and Carolyn Jones A Paramount Picture

career JAMES LEE

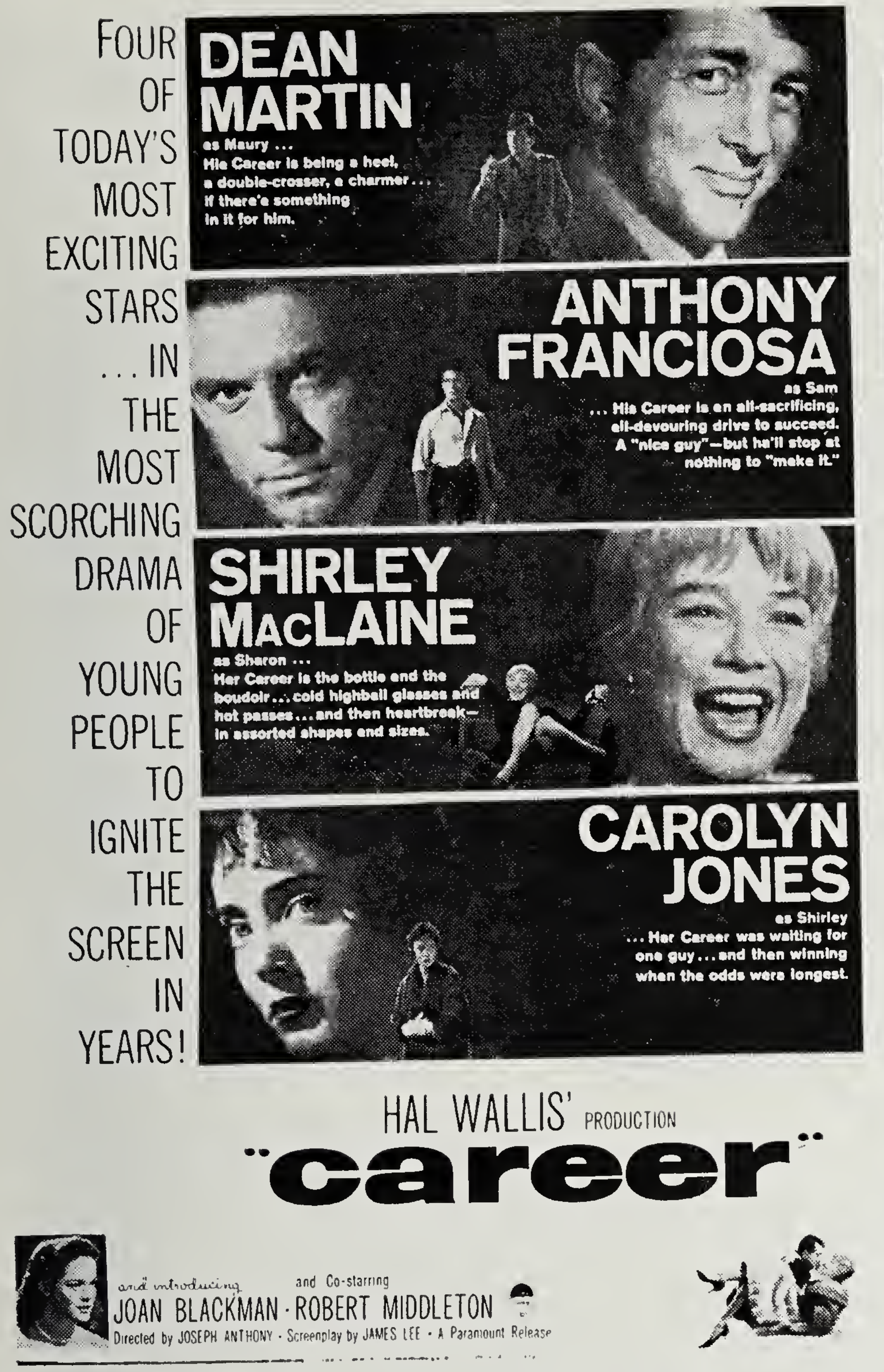
DELL
FIRST EDITION
B148

THE STORY OF THE PRICE
MEN PAY FOR SUCCESS...
AND WOMEN PAY FOR LOVE

career
JAMES LEE

specially adapted as a novel by Victor Chapin

A Hal Wallis Production starring Dean Martin, Anthony Franciosa, Shirley MacLaine and Carolyn Jones.



FOUR OF TODAY'S MOST EXCITING STARS ... IN THE MOST SCORCHING DRAMA OF YOUNG PEOPLE TO IGNITE THE SCREEN IN YEARS!

DEAN MARTIN
as Maury ...
His Career is being a heel, a double-crosser, a charmer ... if there's something in it for him.

ANTHONY FRANCIOSA
as Sam
... His Career is an all-sacrificing, all-devouring drive to succeed. A "nice guy"—but he'll stop at nothing to "make it."

SHIRLEY MACLAINE
as Sharon ...
Her Career is the bottle and the boudoir ... cold highball glasses and hot passes ... and then heartbreak—in assorted shapes and sizes.

CAROLYN JONES
as Shirley
... Her Career was waiting for one guy ... and then winning when the odds were longest.

HAL WALLIS' PRODUCTION
"career"

and introducing JOAN BLACKMAN · and Co-starring ROBERT MIDDLETON
Directed by JOSEPH ANTHONY · Screenplay by JAMES LEE · A Paramount Release

BACK AND FRONT COVER of the especially adapted Dell paperback novel to be published November 3 through nearly 80,000 newsstands, drug stores, supermarkets, etc. Dell has prepared a striking tie-in poster.

CITY-WIDE CAREER GIRLS can become thousands of working salesgirls, talking it up in hundreds of different offices and occupational pursuits. Ads, banners, lobby standees and letters can be built around this.

INVITATION TO CAREER GIRLS SCREENING

ATTENTION

CAREER GIRLS of All Ages . . . in All Fields . . .

We cordially invite you to attend a preview showing of the new Hal Wallis Paramount picture, "Career," because we believe you will be especially interested in its story about one man's obsession to succeed in his career, and the effect of his ambition on the people in his life.

Come as our guest, and bring a guest of your own, to enjoy "Career," which stars Dean Martin, Anthony Franciosa, Shirley MacLaine and Carolyn Jones.

(Insert time, date, place of screening)

In addition to seeing this great drama, you will hear how you can win: *(Describe prize)*

We look forward to seeing you at this FREE PREVIEW.

Sincerely yours,
Manager

P.S. Doors open at 10 A. M.

HAL WALLIS "career"

FOUR of today's most exciting dramatic stars—
DEAN MARTIN
ANTHONY FRANCIOSA
SHIRLEY MACLAINE
CAROLYN JONES
... in the most scorching drama of young people to ignite the screen in years!

JOAN BLACKMAN · ROBERT MIDDLETON

FOUR OF TODAY'S MOST EXCITING STARS ... IN THE MOST SCORCHING DRAMA OF YOUNG PEOPLE TO IGNITE THE SCREEN IN YEARS!

HAL WALLIS "career"

DEAN MARTIN · ANTHONY FRANCIOSA · SHIRLEY MACLAINE · CAROLYN JONES

JOAN BLACKMAN · ROBERT MIDDLETON

FRONT AND CENTER SPREAD of 2-color herald, available at only $5.25 per 1000 plain, or $9.25 per 1000 imprinted.

A screening to which would be invited as many of the radio, television, and newpaper people as could fit it into their schedules is a must, and I would suggest holding it sufficiently in advance of the engagement to captivate their interest by requesting them to participate in a round-table discussion of the problems of selling the picture to the public.

In this instance, the press book should carry biographical data on nearly everyone connected with the production, not only the cast but the production staff as well, for home town folks will be as interested in knowing that Joe Doakes helped design the sets or that some other localite assisted the camera man, as in any other CAREERs involved in the picture.

In our situation, we are fortunate in having a file of CAREER girls, all of whom hold special discount cards entitling them to discounts at the boxoffice. This has been a very successful thing for us over the past four years. This is a natural for a mailing piece which we will get out with the message slanted toward a comparison of their careers with those of the story. For theatres not so fortunate as to have such a live mailing list, we suggest that they may be obtained through the various organizations of Secretaries or Business and Professional Womens Clubs.

Now to dig up an old one which we used to good effect about a year ago and which we can repeat at this time. We will contact a New York hotel for several thousand of their picture post cards, which we will have imprinted with a handwritten message which we will match with hand written addresses. After affixing postage, we will ship them back to New York to be mailed from there. The message will be something along these lines, "Having a wonderful time here in N.Y. Saw marvelous new movie last night, "CAREER" with (cast). Don't miss it when it shows in O.C." signed Love, Jo.

Okay, Okay . . . I told you it was an oldie, but it's always good, and if you haven't used it for a while why not try it on this?

Another gimmick which we have used most successfully, but not in recent months, and which points up the trailer is the on-stage, live, "curtain talk" by the manager. If he's the shy type, this could very well be a recording played over the non-sync. For solid impact, however, I like to see the manager come right out there, ahead of the trailer with a personal endorsement of the picture "the scenes from which, you are about to see. . . ." We try to time this to get the maximum audience, after the intermission, not while they are out for a popcorn re-fill.

One last word for the benefit of showmen who have not as yet seen "CAREER." We try, whenever possible, to screen for our entire service staff. In our opinion this is a good sampling of public opinion with the added advantage that out of the discussions which are held subsequent to the showing some very good ideas often come forth from unexpected sources. I am pleased to report that "CAREER" met with an enthusiastic response from our people, which will result in excellent cooperation on their part in the selling thereof.

LONDON Observations

by Jock MacGregor

ONE COULD NOT BUT FEEL a little sad at the glittering premiere of "North West Frontier." Producer Marcel Hellman was absent through being hospitalized. There is no sweeter person in the industry than this kindly, worrying, and deeply conscientious man, and this is his greatest triumph in every sense of the word. Starring Lauren Bacall and Kenneth More, this rip roaring adventure of India in rebellion at the turn of the century packs a terrific punch.

The picture, shot in CinemaScope and color, is also a triumph for J. Lee Thompson who caps thrill with thrill. This puts him into the top class. In the past he has directed more intimate subjects like "Woman in the Dressing Gown" and "Tiger Bay" with imagination and distinction. Now he handles crowds of thousands as raiding tribesmen attack, using the vast wide screen to its fullest potentials, building the suspense and excitement to near breaking point. By the end I was positively limp. Not for a long time have I had such sweaty hands at a movie.

CONGRATULATIONS to W. Cartlidge, general manager of Associated British Cinemas, on his promotion to assistant managing director. Bill has a thorough knowledge of all sides of showmanship and management, having worked his way up in the company, and is a theatreman through and through. This appointment will so increase his activities in all spheres of ABC's extensive operations that he has asked to be relieved of his duties with ABC TV. . . . It was with no thought of a hot news story that I accepted Fred Thomas' invitation to lunch in the country and a look at Rank Film Distributors' newly extended film dispatch centre at Denham. Probably the biggest in the country, it handled, serviced, checked, and in some cases repaired in the first six months of this year 33,528 features, 22,139 shorts, and 15,042 ad flashes. Every Saturday, 400 cross-overs are made. In addition to Rank, U-I, British Lion, and RKO use the service and with rationalization the key word here, Fred is frankly after extra business. He claims he can do the job cheaper than anyone else and stresses that he knows nothing about his clients' business beyond to whom they send films. . . . Bursting with delight, Nat Cohen tells me that "Carry On, Nurse" is doing so well in Canada that Rank distributors have cabled for the negative to be air freighted so that more prints can be struck to cover the holdovers. And to think some thought this British comedy would only be phenomenal in the home market!

MISSING from trade shows these days is Mick Shipman, who was one of the few exhibitors who invariably saw before he booked. He has resigned from the Shipman and King circuit to be managing director of Eros Films. . . . Irrespective of political views, everyone in the industry was sorry when ex-Chief Barker Sir Tom O'Brien was defeated at the general election after being a socialist MP for 20 years. Associated British's Dr. Eric Fletcher retained his seat, but Cinema Exhibitors Association president Douglas Richards again had his political aspirations shattered. . . . In town, and in every way a businessman, Cary Grant has been raring to go to help publicize "North by North West," in which he has a stake. . . . The Variety Club received a unique tribute. The exclusive Jockey Club which controls British flat racing was so impressed with the charity race meeting that it invited the Tent to hold its next race meeting at its celebrated Newmarket headquarters. The offer was declined as Sandown had already been booked for Aug. 27 when Irving Allen hopes to stage the biggest international race ever held in this country.

Benjamin To Be Honored

NEW YORK—Robert S. Benjamin, chairman of the board of United Artists, has been named a recipient of the Louis Marshall Award of The Jewish Theological Seminary of America, one of the highest awards accorded to laymen by the Seminary.

He will receive the award at the dinner of the Seminary's National Patrons Society, Nov. 1, at the Waldorf-Astoria.

The Louis Marshall Awards are given in memory of Louis Marshall, famed constitutional lawyer, who was chairman of The Jewish Theological Seminary's board of directors from 1904 until his death in 1929. He was widely known for his civic and philanthropic achievements.

Wisc. Allied Backs Conciliation

MILWAUKEE—Edward E. Johnson, president, Allied Theatre Owners of Wisconsin, last fortnight drew up and forwarded to members a memorandum on how to initiate conciliation proceedings, and is urging exhibitors to use the method.

Johnson said that National Allied's White Paper campaign is not a dead issue, but told the exhibitors they had nothing to lose by resorting to conciliation and that they may gain considerably from its use.

Ovens Joins UA Records

NEW YORK—Don Ovens has been appointed national promotion manager for United Artists Records, it was announced by David V. Picker, executive vice-president of the company.

He comes to UA from Capitol Records.

Barney Balaban, president, Paramount Pictures, and Mrs. Balaban, left, are seen at the recent gala invitational premiere of Hal Wallis' "Career," Loew's State, New York City, with Julius Joelson, president, J. J. Theatre Circuit, and his wife.

Dismissal Sought In Hialand Law Suit

WILMINGTON, DEL.—Motion picture theatres in Hawaii are involved in a Federal District Court case pending here.

Chief U.S. District Court Judge Caleb M. Wright has fixed Nov. 10 for a hearing on a motion by 800 Corporation of Scranton, Pa., to dismiss its suit on behalf of itself and similarly situated shareholders of Theatre Proceeds Corporation, formerly Consolidated Amusement Company, Limited, a Hawaiian corporation, against Theatre Proceeds and against Hialand Development Corporation, a Delaware corporation.

According to the notice Theatre Proceeds is sending its stockholders, no agreement has been made by the defendents and no payments are being made to or for the benefit of the plaintiff in connection with the proposed dismissal.

The complaint alleges that Theatre Proceeds stockholders were misled by its directors into approving a sale of all or substantially all of its assets to Hialand for $8-million pursuant to a contract dated Sept. 26, 1958, and that Hialand participated in or knew that Theatre Proceeds directors had misled stockholders in obtaining such approval. The allegations were made "on information and belief."

Hialand through affidavits sworn to on personal knowledge by its officers, Arthur L. Wood, president, and Kenneth E. McAfee, secretary, affirmatively stated that the negotiations between Hialand and Consolidated were at arm's length and openly and fairly conducted.

After Judge Wright notified attorneys that he would grant the motion of both defendants to transfer the case to the Hawaii Federal District Court, re-argument of the transfer decision was sought by attorneys for 800 Corp., who suggested that such transfer might subject 800 Corp. and its principal officer, Harry Weinberg, to service of process of a suit in Hawaii by W. E. Harber, an Oklahoma resident, seeking damages of $2-million.

Judge Wright denied the reconsideration motion but has entered no order on the transfer motion itself.

British Exhibs Rap Selznick

LONDON—Following David O. Selznick's sale of 22 pictures to BBC TV, all British exhibitors, both circuit and independents, have been recommended not to book any film in which Selznick is interested.

The executive committee of the Cinema Exhibitors Association resolved: "The CEA, believing that expeditious and firm action on the part of exhibitors is called for as a result of David Selznick making available to TV in the U.K. cinema films under his control . . . recommends all members not to book any film or films in which Selznick is concerned."

The press statement also warned: ". . . the CEA will continue to take action in cases of cinema films being made available to TV, and in this connection will always regard the protection of the interests of its members as of the utmost importance."

At present, the only film that may be affected by this decision is "Farewell to Arms."

Moss Joins COMPO Staff

NEW YORK—Alec Moss, veteran exploitation man, has joined COMPO staff to handle a special assignment, it was announced by Charles E. McCarthy, COMPO information director.

"A STAR *Belongs* on the MARQUEE!"

LEXINGTON
LOEW'S THEATRES
SALUTE TRAILERS
NOVAK

During this Once-In-A-Lifetime Tribute, we are not going to take trailers for granted. Here at Loew's Theatres, we're taking time out to give trailers top billing on our marquees for star performance through the years.

Eugene Picker
President,
Loew's Theatres

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

ALBANY

Sam Davis darkened Onteora at Fleischmanns in the Catskill Mountains after a successful summer and left by car with wife and son for Coral Gables, Fla., where he will be associated with Miami Land Realtors. . . . Martin Moskowitz, 20th-Fox assistant sales chief, was in for meetings with branch manager C. G. Pantages and circuit officials. . . . Sylvester Albano cut back to weekends at Albano Drive-In, Ravena. . . . Bijou, Troy, operated by the Wilson family, reopened after summer close-down. . . . James Benton, head, Benton Theatres, becomes Mayor of Saratoga Springs on Jan. 1. . . . Confusion between the Schwartzes in the Columbia exchange ended when Merrill Schwartz, office manager-booker, adopted the name of Mel Shaw for business purposes. He notified exhibitors by letter that the step was taken to avoid confusion with branch manager Herbert Schwartz. . . . Warners is occupying bright new quarters on the second floor of RTA Building, 991 Broadway, a block south of Film Row, having moved from 1087 Broadway. . . . Complimented on all sides for the leadership he provided and the skill he displayed during two terms as chief barker, during which the Variety Club liquidated all its debts, expanded its Heart Club funds, built up a surplus, and purchased a building for a home, Samuel E. Rosenblatt announced he would not be a candidate for reelection. A new crew was elected at a recent meeting and will be installed at the next membership meeting.

ATLANTA

Waters Circuit, Birmingham, Ala., has closed the Newman. . . . The Rex, Alexander City, Ala., was purchased by Bennis Goodwin from R. J. Hassett. . . . Mrs. Bernie Shapiro, Triangle Poster and Printing Company, returned to her home following a hospital trip after her return from the WOMPI convention in Jacksonville, Fla. . . . Cecil Grimes, Druid, Tuscaloosa, Ala., has entered a local hospital. . . . Mr. and Mrs. W. A. Bowers, Warrior, Warrior, Ala., are parents of a baby son. . . . Fred Jabaloy, former owner, Princess, La Grange, Ga., last owned by the Bailey Theatre Circuit, has reopened this theatre. . . . Louise Schuessler, daughter of Howard Schuessler, booking agent, was married to Larry Baldwin. . . . Gene Goodman, manager, United Artists, is back at his office following a bout with virus.

BOSTON

Karl Fasick has joined MGM's publicity and advertising staff to handle special exploitation for the Boston engagement of "Ben-Hur." For the past eight years he has been ad-publicity director for Loew's Theatres in Boston. The film will open at the Saxon soon after the world premiere at Loew's State, New York City. . . . Fully recovered from a serious internal operation, Phil Bloomberg, Salem exhibitor, was welcomed back after a two-month hospitalization. . . . Robert Wise, who directed Susan Hayward in her Academy Award-winning role in "I Want To Live," was in to talk to the press on his latest film, UA's "Odds Against Tomorrow." . . . Carroll Baker was introduced to the press at a luncheon given by Paramount, with Arnold Van Leer handling the affair. She was interviewed on her newest film, "But Not For Me," in which she stars with Clark Gable, which opens shortly at the Metropolitan.

BUFFALO

Charles A. McKernan, manager, Seneca, an AB-PT community house in south Buffalo, is treasurer of the Seneca-Cazenovia Parking Association, which opened a new cooperative parking lot. McKernan has been putting in a lot of time in planning the new 100 car parking space which should be a big help to the theatre box office. . . . Ben Dargush, manager, Center, acted as host at a special screening of "The FBI Story" for principals of western N.Y. high schools. . . . The Diana has reopened in Medina, following a $25,000 remodeling job. A new heating system, new seats, new screen, and redecoration are among the improvements. Alex Stornelli has operated the house in recent years. The Dipson Circuit of Batavia owns the house. . . . The largest silver anniversary dinner ever held by Eastman Kodak Company in Rochester honored nearly 600 men and women. Another 180 40-to-60 year veterans were guests at the fete in the Kodak Park recreation building. . . . The non-profit Broadway Theatre League of Buffalo opened their season of Broadway legit hits on the stage of Basil's Lafayette with Joan Blondell in "The Dark at the Top of the Stairs." . . . Roy W. Nagle, Buffalo historian, spoke on Early Buffalo Show Business, before the 6:29 Club of Buffalo Consistory, Ancient Accepted Scottish Rite. Nagle showed many interesting scenes pertaining to early theatre business in western New York and discussed many personalities associated with the local entertainment world way back when-including the late Michael Shea, whose name always will be associated with the Buffalo show world, and Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, who started in the exhibition end of the business as assistant manager of the old Mark-Strand when the late Harold Edel was managing director of this early film house in downtown Buffalo. . . . Joe Harmon, Hayman Theatres, Niagara Falls, sat in on a Cataract City radio station round table discussion of motion pictures and took advantage of the opportunity to plug "Sign of the Gladiator," now a current attraction in the Falls. . . . The Skyway Niagara and the Skyway, Athol Springs, both operated by Skyway Drive-In Corp., Bill Brett, general manager, are now operated week-ends only. . . . Samuel Raimondo, formerly associated with the local branch of National Screen and Film Industries, is now a member of the maintenance staff at Shea's Buffalo. . . . The Catholic theatre, formerly the Niagara, which has been closed all summer, has reopened and is offering one show a week. Religious pictures are featured. Blase Palumbo is manager. The theatre is owned by the Catholic diocese of Buffalo. . . . Leon Herman, formerly with Republic and Columbia in Buffalo, is now selling films to TV, working out of New York city.

CHARLOTTE

Screen actor Dale Robertson helped Durham, N. C., kick off its annual United Fund campaign, being principal speaker at a dinner meeting of campaign workers and making several public appearances in Durham. . . . W. G. Enloe, city manager at Raleigh, N. C., for North Carolina Theaters, Inc., has been elected first vice-president of the North Carolina League of Municipalities. He is mayor of Raleigh. . . . The Rialto, Durham, N. C., reopened after having been closed during the summer while its facilities were used by the Durham Star Playhouse, a summer theater group. Nathan Swartz, manager, says the house will specialize in art and off-beat films and will be open only at nights, with shows at 7 and 9 o'clock, Mondays through Friday, with 2:30 p. m. matinees on Saturday and Sunday. . . . Bob Stroh, former producer-director and news director of television station WFMY-TV at Greensboro, N. C., has been named manager, National, Greensboro, and T. R. Alexander, who has been acting manager there, has been transferred to the Carolina, Greensboro, as assistant manager.

CHICAGO

The Hilltop Drive-in Joliet, Ill. is undergoing improvements. . . . A property line argument is holding up construction of the new Rodgers Theatres house in Carbondale, Ill., which will replace the structure destroyed by fire last February. . . . The Fine Arts building which houses the World Playhouse and a Teitel Film Company office, was sold at auction to A. C. Feldman. . . . Mike Kassel, Continental Film Distributors, and his wife were accorded a 20th wedding celebration. . . . Lee Brody was named to the Filmack staff. . . . Stanley Pratt, Teatro Del Lago manager, and Joan Castro were wed. . . . Local critics were taken by Universal to New York to preview "Pillow Talk." . . . Tom Dowd, Central Film Distributor and operator of the Capri, is the father of his sixth child. . . . Louis Reddell, 83, retired theatre owner, died in a hospital. . . . The Woods is installing a large screen for the premiere of "Solomon and Sheba." . . . Residents of Chicago Ridge, Ill., picketed the Starlite Drive-In, carrying signs, "Don't patronize filthy movies," etc. . . . Robert Arens was named assistant manager, Avalon.

CINCINNATI

On the basis of highly laudatory local newspaper reviews, Columbia's "Porgy and Bess" appears set for an extended run at the Valley. Samuel Goldwyn was in for the Oct. 1 opening, which was a benefit screening for the Cincinnati Summer Opera, with admissions pegged from $7.50 to $25. The price range for regular screenings is $1.50 to $2.50, with tickets now on sale through February on a hard-ticket basis. . . . Attractive three-color quarter-page ads are being run in the local newspapers for Louis deRochemont's "Windjammer," which opens Oct. 14 at the downtown Capitol. . . . The suburban Carmago is booking films with feminine appeal for midweek matinee screenings, having started on Oct. 1 with the popular 20th-Fox oldie, "The Three Faces of Eve." . . . The first-run Kearse, Charleston, W. Va., has been sold by Mrs. Louise Wright to Albert Aaron. . . . Mildred Post, former Screen Classics booker, is now a Buena Vista clerk.

COLUMBUS, O., NEWS—Earle Wakefield, motion picture advertising director of Life magazine, will speak on the current Life study of filmgoing habits and the "why of theatre attendance" before the Independent Theatre Owners of Ohio convention here Oct. 28 at the Deshler-Hilton Hotel. The Life study is based on interviews of from 300 to 600 carefully chosen homes, representing averages in income, cultural level, location, etc. One of the study topics is "What intrigues people in terms of film content and advertising." . . . Mari Ann Sourlas, 22-year-old Ohio State University co-ed, from Columbus, will be awarded the Queen Isabella Tiara, a gift from Marilyn Monroe, at local Columbus Day ceremonies. Sam Shubouf, Loew's Ohio manager, arranged for the Monroe award in connection with the Ohio's revival run of "The Seven

Year Itch" and "How To Marry a Millionaire."

Mrs. Lydia Boda, manager, Hartman, is recovering from a broken shoulder suffered when she fell on the marble lobby floor of the theatre. . . . Anita Sands and Chris Robinson, stars of "Diary of a High School Bride," were here for interviews. . . . Sam Shubouf, manager, Loew's Ohio, will award the Queen Isabella Tiara to the Central Ohio girl chosen 1959 Queen Isabella at the annual Columbus Day celebration. The tiara is sponsored by Marilyn Monroe as a plug for "The Seven Year Itch" and "How to Marry a Millionaire," coming to Loew's Ohio.

CLEVELAND

I. J. Schmertz has been recalled from retirement by 20th-Fox for a limited period of active service in the Cleveland exchange where, until two years ago, he had been branch manager for 30 years, to spark the local exchange into a top position in the current company sales drive. He was honored by the area exhibitors and distributors with a "welcome back" luncheon. In charge of arrangements were Nate Schultz of Allied Artists, M. B. Horwitz of the Washington Circuit, and Marshall Fine, substituting for his father, Meyer Fine, president of Associated Theatres Circuit. . . . Mrs. Norman Weitman was guest of honor at a farewell luncheon held in the Virginian, Shaker Heights, by the ladies of the Variety Club Auxiliary. Mrs. Weitman is leaving Cleveland for Philadelphia where she will join her husband who recently resigned his post as local Universal branch manager to join Lopert Films as district manager in charge of the Philadelphia, Washington, Pittsburgh, and Cleveland territories. Mrs. Jerry Lipow was in charge of arrangements. . . . The premiere of "Porgy and Bess" at the Palace Theatre on Nov. 4 will be sponsored by the Cleveland Cancer Society. . . . Several drive-ins in this area are reducing their playing schedules to weekends with the coming of autumn. Among those reported to date are George Manos' Elm Lane Drive-In, Coshocton; Midway Drive-In, East Palestine; and Starlit Drive-In, Newcomerstown. Also Herbert Horstemeier's Tri-Vale Drive-In, Coshocton. . . . Following the usual pattern, the Old Trail, St. Clairsville, which closes with the advent of the drive-in season, has been reopened by Rainburt Albert. . . . Nat Barach, National Screen branch manager, is spending a major portion of his time these days out in the territory calling on the exhibitors.

DALLAS

A special for-women-only preview of "The Man Who Understood Women," 20th-Fox release, has been set at the Inwood. . . . 20th Century-Fox were to hold a luncheon at the Sheraton Dallas Hotel in honor of the theatre exhibitors of the southwest at which time new pictures and plans will be fully discussed. Thomas O. McCleaster, Dallas branch manager for 20th Century-Fox, will be toastmaster. . . . Norman Levinson has resigned as southwest press representative for Metro-Goldwyn-Mayer to accept the position of general manager and advertising director for the Trans-Texas Theatres, headed by Harold Novy.

DES MOINES

A group of businessmen have purchased the Anita, Anita, Ia., from William Proctor for possession on Oct. 1. Mr. and Mrs. Marvin Fries will manage the house for the new group. . . . Dave Gold, 20th Century-Fox manager, held a luncheon meeting for the press, exhibitors and circuit representatives outlining the promotion plans for forthcoming films. Other speakers included Frank Larson, Omaha manager; Bob Favaro, publicity representative from Minneapolis; and Henry Cowen, Look magazine representative.

Teenage students from 20 schools were present recently at a combination interview-screening when Ross Hunter, producer, U-I's "Pillow Talk," visited Detroit in connection with the film's opening at the Mich'gan. The teens are writers for their various school papers.

HOUSTON

Jack Webb and his wife are expected to pay a visit to Houston in behalf of his latest film, "30," as well as visits to San Antonio and Dallas. . . . T. J. Cheeney, assistant manager, King Center Drive-In, has moved to Port Arthur, Tex., where he will become manager, Don Twin Drive-In. He was manager, Trail Drive-In here, for eight years. . . . Martin Burnette, Loew's district manager, has returned to his home after a visit here to Loew's State.

JACKSONVILLE

Mary Hart, local WOMPI president, stated that all the WOMPI delegations from the United States and Canada which attended the sixth annual WOMPI gathering here Sept. 11-13 have sent back highly complimentary letters regarding the conduct of the convention. . . . Many exhibitors have reported a healthy climb in boxoffice receipts on weekends since the reopening of schools on Sept. 1 but, at the same time, midweek receipts have dropped sharply at both drive-ins and indoor houses. . . . Albert Joel, formerly at 20th-Fox, is now booking for MGM. . . . Mary Jane Partin, now in the MGM office, formerly worked with 20th-Fox. . . . Two teen-aged, knife-wielding bandits robbed Mrs. Jo Ann Rheaume, cashier at the Southside Drive-In, of $118 in theatre receipts and escaped in a stolen automobile. . . . Leonard Allen, Paramount exploitere from Atlanta, came in to work on exploitation campaigns for "But Not For Me.". . . . French Harvey, FST concessions chief, and his assistant, Peyton G. "Sport" Bailey, journeyed to the Miami "gold coast" on business. . . . Sandra Sherman, formerly at 20th-Fox, has resigned from the industry. . . . Kay Porter, a well-known figure on the local Film Row, who is owner of the Temple and the Negro-patronage Brooklyn in his hometown of Perry, was named mayor of Perry at a special session of the Perry city council on September 25. The previous mayor resigned and Porter will serve until the municipal election in July, 1960. . . . Jesse Marlow, formerly of Plant City, is now managing the Lake, Lake City, for owner Bob Cannon, who was recovering from an illness in a Live Oak hospital. . . . Ken Barfield was serving as relief manager of the Funland Drive-In, Tampa, while manager Chuck Rose vacationed. . . . Glenn Norris, 20th-Fox assistant general sales manager, arrived from New York to head the company's exhibitor gathering in the Hotel Roosevelt. . . . The Fran-Lin Drive-In at Mulberry has been shuttered for the fall season. . . . Bill Raulerson is the new manager, Starlight Drive-In, Live Oak. . . . Mrs. Lenore Kirkwood, treasurer of the FST credit union, represented her fellow employees at the state convention of credit unions held here at the Robert Meyer Hotel.

MIAMI, FLA., NEWS—Crew members of the U.S.S. Tanner, visiting Port Everglades (Ft. Lauderdale), Fla., were invited by manager Hal Stanton to view "John Paul Jones" at the Warner as guests of the theatre. . . . The Center has discontinued weekday matinees and is now opening at 6:45 p.m. with the show starting at 7 p.m. The regular matinee policy is continuing for Saturday and Sunday.

MEMPHIS

Better Films Council selected "Middle of the Night" as the Movie-of-the-Month for October. It was recommended for adults only, with "The Five Pennies" selected as the Family-Movie-of-the-Month. . . . Film Transit has reinstated service for the Landers, Weona, Ark., at the request of Don Landers. . . . B. D. Bright, Hi-Y Drive-In, Henderson, Ky., advises the drive-in is on weekend operation only. . . . The censor board of Little Rock, Ark., banned "Lady Chatterley's Lover" from showing in Little Rock. Several months ago, the book was banned from the newstands.

MINNEAPOLIS

John M. Rohr, owner-operator, Marlow, Pine River, Minn., is celebrating the theatre's 25th anniversary. Two-for-ones were the order of the day and were used to share the event with patrons. In appreciation of Rohr's 25 years of contribution to the area, congratulations were publicly extended by the Pine River Commercial Club and various merchants in ads in the local newspapers.

NEW HAVEN

John T. McGlew of Local 350, IATSE, Meriden, Conn., has been elected a vice-president of the Connecticut State Labor Council, AFL-CIO. . . . Two Stanley Warner first-runs—the Palace Norwich, Conn., and the Capitol, Willimantic, Conn.—have announced new adult price policy, designed to encourage late afternoon theatre attendance. The Palace, Norwich, managed by Edwin Stewart, is now charging only 50 cents for adults from 5 to 6 p.m., Mondays through Fridays. The regular 75-cent admission price resumes at 6 p.m. The Capitol, Willimantic, managed by Russell Barrett, is now charging 55 cents from 4:45 to 6 p.m., Mondays through Fridays. The regular 80-cent admission price resumes at 6 p.m. . . . The Poli, Springfield, Mass., is first situation on Loew's Poli-New England Theatres, Inc., circuit, to undergo modernization as part of recently-announced plans by Eugene Picker, Loew's Theatres, Inc., president. Harry F. Shaw, Poli division manager, reports that the Poli, Springfield, has been reseated—new capacity is 1990, as compared to previous 2334—in an effort to improve viewing. It is assumed that other remodeling projects will get under way within the Poli division.

NEW ORLEANS

Mrs. and Mrs. Willis Houck are the proud parents of a son, their first child. Houck is manager of the Joy, Kaplan, La. . . . Sympathy is extended to Joe Williams upon the recent death of his mother. . . . Area drive-ins now operating week ends only are the Gay Lee, De Quincy, La. and Holiday, Gonzales, Fla. The indoor Rex, Jackson, La., is also on week-end operation. . . . Closing for the winter season were Gulf States' Varia and "51" drive-ins, Jackson, Miss.; the Warrington and Palafox, Pensacola, Fla.; and the Barksdale, Bossier City, La. . . . WOMPI will hold a supper meeting at Variety Club quarters on Oct. 21. . . . Joy N. Houck acquired the neighborhood Aereon from Vernon Dupepe. Waddy Jones, long in charge of Joy Theatres booking department, will be manager. . . . Beverly Laiche is new in Paramount's accounting department. . . . June Dickinson replaced Frances Griffin, who resigned from Warners' contract department. . . . Sympathy is extended to John Schaffer, Sr., Schaffer Film Service, on the recent death of his brother, R. K. Schaffer, 65. . . . Marion Ann Guerin, daughter of Marion Guerin, Film Inspection, and Roland A. Mineo will wed at Our Lady of The Holy Rosary Chucrh. . . . Variety Club held a membership meeting. . . . T. G. Solomon and his Gulf States Theatres' staffers were hosts to exchange bookers and cashiers and Transway's crew of dispatchers at an outing at Dixie Lake on the fringe of Solomon's summer estate in McComb, Miss.

PHILADELPHIA

Bob Lynch, after leaving Woonsocket, reports arriving in London, England, in seven hours, whereas when his dad left Ireland, it took him 37 days in a sailing vessel. Lynch, the former MGM boss here, expects to be knighted while in London as being the most enthusiastic tourist ever to hit England. . . . Sam Whiteley is the new manager of the Lansdale, Lansdale, Pa. . . . Variety Club Tent 13 plans a halloween party on Nov. 28th. . . . The annual election and membership meeting will take place Oct. 26. . . . Claude Schlanger's Starlite Drive-In. Quakertown, Pa., Charlie Poorman, manager, and Nick Garland, assistant, have completed a promotional deal with Acme Markets whereby the stores will distribute theatre tickets throughout the fall and winter season. . . . Local courts ordered the return of the nudist colony film, "The Unashamed," to the New Broadway; and manager Frank Pease immediately began showing it again. Film was seized in a raid on the theatre about 18 months ago. . . . How silly can you get? In a battle to obtain first position in the alphabetical newspaper listings of neighborhood theatre advertising, we note we now have the Aabbe and the Aart Overbrook. . . . Gene Tunick, UA eastern district manager, is recovering from pneumonia in a local hospital. . . . Iz Segall is now servicing the Bristol Playhouse, Bristol, Pa. . . . Leon Behal, industry vet long on the sick list, would like to hear from his old friends. He can be reached at 6548 Souder Street, Philadelphia. . . . J. Robert Hoff, head of the drive to get exhibitors to purchase stock in the motion picture companies through Motion Picture Investors, Inc., was in on a tour of exchange centers. . . . Ellis' Erlen is to undergo complete remodelling with plans calling for a new front and lobby and installation of a larger proscenium to take care of 70mm equipment, etc. The house will remain open during most of the job. . . . Ellis Theatres has taken over the Dix Drive-In, Bordentown, N.J.

PITTSBURGH

Penn, Wesleyville, Pa., was scheduled to reopen Oct. 1, under management of Paul Root, who has leased the house from owner E. P. Brown. Blatt Bros. Circuit will book. . . . Mrs. Sam Gould, widow of the veteran exhibitor, has closed her Arcadia, South Side. Probability is that the shuttering will be

Film Exchange and Dealer Listing for the
PHILADELPHIA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

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ALLIED ARTISTS, 1241 Vine St.—LOcust 3-8342
Br. Mgr.: Maxwell Gillis. Office Mgr. and Booker: Harold Coltun. Sales: Harry Levine, Max Bernstein. Cashier: Margaret Carlies. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

AMERICAN FILM, 1329 Vine St.—WAlnut 2-1800
Mgr.: Ben Harris.

AMERICAN-INT'L., 3 Penn Center Plaza, Room 722—LOcust 8-6684
Eastern Div. Sls. Mgr.: Edward Heiber. Booker: Joe Quinlivan. Cashier: Mrs. Ruth Monelly. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

ARROW, 311 N. 13th St.—MArket 7-3368, LOcust 7-5287
Pres.: Charles Zagrans.

BUENA VISTA (Disney), 1235 Vine St.—LOcust 7-3681
Br. Mgr.: Leonard Mintz. Office Mgr.: R. M. Doherty. Head Booker: Martha Clark. Emerg. Phone: c/o Clark Film. LOcust 4-3450. *(Dist. Mgr. in residence: Mort Magill.)*

CAPITAL FILM, 309 N. 13th St.—LOcust 7-2698
Mgr.: Edw. Gabriel. Sls. and Office Mgr.: Bob Gabriel. Booker: Marian Spinelli. Emerg. Phone: WA 4-1240.

COLUMBIA, 1225 Vine St.—LOcust 8-3889
Br. Mgr.: Lester Wurtele. Office Mgr.: A. C. Gottshalk. Sales: Jerry Levy, Ed Feinblatt, Robert Shisler. Bookers: Joe Flood, Ben Rosenthal, Ralph Cohen. Field Exp.: Milt Young. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Dist. Mgr. in residence: Harry Weiner.)*

FAN FARE, 246 N. Clarion St.—LOcust 7-2242
Pres.: Joe Solomon. Booker: Dolores Cotter. Cashier: Clare Frazer. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

JACK JASLOW, 1329 Vine St.—WAlnut 5-4313

LOPERT, 1322 Vine St.—LOcust 3-9500
Dist. Mgr.: Norman Weitman. Secty.: Florence Weiner.

METRO-GOLDWYN-MAYER, 250 N. 13th St.—LOcust 7-5150
Br. Mgr.: William A. Madden. Office Mgr. and Head Booker: David Titleman. Sales: William Hopkins, F. Jelenko, Frank Sculli, Harry Bache. Bookers: Max Bronow, Jim Coyne, Phil Gallagher. Cashier: Marie Connell. Field Exp.: Ed Gallner. Emerg. Phone: Titleman, GReenwood 7-4425.

PARAMOUNT, 248 N. 12th St.—LOcust 7-3672
Br. Mgr.: Ulrik F. Smith. Office Mgr. and Head Booker: Anthony LaMonaco. Sales: Ralph Garman, Harry Dressler, John Kane. Bookers: James Winters, Matthew Judge, Stanley Smithers. Cashier: Robert Thompson. Field Exp.: Mike Weiss. Emerg. Phone: LaMonaco, TIlden 8-2874.

DAVID ROSEN (Mutual Film), 1237 Vine St.—LOcust 4-4429

20th CENTURY-FOX, 314 N. 13th St.—WAlnut 2-2828
Br. Mgr.: Samuel Diamond. Sls. Mgr.: Ben Goldstein. Office Mgr.: Mario DIStanislao. Sales: Allen Strulson, Joe Engel, Eli Lagose. Bookers: Lil Rosentoor, Mae Greenus, Ethel Rudich, Don Suplee. Cashier: Anne Dunn. Field Exp.: Hal Marshall. Emerg. Phone. Joe Vanis, Hd. Shipper, NE 4-5332.

UNITED ARTISTS, 1322 Vine St.—LOcust 3-9500
Br. Mgr.: Albert Glaubinger. Office Mgr.: Elizabeth V. Ziegler. Sales: Stanley Kositsky, Jack Zamsky, Pat Beck. Bookers: Elizabeth Marrandino, Janet Lewis, Sam Sciulli. Cashier: Mary Monohan. Field Exp.: Max Miller. Emerg. Phone: c/o Clark Film, LOcust 4-3450. *(Eastern Dist. Mgr. in residence: Eugene Tunick.)*

UNIVERSAL-INTERNATIONAL, 251 N. 13th St.—LOcust 4-3980
Sls. Mgr.: Carl Reardon. Office Mgr.: James Davidson. Sales: Richard Melvin, Bernard Golden. Bookers: Pete Ciccotta, Norman Falk. Cashier: Joseph Azzarano. Emerg. Phone: None.

WARNER BROS., 1225 Vine St.—LOcust 3-9530
Br. Mgr.: William G. Mansell. Asst. Br. Mgr.: Dave Cooper. Office Mgr.: David Law. Sales: Ed O'Donnell, T. N. Noble. Bookers: L. J. Hannon, E. Carlin. Anthony Blase, John Daly. Cashier: Ed Larson. Emerg. Phone: Law, PIlgrim 5-5477.

• *Supply Dealers*

BLUMBERG BROS., 1305 Vine St.—LOmbard 5-7240. Emerg. Phone: Welsh Valley 4-4920.
NATIONAL THEATRE SUPPLY, 1310 Vine St.—LOcust 7-6156. Emerg. Phone: GR 3-7678.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580.
Br. Mgr.: Stanley Goldberg. Office Mgr.: Moe Koppelman. Sales: Maurice Levin.

• *Signs, Advertising and Printing*

INDEPENDENT POSTER EXCH., 1323 Vine St.—WAlnut 2-3233
KEYSTONE POSTER CO., 123 N. 3rd St.—MArket 7-7737
Owner: Joe Portone.
NATIONAL-PENN PRINTING, 1233 Vine St.—LOcust 7-0538
NATIONAL SCREEN SERVICE, 1201 Vine St.—LOcust 3-9580
QUALITY LITHO., 241 N. 12th St.—MArket 7-4550
RICH-ART SIGN & DISPLAY, 307 N. 13th St.—LOcust 7-5544 and 9390
TRIANGLE STUDIO, 1331 Vine St.—MArket 7-6530

• *Film Delivery Services*

CLARK TRANSFER, INC., 829 N. 29th St.—LOcust 4-3450
Pres.: James P. Clark. Emerg. Phone: same.
NEW JERSEY MESSENGER SERV., 1018-26 Wood St.—WAlnut 5-3944; Camden, N. J. WOodlawn 4-7380
Pres.: Meyer Adelman. Emerg. Phone: Haddonfield (N.J.) HAzel 9-6857; Camden, N. J. EMerson 5-6327.

• *Service Companies*

ALTEC SERVICE CO., 1505 Race St.—LOcust 7-7110
PROGRESSIVE ELECT. CO., 240 N. 13th St.—RIttenhouse 6-3996
RCA SERVICE CO., 121 N. Broad St.—RIttenhouse 6-7568

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!
Boston Territory
Issue of October 28
Atlanta Territory
Issue of November 4

Save them!

permanent. . . . Ted Tolly, veteran Metro shipper (30 years), had a gallstone attack while on vacation. He returned to work after five weeks, 10 pounds lighter. . . . Visiting film row was Joseph Bell, longtime theatre owner of Fayette City, Pa., who recently converted his Bell in that city into a bowling alley. . . . Ida Nussin, National Screen Service cashier, visited Hollywood during her three week vacation, and was thrilled at visiting studios. . . . John P. Harris, Jr., son of the Denis manager, enrolled in the freshman class at the University of Dayton, Ohio. . . . Ray Ayrey, Stanley Warner contact manager and his wife, looked forward to becoming grandparents for the second time, with daughter Elizabeth Ann (Mrs. John Gaspari) expecting her second child. . . . Harry Belafonte is expected in town on Oct. 19 to promote the United Artists release, "Odds Against Tomorrow," in which he has an interest. The film, scheduled for the Penn, also stars Robert Ryan and Shelley Winters. . . . Former airline hostess Lois Rayman, who has a part in the Rock Hudson-Doris Day comedy, "Pillow Talk," was due on a publicity tour on behalf of the Universal picture. One feature of her appearance, arranged by exploiteer Dave Kane, was to be a reception at Greater Pittsburgh Airport, hosted by all available airline stewardesses. Kane also arranged an advance screening for newspaper, radio, and T.V. people. . . . Linda Hanly, secretary to Stanley Warner executive Ben Steerman, will become Mrs. Jacob A. Hudacek, III, on Nov. 7. . . . Carroll Baker failed to show up for her scheduled personal appearance in Pittsburgh in connection with showing of the Paramount film in which she co-stars with Clark Gable, "But Not For Me." Official explanation was "exhaustion." A short time ago, she also disappointed those who had been promised she would appear at a reunion with her Greensburg, Pa., high school classmates.

PORTLAND

Red-Bill Productions, a newly formed Eugene motion picture producing company, began shooting a full-length Pantovision, Eastman color comedy, "Chartroose Caboose," here. William "Red" Reynolds is president; Mrs. Reynolds, vice-president; and Stan Daugherty, Cottage Grove, Ore., lumberman and former theater owner, is secretary-treasurer. The producers finished "Stump Run" last season, a story of Oregon moonshining, and hope to make two more feature length films.

ST. LOUIS

Installation of the 1959-60 officers of the local WOMPI will take place on Nov. 5 at the Bel Air Motor Hotel. The officers to be installed are Grace Engelhard, Realart, president; Pat Steiner, Arthur Enterprises, vice-president; Dorothy Reeves, UA, second vice-president; Pauline Wrozier, Paramount, recording secretary; Judy Tessaro, Realart, corresponding secretary; and Marylu Sturhahn, Buena Vista, treasurer. . . . Additional drive-ins closing for the season are the Anna, Anna, Ill.; Charleston, Charleston, Ill.; Skyview, DeSoto, Mo.; Killarney, Arcadia, Mo.; Starlight Potosi, Mo.; 91, Cuba, Mo.; and Cluster, Salem, Ill. . . . Opening for theatres affiliated with drive-ins that are closing are Lyric, Salem, Ill.; Mercier, Fredericktown, Mo.; and Cuba, Cuba, Mo. . . . Other theatres recently reopening are the Plaza, Potosi, Mo.; and Collins, DeSota, Mo. . . . The Grandee Drive-In, Sullivan, Mo., was damaged by a tornado. . . . The Howco exchange moved to the second floor at 3238 Olive Street. . . . Kahan Film Service shipper Roy Stockglausner was taken to Wohl Memorial Hospital suffering from a heart condition. He was formerly with Warners. . . . Fan Krause, MGM, who recently underwent eye surgey at McMillan Hospital, is recuperating at home. . . . Jerry Berger, for the past three years ad-publicity man for the Esquire and Norside theatres, has joined the 20th-Fox exploitation staff. . . . Alex Harrison, 20th-Fox general sales manager, was in for a luncheon at the Park Plaza Hotel and told area exhibitors about the Spyros Skouras Drive and forthcoming product. . . . David Mirisch, son of Irving Mirisch, in town to help plug two UA films, "The Devil's Disciple," Esquire and "The Wonderful Country," needed a model for some publicity stunts. So into his life came Kathleen Tenna Walsh. It was love at first sight and they were married. . . . John Miller, form Dallas, has joined the local 20th-Fox sales staff succeeding Stanley Soderberg, transferred to Des Moines. . . . Herrin, Ill., City Council has approved a curfew ordinance affecting those under 17. . . . Andy Dietz and associates announced the acquisition of full and complete world wide distributions rights to "The Prince Of Peace" through their Astral Films Distribution Company. Franchises for various key territories will be arranged with independent distributors. . . . Hall Walsh, Warners manager, has his sales staff and others off and running in the Christmas sales drive running until Jan. 15. A Christmas tree has been set up in the exchange and lights will go on as play dates are set in. . . . Daylight saving time was terminated in many communities, but it will continue in St. Louis and vicinity until Oct. 25. . . . Robert Mitchum was in in connection with UA's "The Wonderful Country." . . . The St. Louis Variety Club's Heart Fund will benefit from a pre-premiere showing of "The Big Fisherman" at the Pageant on Oct. 15. . . . Carroll Baker was in to plug Paramount's "But Not For Me."

THE FBI STORY
THE FBI

These airborne messenger girls, Lydia O'Connor and Louise Neld, recently delivered the print of Warner's "The F.B.I. Story" to two Brink's armed guards for safe delivery to the SW Stanton, Philadelphia.

SALT LAKE CITY

Paul D. Hendry, recent local theatre manager at the Centre, and prior to that at the Capitol, filed nomination papers and qualified to run as a City Commission candidate at the primary election. This is his first venture into politics. . . . Rowland V. Lee, producer, "The Big Fisherman," due at the Villa, was in. . . . Ron Harman has been named assistant manager of Fox's Uptown, where John Denman, city manager, is in charge.

SAN ANTONIO

The scheduled showing of "The Diary of Anne Frank" at a local theatre for the second time in recent weeks has been postponed. It seemed definite for the Majestic this time, but, at the last minute, announcement was made of the postponement. . . . Fernando J. Obledo, Columbia office manager, was on a recent selling trip in south, central and northwest Texas. . . . Miss A. Rodriguez has joined the staff of the Columbia exchange as secretary. . . . Bobby Bixler, publicist for Paramount, Dallas, was in to work on the campaign for "The Five Pennies." . . . Karen Sharpe, former local girl who has made good in Hollywood has returned for a series of personal appearances here. . . . Vandals slashed the screen and burned some of the seats at the Hi-Ho, causing an estimated $1,000 damages. After leaving the theatre, they climbed a fire escape and entered an apartment above the theatre, where they burned more chairs and ripped curtains. . . . Donald McConville and Egon Klein, Columbia executives from New York, were here to confer with Fernando J. Obledo, Columbia regional representative. . . . Harry Ohnersage was elected president of the stage employes Local 76. George Secord continues in the post of secretary. . . . Herman R. Garza of the H & H Drive-In and Mexico, Rio Grande City, Tex., was in on a buying and booking trip for Mexican pictures. . . . A south Texas boy of junior-senior high school age will be the guest of the San Antonio News and the Majestic on an all expense trip to Washington, D. C., and a tour of FBI headquarters. Twenty-two other youngsters from as many Texas cities will make the trip. The boys will be selected through a contest held in conjunction with the new Warner Bros., motion picture, "The FBI Story," scheduled to open at the Majestic

Paramount recently held a "Samson and Delilah" meeting in St. Louis conducted by exploitation director Joseph Friedman, and seen in attendance, left to right, are Virgil Harris, Malden, Mo.; Pete Gloriod, Poplar Bluff, Mo.; Eddie Clark, Metropolis, Ill.; Jimmy James, Comet, St. Louis; Harry H. Haas, Paramount branch manager; and Tom James, Comet, St. Louis.

BLOOD BANK
FOR
THE BAT

These "creatures" and their "blood bank" for Allied Artists' "The Bat" recently proved an effective street bally for B. J. Bispeck, Senate, Harrisburg, Pa.

on Oct. 15. Boys may enter the contest by writing an essay of 100 words or less on "Why I Should Like to Be an FBI Agent." . . . The Gulf Drive-In and the Twin Palms Drive-In, Corpus Christi, Tex., have adopted a Spanish language film policy several times each week. . . . The Wallace Theatre Circuit has purchased the Littlefield Theatres, Littlefield, Tex., from William Cheser. . . . Joe Hyams, publicity chief for Batjac Productions, arrived in Brackettville, Tex., from New York City to confer with John Wayne on the public relations plan for "The Alamo" now in production. . . . The Regal, Friona, Tex., is scheduled to be reopened by Bill McGlothlin and will feature the showing of Spanish language films. . . . Lacy Oldham, manager, Ritz, Waxahachie, Tex., has installed a new screen. . . . The Waco at Waco, Tex., has observed its 30th anniversary with a week of special events. There have been but two managers, J. P. Harrison and the current Claude Stewart.

The Texas Drive-In, Beeville, Tex., was recently opened by Hall Industries. . . . The Ramon, Raymondville, Tex, has been reopened with a policy of Spanish language films. . . . Milton R. DuBose, operator of the Majestic, Cotulla, Tex., which has been closed for some time, has announced plans for the reopening for October. . . . The Yank, Austin, Tex., planned a reopening. . . . The Gay 90 Drive-In, Del Rio, Tex, has constructed a new boxoffice. . . . The refreshment stand at the Killeen Drive-In, Killeen, Tex., was broken into and burglarized. . . . The Screen of the Star-Vue Drive-In, Athens, Tex., was damaged by a windstorm. . . . Foster L. Ramsey, assistant manager, Park Drive-In, Abilene, Tex., has become engaged to Glenda Louise Hopkins. . . . Severe winds hurled over the giant screen at the Chief Drive-In, Cleburne, Tex. Workmen cleared the area so that the 10 year old screen may be rebuilt.

Norman and Nell Schwartz, he's the manager of the Aztec, are celebrating a 25th wedding anniversary. . . . Bill Lewis, Columbia Pictures representative, was a visitor here during the past week. . . . According to the results of a recent survey, San Antonio now has more theatres that play Spanish language pictures than any other city in the state. The theatres include the Alameda, Nacional and Guadalupe and the El Capitan, El Charro, Fiesta, Mission Twin and Towne Twin Drive-Ins. . . . "A Man Called Peter" was given a special preview for a private audience at the Broadway preceding the opening run of the film there. . . . Ignacio Torres, general manager, Zaragosa Amusement Company, operators of the Alameda, Nacional and Guadalupe was honored with a birthday party, which came as a surprise to him from the theatre employees. . . . Some 500 local housewives were surprised to receive letters from George M. Watson, city manager, Interstate Theatre Circuit, inviting them to come to the Aztec for a special Wednesday screening of "The Man Who Understood Women." Their names were selected at random from the city directory. . . . Mario C. Otwell, general manager of the Empire, reported that his wife's $1,100 diamond ring was missing from their local hotel apartment. . . . Oscar Narvaez, of the Epsom Drive-In, Houston, Tex., was in on a booking and buying trip. . . . Bill Clothier, director of cinematography for "The Alamo," at Brackettville, Tex., was a former resident of this city. . . . Ignacio Luna, owner and operator of the Teatro Luna, Crystal City, Tex., was in on a buying and booking trip at the local Spanish language exchanges.

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations
and Maintenance

The Texas Drive-In, Fairfield, Tex., was sold by W. R. Woody to Jack DeLo. Woody had operated the drive-in for the past five years. The drive-in has a capacity of 250 cars. Mrs. DeLo will handle the concessions.

SAN FRANCISCO

Paced by the $250,000 renovation of the United Artists last spring, three other Market Street houses are undergoing face-lifting plans, all to be completed before the year is out. New marquees are in the works before New Year's by the Paramount, Strand, and St. Francis. It probably will cost upwards of $100,000 before the three showplaces get that new look. . . . As predicted in this space recently, Fred Dixon, film buyer for the Naify Circuit, won the 13th annual Variety Club golf tournament at Lake Merced Country Club and accepted the prize unblushingly in spite of the fact he was Tent 32's tournament chairman. Dark horse of the tee tourney was Frank Harr, UA film salesman, who emerged runner-up. . . . Paul Speegle, former film critic for the daily Chronicle and now a general columnist on the News-Call Bulletin, was elected prexy of the Press Club. . . . Walt Kessler, successor to Bill Elder as managing director of the Warfield, was spending the first weeks of his regime "casing" his Market Street rival houses. . . . The World Series baseball games murdered a.m. first-run box offices and, additionally, the Bethlehem shipyard strike is hurting nabes in the Hunter's Point district. . . . Ned Moss, veteran former pub-ad maestro for UA, Warners, and the Jack Benny movie and TV enterprises, was in town for the upcoming opening of the new Jack Tar Hotel. . . . Msgr. Vincent F. McCarthy, chaplain of Variety Club's Tent 32 and also the Northern California Guild of Catholic Showmen, is on a two-months survey of South Pacific and Africa missions. . . . Rotus Harvey, second assistant international chief barker, Variety Clubs International and operator of a circuit of theatres, celebrated his 40th wedding anniversary on Oct. 4.

SEATTLE

John Danz, Sterling president, returned from a combined business and pleasure trip to Los Angeles. . . . Loren Sackrider is back managing the Palomar, after spending the summer at the Sunset Drive-In. . . . E. Jack Wade has been named new accounting department manager at Sterling, replacing Dallas "Tex" Walderon, who is now in the midst of an extended cross country tour by trailer. In other news from Sterling, Jane Dill has been added to the accounts payable staff. . . . Metro's new address is 2405 Second Avenue.

Robert Weston was recently appointed assistant advertising manager at United Artists, where he will work with advertising manager Joseph Gould. He comes to UA from Donahue and Coe, where he was an assistant account executive on the Columbia Pictures account.

Alex Harrison, 20th-Fox general sales manager from New York, visited the Seattle exchange and held a meeting for the new Spyros Skouras Drive. He hosted a dinner for exhibitors at the Olympic Hotel. . . . Bob Parnell, Allied Artists salesman, returned from an eastern Washington sales trip.

WASHINGTON, D.C.

The Shore Drive-In, Ocean City, Md., closed, as did the Centre, Rehoboth Beach, Del., and the Jefferson, Charlestown, West Virginia. . . . The Globe, Berlin, Md., reopened. . . The Pitts' Charles Washington, Ranson, West Virginia, reopened.

Aaron Seidler, popular Baltimore, Md., exhibitor, resigned from the New Albert. He remains on temporarily in an advisory capacity. Seidler has also been buying and booking, offering counsel and supervisory services to local independent exhibitors and intends to expand his buying and booking operation. . . . Closing were the Hanover Drive-In, Hanover, Va.; Hager Drive-In, Williamsport, Md.; Warsaw, Warsaw, Va.; Craig Drive-In, Craigsville, Va.; Super 113 Drive-In, Milford, Del.; and Diamond State Drive-In, Felton, Del.

Contracts were signed recently whereby U-I's "Operation Petticoat" will be the Christmas picture at Radio City Music Hall, New York City. Seen seated are Russell V. Downing, right, president, Radio City Music Hall, and F. J. A. McCarthy, assistant general sales manager, U-I. Standing are Charles Simonelli, left, eastern ad-publicity manager; and Joseph B. Rosen, U-I regional sales manager. This marks the first time a Universal picture has played the Music Hall at Christmas; and the first Universal release to play the theatre in more than 10 years.

REVIEWS

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SECTION TWO
Vol. 62 No. 23 OCTOBER 21, 1959

AMERICAN-INT.

Sign Of The Gladiator

DRAMA
85M.

American-Int.
(Colorscope)
(Italian-made)
(Dubbed in English)

ESTIMATE: Spectacle can be exploited to better returns.

CAST: Anita Ekberg, George Marshal, Lorella De Luca, Jacques Sernas, Gino Cervi, Folco Lulli, Chelo Alonso, Alberto Farnese, Mimmo Palamara, Alfredo Varelli, Sergio Sauro, Paul Muller. A Glomer Film Production; directed by Guido Brignone.

STORY: Queen of Syria Anita Ekberg breaks the Alliance issued her Kingdom by the Roman Empire. Emperor Gino Cervi sends Roman Consul George Marshal to subdue the rebellious Syrians. Hoping to win the Queen's confidence and bring about her downfall, Marshal allows himself to be taken prisoner. He antagonizes Ekberg and she sentences him to work as a slave. A Roman Centurion, Jacques Sernas, and guard Mimmo Palamara help Marshal escape, and he renews his plan to win Ekberg's confidence, offering his services to lead her army against the Romans. Despite the warning of prime minister Folco Lulli, Ekberg accepts Marshal's offer and appoints him a General. She also falls in love with him. Lulli conspires to put himself on the throne. Both he and Marshal present Ekberg with plans for defeating the Roman Legions, and she delegates full authority to Marshal. On the eve of battle, Marshal deserts. Lulli, taking advantage of Ekberg being at the front, takes over the capitol city. Ekberg's sister-in-law, Lorella De Luca, is accused of sacrilege for having let the holy fire burn out and for having collaborated with the Romans. Her sacrifice to appease the Gods is ordered. A troop of Roman soldiers led by Sernas retakes the city and rescues De Luca. Lulli is killed in the battle. Learning Marshal has betrayed her, Ekberg leads her army against the Romans, suffers defeat, and is taken to Rome to stand trial. Actually in love with her, Marshal pleads for her freedom which is granted, Cervi places De Luca on the Syrian throne.

X-RAY: This entry offers exhibitors a chance to exploit the spectacle, the large number of participants, the action, the color, etc. An extensive ad campaign will help in anticipated area saturation bookings. Technically, the film is adequate in interest and is aided by some large-scale battle scenes. Performances, direction, and production are average, while the color is fair. The screenplay is by Francesco Thellung, F. DeFeo, Serge Leone and Giuseppe Mangione.

TIP ON BIDDING: Higher program rates due to exploitation value.

AD LINES: "A Feast Of Entertainment—Pagan In Its Pleasures; Primitive In Its Appetites; Powerful In Its Dramatic Impact!"; "The Creative Talents Of Three Continents Brought Together To Produce This Spectacular Masterpiece Of Screen Entertainment."

COLUMBIA

Battle Of The Coral Sea

MELODRAMA
80M

Columbia

ESTIMATE: Okay Naval war entry.

CAST: Cliff Robertson, Gia Scala, Teru Shimanda, Patricia Cutts, Gene Blakely, Rian Garrick, L. Q. Jones, Robin Hughes, Gordon Jones, Tom Laughlin, Eiji Yamashiro, James Goto, K. L. Smith, Carlyle Mitchell, Larry Thor, Patrick Westwood. Produced by Charles H. Schneer; directed by Paul Wendkos. A Morningside Production.

STORY: U. S. sub commander Cliff Robertson, while on a mission trying to photograph the Japanese fleet, is captured, loses his submarine, and is taken to a small Japanese island prison for questioning. The island's owner, Gia Scala, is acting as interpretor for the Japanese. In time, with Scala's help, Robertson leads a successful escape try. His information about the Japanese fleet leads to U.S. victory in the battle of the Coral Sea.

X-RAY: Produced in cooperation with the Department of Defense and the U.S. Navy, this war meller is much better as far as the Naval material goes, and the adroitly pieced in sea battle footage, which comes at the end, than it is while bogged down on the island with its melodramatic prison camp and escape sequences. Outstanding in the cast is Teru Shimada as a Japanese Commander in charge of the prison camp. It is about time Gia Scala gets a better role. This is from a story by Stephen Kandel with screenplay by Daniel Ullman and Kandel. Overall production is satisfactory.

TIP ON BIDDING: Program rates.

AD LINES: "The Most Amazing Saga Of The Most Decisive Battle In Naval History!" "Fantastic Saga Of The Battle-Scarred 'Dragonfish'."

The Last Angry Man

DRAMA
100M.

Columbia

ESTIMATE: High rating drama.

CAST: Paul Muni, David Wayne, Betsy Palmer, Luther Adler, Joby Baker, Joanna Moore, Nancy Pollock, Billy Dee Williams, Claudia McNeil, Robert Simon, Dan Tobin, Godfrey Cambridge, David Winters, Helen Chapman. Produced by Fred Kohlmar; directed by Daniel Mann.

STORY: Paul Muni is a doctor still living and practicing after 45 years in a shabby Brooklyn home, his patients slum people. His compassionate treatment of a badly beaten girl left on his doorstep hits the newspaper and comes to the attention of David Wayne, TV executive, who with his wife, Betsy Palmer, is living beyond his means. It gives him an idea for a new TV show, "Americans, U.S.A." which is okayed. It is his intention to have Muni the subject of the first production. Muni is uninterested, but Wayne finally persuades him to do the show. Muni needs money to treat Negro juvenile delinquent Billy Dee Williams, suffering from a brain tumor. Muni is so busy, however, that he refuses to plan for the show, although Wayne continues with preparations. A short time before air time, Muni is advised by police that Williams has escaped from the hospital, has been involved in an accident with a stolen car, and is in the prison hospital with a broken leg. Muni insists on going to the boy's aid, and Wayne goes with him in the hope that he can still bring Muni back in time for the show. Muni has a fatal heart attack and the broadcast is forgotten. As Wayne leaves Muni's house, he knows that just knowing Muni has enriched his life and given him a new sense of values.

X-RAY: This entry is a very fine drama about a down-to-earth man who also happens to be a doctor. It's moving, absorbing, interesting, and entertaining, and it's made all the more believeable by the fine cast headed by that very capable actor, Paul Muni, in the title role. All types of grown-up audiences will get a warm feeling from the heart-warming and touching situations and story. The film is one that any theatre should be happy to show, not only because of the potential gross once the word gets around but also because of the subject matter, which is indeed in the better category. The screenplay is by Gerald Green based on his novel.

TIPS ON BIDDING: Higher rates.

AD LINES: "A Wonderful Experience In Entertainment"; "An Unusual Film About An Unusual Man."

MGM

Libel

DRAMA
100M.

MGM
(English-made)

ESTIMATE: Exciting courtroom drama packs dramatic wallop.

CAST: Olivia de Havilland, Dirk Bogarde, Paul Massie, Robert Morley, Wilfrid Hyde-White. Produced by Anatole de Grunwald; directed by Anthony Asquith.

STORY: Canadian Airlines officer Paul Massie spots a TV show in England featuring a tour of the estate of Dirk Bogarde and wife Olivia de Havilland. Massie and Bogarde had been prisoners together during the war along with another Englishman, also Bogarde, who envied his high-born double. They had escaped together, but Massie had been separated from the others. Bogarde's hesitancy in answering some of the TV announcer's questions leads Massie to the belief that the real master of the estate had been killed, and the double has taken over his life and his wife. He confronts Bogarde with his accusation and discovers that he is missing a finger. The envious prisoner was missing the same finger, and this makes Massie certain a fraud has been perpetrated. He gives the details to a scandal magazine, and de Havilland convinces Bogarde he should sue for libel to protect their name and their son. The trial goes badly as Bogarde has difficulty remembering details, and the evidence points to the fact that he is indeed an impostor. When a shambling wreck from a mental hospital is led into the courtroom, Bogarde cringes in fear and recognition. Now even de Havilland is convinced that this poor creature is the man she loved and that she has been married to an impostor. Court is adjourned, and Bogarde, broken hearted at his wife's rejection and his own inability to remember takes a long walk. His memory returns. The next day in court he tells how his lookalike tried to kill him during the escape, intending to take his place. He bested him in a furious fight, and the horror of the situation blanked out his memory. Bogarde's identity is established, and he and de Havilland are reunited.

X-Ray: Mounting tension, suspense, brooding photography, and exciting legal gymnastics make this courtroom drama fine film fare for discriminating audiences. Performances are excellent, with Bogarde fine in a tricky dual role, de Havilland convincing, and Robert Morley and Wilfrid Hyde-White contributing mightily as opposing lawyers. Production and direction are fine, with tension and interest kept high throughout. While some may see through the mystery before it unfolds, this in no way lessens the impact. Some interesting camera techniques, particularly the use of quick closeups from long shots adds to the film's effectiveness. This one should please those who like their drama taut and thought-provoking. The screen play is by de Grunwald and Karl Tunberg.

Tip On Bidding: Better program rates.

Ad Lines: "A Man Battles For His Identity On The Razor Edge Of Madness"; "Who Was He? His Wife, His Friend Cried Fraud, And He Himself Could Not Be Sure"; "A Story Of Mounting Suspense And Haunting Fear."

Tarzan, The Ape Man

Drama
82m.

MGM
(Technicolor)

Estimate: New Tarzan should please fans.

Cast: Denny Miller, Joanna Barnes, Cesare Danova, Robert Douglas, Thomas Yangha. Produced by Al Zimbalist; directed by Joseph Newman.

Story: Robert Douglas and Cesare Danova flee an African trading post they operate with Douglas' daughter, Joanna Barnes, as it appears the jungle is about to erupt into warfare. They decide to recoup their fortunes in a hunt for the legendary elephants' graveyard and a fortune in ivory. Their arduous trek through the jungle is interrupted by hostile natives and Tarzan (Denny Miller) rescues Barnes and takes her to his tree house. Although the Ape Man speaks no English, she respects him for his gentleness and idyllic jungle life. She is found by Douglas and the search is continued, with Miller following to protect Barnes. They are attacked by Pygmies and Douglas is killed. Again, Miller comes to the rescue. Danova and Barnes find the elephants' graveyard and enough ivory to make them all rich for a lifetime. The bewildered Miller can't understand the desperate search for money and returns to his jungle home. Barnes realizes that love and happiness are more important than money and joins him.

X-Ray: MGM has brought the Tarzan cycle full circle, and the change is a refreshing one. The civilized Tarzan is gone, and we return to the courageous, unspoiled child of the jungle, who speaks not at all, but whose actions are louder than words. Miller, handsome and athletic, is a fine new Tarzan, and he has a lovely Jane in Joanna Barnes. Techniolor photography is excellent, with the jungle as fascinating as ever. Production credits are good, and direction keeps action uppermost in mind, a factor that should please fans of the series which has proven quite popular through the years. The kids especially should love it, although the oldsters will find this Tarzan more like the one they remember from Burroughs' books and the older films. Screenplay is by Robert Hill.

Tip on Bidding: Fair program rates.

Ad Lines: "A New Tarzan Finds Forgotten Worlds Of Adventure"; "New And Exciting Adventures For The Newest, Greatest Tarzan Of Them All."

PARAMOUNT

The Bridges At Toko-Ri (R5906)

Drama
103m

Paramount
(Reissue)
(Technicolor)

Estimate: Well-made, interesting entry about Navy pilots.

Cast: William Holden, Grace Kelly, Frederic March, Mickey Rooney, Robert Strauss, Charles McGraw, Keiko Awaji, Earl Holliman, Richard Shannon, Willis B. Bouchey, Nadene Ashdown, Cheryl Lynn Callaway. Produced by William Perlberg and George Seaton; directed by Mark Robson.

X-Ray: When first reviewed in January, 1955, it was said: "There are a number of scenes to be found here that are touching, others that are filled with action and suspense, and still others that are highly dramatic, all of which when coupled with highly capable performances and penetrating direction results in a superior film worthy of better boxoffice returns. Perhaps there will be some who will claim that the unhappy ending is too realistic or that some of the theorizing is distracting or that the story is slim, while still others will state that movies have grown up and become more adult because of the realism injected at the end, and that the feature has gained in stature because it has followed the best selling book by James A. Michener faithfully."

Tip On Bidding: Reissue rates.

Ad Lines: "Tomorrow The Deadliest Mission—Tonight The Greatest Love"; "A Thrilling Best-Seller Brought To The Screen Faithfully Makes For Wonderful Entertainment."

The Country Girl (R5905)

Drama
104m

Paramount
(Reissue)

Estimate: High rating drama.

Cast: Bing Crosby, Grace Kelly, William Holden, Anthony Ross, Gene Reynolds, Jacqueline Fontaine, Eddie Ryder, Robert Kent, John W. Reynolds, Ida Moore, Frank Scanell, Ruth Rickaby. Produced by William Perlberg; directed and written for the screen by George Seaton.

X-Ray: When first reviewed in December, 1954, it was said: "Here is a vehicle that permits three top actors to display talents of Academy Award winning stature. Crosby shows that he is master of things other than the song and comedy patter while Kelly is superb in her portrayal of the wife with a problem, and Holden is the excellent actor he always is. The story itself is powerful drama told forcefully and yet with taste. The direction and production are in the better category. To sum up, this is the kind of dramatic entertainment that will be best appreciated by adults. It is based on the play by Clifford Odets, and there are a number of songs heard.

Tip On Bidding: Reissue rates.

Ad Lines: "A Film With A Heart"; "Three People Had A Problem They Had To Solve—Who Would Get Hurt?"

The Jayhawkers (5904)

Melodrama
100m.

Paramount
(VistaVision)
(Technicolor)

Estimate: Good action entry.

Cast: Jeff Chandler, Fess Parker, Nicole Maurey, Henry Silva, Herbert Rudley, Jimmy Carter, Shari Lee Bernath, Leo Gordon. Produced by Norman Panama and Melvin Frank; directed by Melvin Frank.

Story: In 1859, the Territory of Kansas is beset by raiders from the south as well as the north. One of the groups raiding, plundering, and killing are the Jayhawkers from Missouri. In the midst of this, Fess Parker, a Mexican war hero turned killer escapes from prison and arrives wounded at his old homestead to find it is owned by a young French widow, Nicole Maurey, and her two youngsters. She nurses him to recovery and shows him the grave containing the body of his dead wife. He is recaptured by a Federal posse and Governor Herbert Rudley offers him his freedom if he will help in the capture of Jeff Chandler, leader of the Jayhawkers, who wants to set up his own kingdom in Kansas. Rudley reveals that it was Chandler who stole Parker's wife, and when he was through with her, he left her to die. Parker agrees and does find Chandler, from whom he discovers that his wife gave her love freely. He is charmed by Chandler and forgets his quest for vengeance as he joins him on his campaign. They take a number of towns. They reach his old home town and during the raid Maurey's little girl is trampled. Parker takes her home and resolves to carry on with the apprehension of Chandler. He sets up an ambush and convinces Chandler to go along. Chandler learns of Parker's betrayal and the two have a showdown with Parker victorious. The governor pardons Parker and he and Maurey go home together.

X-Ray: Action and intrigue are to be found in large quantities in this colorful entry, and interest by the viewer should be ever present. The people play their parts well, receiving good direction and better production values. It should do well as part of the show where this type of film is indicated. The screenplay is Melvin Frank and A. I. Beszerides.

Tips On Bidding: Higher program rates.

Ad Lines: "Terror Rode The Night In Pre-Civil War Kansas"; "Action And Intrigue Hit The Screen With Powerful Impact"; "The Night Riders Had To Be Stopped And Only One Man Could Do It."

Ulysses (R5909)

Melodrama
104m

Paramount
(Reissue)
(Technicolor)
(Filmed in Italy)

Estimate: Filmization of epic work has angles for all spots.

Cast: Kirk Douglas, Sylvana Mangano, Anthony Quinn, Rossana Podesta, Sylvio, Daniel Ivernee, Jacques Dumesnil, Franco Interlenghi. Directed by Mario Camperini; produced by Dino De Laurentis and Carlo Ponti in association with William W. Schoor.

X-Ray: When first reviewed in June, 1955, it was said: "The filmization of Homer's Odyssey is an impressive work filled with adventure, plenty of action, colorful and unusual settings, and is aided considerably by special effects and unusual situations . . . The cast does well . . . with production and direction good. The Technicolor provides help in the presentation . . . "

Tip On Bidding: Reissue rates.

Ad Lines: "A Classic Of Adventure, Thrills and Violent Romance"; "Adventure After Adventure For 10 Long Years Made A Man Long For Home And His Beautiful Wife."

20th-FOX

The Best Of Everything (931)

20th Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Sophisticated office yarn is highly interesting.

Cast: Hope Lange, Stephen Boyd, Suzy Parker, Martha Hyer, Diane Baker, Brian Aherne, Robert Evans, Brett Halsey, Donald Harron, Sue Carson, Linda Hutchings, Lionel Kane, Ted Otis, Louis Jourdan, Joan Crawford, June Blair, Myrna Hansen. Produced by Jerry Wald; directed by Jean Negulesco.

Story: Hope Lange reports for work at a publishing house, hoping this will be a stopgap until she can marry Brett Halsey on his return from Europe. She works part time for senior editor Joan Crawford in the absence of her regular secretary, Suzy Parker, who is trying for a part in a Broadway play. Lange is persuaded to join Parker and Diane Baker in their apartment. Lange also gets to meet editor Stephen Boyd, whom she likes. Crawford takes delight in hazing Lange, being a frustrated woman carrying on an affair with a married man as do others in the office. Baker, also new on the job, does some work for chief editor Brian Aherne, who is continually making passes at any girl within reach. Parker tries out for a part in Louis Jourdan's new play, which is also the start of an affair between them. Lange takes home a manuscript and hands in a report at variance with Crawford's opinion. Lange is upset when she receives word from Halsey that he has married an oil heiress while in Europe. Boyd attempts to comfort her. Parker is not good in the part and Jourdan attempts to get rid of her, as well as to break off their affair. Baker makes the acquaintance of playboy Robert Evans and thinks he is in love with her. When she becomes pregnant, she thinks he will wed her, but instead he sets up an appointment for an abortion. She refuses, steps out of his moving car, winding up in the hospital losing the child. There she becomes friendly with the young attending physician and they are soon in love. Lange receives a promotion and eventually is given Crawford's job when the latter leaves for a fling at marriage to a mid-westerner. Halsey arrives in town and suggests that Lange become his mistress, but she walks out on him. Crawford is not happy and returns to her old job as Lange agrees to step down to a lesser spot. Parker falls to her death from a fire escape outside of Jourdan's window while spying on him. As Lange leaves for a weekend alone, successful yet lonely, she finds Boyd waiting for her. They leave for home together.

X-Ray: The romantic affairs of an office full of attractive girls are detailed in CinemaScope and Color. Some affairs are legitimate, others are not. The result is an interesting, at times fascinating story that should hold viewer attention throughout. The performances by the cast are uniformly good, and direction and production values are of a quality nature. The film falls into the category of frank presentations involving drama and sex which have gone over so well of late, and there is every reason to expect that this will fare just as well. There is a concentrated campaign in the works to provide the proper backing which should be of assistance in the selling. The screenplay is by Edith Sommer and Mann Rubin, based on the best seller by Rona Jaffe. Johnny Mathis can be heard singing a tune based on the title. Incidentally, there are some fine photographic settings showing the New York City backgrounds to advantage. It's a natural for the femme trade.

Tip On Bidding: Higher rates in many situations.

Ad Lines: "Intriguing Entertainment Not To Be Soon Forgotten"; "Women . . . Women . . . Women . . . All Of Them With Problems".

UNITED ARTISTS

Timbuktu

Melodrama
91m.

United Artists
(Imperial)

Estimate: Moderate adventure for the duallers.

Cast: Victor Mature, Yvonne DeCarlo, George Dolenz, John Dehner, Marcia Henderson, James Foxx, Leonard Mudie, Paul Wexler, Robert Clarke, Willard Sage, Mark Dana, Larry Perron, Steve Darrell, Larry Chance, Allan Pinson. Directed by Jacques Tourneur.

Story: French Sudan during World War II seethes with unrest, and the uneasy peace is kept only by native holy man Leonard Mudie. Local ruler John Dehner plans to destroy French control and build an Arab empire for himself. American adventurer Victor Mature plays both sides in the controversy and is distrusted by French Colonel George Dolenz, whose wife, Yvonne De Carlo is attracted to the American. Mature promises Dehner to deliver French guns and wins his confidence by explaining that he fights the French for money and because he loves De Carlo. He learns that Dehner holds Mudie a prisoner, and gets word back to Dolenz. Mature and Dolenz manage to free the holy man and take him to Timbuktu where he convinces the people to lay down their arms and live in peace with the French. Dolenz is killed in the fighting and Mature and De Carlo go off togehter.

X-Ray: This moderately entertaining program adventure contains nothing new, and Mature, more dead pan than usual, gets only adequate support from the rest of the cast. The pace is uneven, and despite flashes of action, interest lags in spots. It's formula fare for the duallers, produced and directed with a low budget look. The names are good, but seem a bit wasted in this effort. Screenplay is by Anthony Veiller and Paul Dudley.

Tip On Bidding: Program rates.

Ad Lines: "Violence and Intrigue In a Strange, Exotic World, Where Passions And Tempers Flare With Equal Fury"; "A Man With No Allegiance . . . A Woman With No Shame . . . Their Meeting Set Off An Explosion That Rocked The East."

UNIVERSAL

Operation Petticoat (6003)

Comedy
120m.

Universal-Int.
(Eastman Color)

Estimate: Hilarious service farce.

Cast: Cary Grant, Tony Curtis, Joan O'Brien, Dina Merrill, Gene Evans, Arthur O'Connell, Dick Sargent, Virginia Gregg, Robert F. Simon, Robert Gist, Gavin MacLeod, George Dunn, Dick Crockett, Madlyn Rhue, Marion Ross, Clarence Lung, Frankie Darro, Tony Pastor, Jr. Produced by Robert Arthur; directed by Blake Edwards. A Granart Production.

Story: During the opening stages of World War II in the Philippines area, a submarine commanded by Cary Grant is sunk dockside by a surprise Jap air raid. Determined to get his sub back in action, Grant elects to bypass regulations and uses the enterprising but thieving methods of his new supply officer, Tony Curtis, to procure the parts necessary to take the sub to Australia for repairs. Swallowing his Navy pride, Grant looks the other way while Curtis breaks every rule in the book to get the needed parts. A second air attack forces the sub to leave port, but once at sea, leaks develop and they limp to a tiny island for emergency repairs. Once again, Grant is forced to turn to the undeniable talents of Curtis, to whom he has now taken a strong personal dislike. Curtis returns not only with the supplies but with five stranded Army nurses including Joan O'Brien and Dina Merrill. Grant is forced to take them aboard although key officers tell him it is bad luck. The sub is forced to sail, due to a shortage of material, painted a charming pink. Curtis, a wolf at heart, pitches woo at one of the nurses, while another with a talent for fouling things up in the confining quarters makes life miserable for Grant. A mixup in intelligence makes the pink sub the target of both the Japs and American Navy patrols. To offset the death dealing depth charges, they sent up to the surface the bras of the nurses. This clinches their identity. They finally reach Australia amid the din of the wildly cheering Navy, and the strange voyage is over.

X-Ray: This is a sure fire laugh hit with star names for marquee lustre. The situations are novel and well integrated. It shapes up as an all family entertainment, sure to garner healthy word of mouth. The entire cast blends together to pull off one of the most delightful service comedies, and production and direction are good. This has a screenplay by Stanley Shapiro and Maurice Richlin.

Tip On Bidding: Better rates.

Ad Lines: "The Thrilling Exploits Of The Pink Submarine"; "A Cargo of Beauty, Laughs and Thrills."

FOREIGN

Miracle In Soho

Comedy Drama
98m

Lopert
(Rank)
(Eastman Color)

Estimate: Lightweight romantic comedy drama.

Cast: John Gregson, Belinda Lee, Cyril Cusack, Peter Illing, Rosalie Crutchley, Marie Burke, Brian Bedford, Ian Bannen, Barbara Archer, John Cairney. Written and produced by Emeric Pressburger; directed by Julian Amyes.

Story: John Gregson, pneumatic drill operator on a road repair gang, has his own philosophy on women. On every block he works, he meets and has several women falling for him. He finally meets Belinda Lee, youngest daughter in an Italian family living in Soho, and she falls harder than all those in the past. Meanwhile, he tries to give her the usual kindly let-down as her family makes frantic preparations to move on to Canada. Their departures come at the same time, but on the way to the boat, Lee runs out on the family and returns to search for Gregson. She, of course, can not find him, but goes into a church to pray for a miracle to reunite them. A water main breaks, Gregson is in the road gang that comes to repair the damage, and they are reunited.

X-Ray: With this slight story, considerable padding has been added to stretch things out for the given running time. There is a certain amount of charm about this, due mainly to the excellent performances by Gregson and Lee, but some of the dialogue as spoken by bit players and supporting actors is pretty thickly accented English, don't you know. Another thing is that this was photogrphed mainly in the studio, and the thick atmosphere of Soho is entirely lost. It looks as artificial as it is. The Eastman Color photography is excellent. One song heard over the titles, "The Miracle," is fine.

X-Ray: "He Loved A Girl On Every Street On Which He Worked"; "A Charming Down-To-Earth Romance With Comedy Overtones."

MISCELLANEOUS

The Mating Urge

Documentary
76m

Citation
(Eastman Color)

Estimate: Exploitable item for art, specialty spots.

Credits: Produced by Howard C. Brown and Richard F. Morean. Narration written by Richard F. Morean; narrated by Art Gilmore. Filmed by 17 cameramen in Africa, Malaya, India, Ceylon, Bali, New Guinea, and New Hebrides.

Story: This is a study of the love and marriage customs in the various countries above mentioned.

X-Ray: This film depicts strange love rites in strange lands. It is interesting for the most part as a study in anthropology, but unfortunately has been sensationalized, particularly in its advertising, so that it will

(Continued on page 4648)

ALPHABETICAL GUIDE TO 66 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A
Anatomy Of A Murder—160m.—Col. 4633

B
Back To The Wall—94m.—For 4635
Battle Of The Coral Sea—80m.—Col. 4645
Best Of Everything, The—121m.—Fox 4646
Blue Angel, The—107m.—Fox 4634
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
But Not For Me—105m.—Par. 4634

C
Career—105m.—Par. 4641
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par—RE 4646
Crimson Kimono, The—82m.—Col. 4637

D
Diary Of A High School Bride—72m.—A-I 4633

F
FBI Story, The—149m.—WB 4635
Five Gates To Hell—89m.—Fox 4638
For The First Time—97m.—MGM 4634
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—Misc. 4644
Girls Town—90m.—MGM 4641

H
Have Rocket, Will Travel—76m.—Col. 4633
Holiday Island—105m.—For 4643

I
Inside The Mafia—82m.—UA 4638
It Started With A Kiss—104m.—MGM 4634

Jayhawkers, The—100m.—Par. 4646

K
Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L
Lanst Angry Man, The—100m.—Col. 4645
Legend Of Tom Dooley—79m.—Col. 4633
Libel—100m.—MGM 4645
Look Back In Anger—99m.—WB 4635
Loving You—101m.—Par.—RE 4634

M
Magician, The—102m.—For. 4639
Man Who Understood Women, The—105m.—Fox 4638
Mating Urge, The—76m.—Misc. 4647
Middle Of The Night—116m.—Col. 4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N
Naked Venus, The—84m.—Misc. 4639

O
Odds Against Tomorrow—95m.—UA 4642
Operation Pettcoat—120m.—For. 4647

P
Paris Hotel—90m.—For 4643
Pillow Talk—110m.—U-I 4638
Power Among Men—89m.—Misc. 4640

R
Rebel Set, The—72m.—AA 4633

S
Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Sign Of The Gladiator—85m.—A-I 4645
Summer Place, A—130m.—WB 4639
Square Peg, The—87m.—For 4635
Subway In The Sky—86m.—UA 4634

T
Tailor's Maid, The—86m.—For 4636
Tarzan The Ape Man—82m.—MGM 4646
That Kind Of Woman—92m.—Par 4634
30 Foot Bridge Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640

Ulysses—104m.—Par.—RE 4646

W
Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wonderful Country, The—96m.—UA 4642

Y
Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636

THE MATING URGE

(*Continued from page 4647*)

attract the wrong type of audience. The handling of the courtship practices has been done with dignity, accuracy, and good taste. There is no hint of vulgarity, although there are many scenes of nudity. Among the rites and ceremonies shown are "Dance Of The Fertility Tree," "The Peek-A-Boo Betrothal," the vine jumpers of New Hebrides, previously seen in other films, etc. It becomes repetitious and slightly boring although there is plenty to hold the interest. The narration is for the most part informative and good as to delivery. At times, the various love rites have been re-enacted for the camera to the extent that one begins to question the authenticity of the whole thing. The color is excellent in spots and pretty bad in others. There is no question but that this can be exploited into a money maker, but it is unfortunate that it will have to be to attract an audience.

AD LINES: "Exotic Love Rites In Strange Lands"; "Strange Love Customs You Won't Believe Until You See Them."

The Shorts Parade

TWO REEL

COLOR NOVELTY

THE GOLDEN FISH. Columbia Special. 20m. In Eastman Color, this French-made novelty, which captured the International Critics Prize at the Cannes Film Festival, is without dialogue. It tells a story of a boy who has as a pet a goldfish, which is coveted by the family's black cat, but which is protected by the canary, who distracts the cat's attention. The film has a haunting musical background and technique similar to "The Red Balloon." It was directed by Edmond Sechan and produced by Jacques-Yves Cousteau. This will be best appreciated by art house audiences and children. EXCELLENT.

NOAH'S ARK. Walt Disney-Buena Vista. Technicolor. 20m. Via narration and song is told the story of how Noah is bid from heaven to build an ark and load same with two of all living things, after which it would rain and rain until all other living things on earth would be wiped out. Though the film is animated, a wide variety of items are used to get the story across, and a number of original tunes are heard. It's unusual and off-beat. GOOD.

ONE REEL

CINEMASCOPE COLOR NOVELTIES

ASSIGNMENT ARGENTINA. 20th-Fox Cinemascope Movietone Adventures. 9m. With Color by DeLuxe this follows the cameraman's assignment to the jungles, deserts, mountains, lakes and glaciers in Argentina with highlighted stopovers in the Pampas and Buenos Aires. GOOD. (7905).

FISHERMEN OF SKELETON COAST. 20th-Fox Special. 11m. In color, this covers the fishermen of the Skeleton Coast of Southwest Africa, so called because of the hulks of old time ships wrecked upon its shores. The hard life of the fishermen in their search for their piscatorial bread and butter is interesting. GOOD. (7351).

ROAD BURNERS. 20th-Fox Cinemascope Movietone Adventures. 10m. With Color by DeLuxe, this covers the 500-mile classic Indianapolis automobile race. The camera puts you right on the track rubbing wheels with other danger defying racers. GOOD. (7906).

COLOR NOVELTY

STACCATO FOR TOY TRAINS. George K. Arthur. 8m Color. Elmer Bernstein has composed a special piece of music illustrating the movement and variety of a huge number of toy trains, which some art and specialty houses may find to their liking. It is colorfully presented and contains some novel camera angles. GOOD.

CINEMASCOPE COLOR CARTOONS

FABULOUS FIREWORK FAMILY. 20th Century-Fox Cinemascope Terrytoons. 6m. A little Mexican boy, son of the greatest fireworks maker, saves the day when his daddy's big fireworks fail to go off. The effects in this are very good, showing a big festival, at which the giant fireworks spectaculars are the dominant feature. GOOD. (5908).

HASHIMOTO-SAN. 20th Century-Fox Cinemascope Terrytoons. 6m. An Oriental mouse explains the customs of the east to some mice visitors. A cat makes off with one of the mice, and Hashimoto-San goes to the rescue, routing the cat with judo, which he then teaches to his visitors. GOOD. (5910).

OUTER SPACE VISITORS. 20th-Fox Cinemascope Terrytoons. 6m. Mighty Mouse comes to the rescue of some little farm mice, who are being menaced by a couple of characters including a giant from outer space. He manages to send them back to their planet, saving the frightened farm mice. FAIR. (5911).

WILD LIFE. 20th Century-Fox Cinemascope Terrytoons. 6m. A cameraman on assignment in Darkest Africa to shoot pictures of wild life encounters Heckel and Jeckel, and they foil all his endeavors and ruin all his film. FAIR. (5909).

COLOR CARTOONS

BONANZA BUNNY. Warners Bugs Bunny Specials. 7m. Bugs is a prospector in the Klondike gold rush of 1896. He enters Dawson City with a bag of "gold," and the badman toughie immediately gets him into a game of blackjack. He defies all crookedness and threats, until it turns out that his "gold" is merely rocks painted yellow. GOOD. (7721).

A BROKEN LEGHORN. Warners Merrie Melodies-Looney Tunes. 7m. Foghorn Leghorn feels sorry for one of the barnyard hens who can not lay an egg. He slips one into her nest, and when it hatches, it turns out to be a rooster chick. Foggy does not want another rooster in the chicken yard; but the little rooster, aided by the hens, make Foggy's tricks backfire; and finally old loudmouth is given the heave-ho. GOOD. (7701).

TALKING HORSE SENSE. Paramount Modern Madcaps Cartoon. 7m. A fellow finds a talking horse; enters him in a race; sells everything he has to bet on him; and instructs the animal to talk the other horses into letting him win. It doesn't work, however, since the horse only talks "human" talk, and the other horses can not understand him. GOOD. (M18-5).

THE TEE BIRD. U-I Walter Lantz Color Cartune. 6m. Woody is engaged in a championship golf tourney before a large gallery. Both he and his opponent pull some shots and tricks that the pros would never think of; but Woody finally wins with some underhanded stunts. GOOD. (3921).

UNNATURAL HISTORY. Warners Merrie Melodies-Looney Tunes. 7m. This has a professor of natural history giving an illustrated lecture to his class on the world's animal, insect, bird and reptile life; with each shot gagged up. GOOD. (7703).

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

EXPLOITATION

OCTOBER 21, 1959 SECTION THREE Vol. 62 No. 23

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B | KIDS' MATINEES

NUMBER 45

Carriers Party For "Big Circus"

THEATRE: **Norshor,**
ADDRESS: **Duluth, Minn.**
MANAGER: **George R. Brown**

One of the highlights of our campaign on Allied Artists' "The Big Circus" was a tie-in with the Duluth Herald and News-Tribune for a special carriers party held at 10:00 A.M. on opening day.

For three weeks in advance the carriers were notified of the special showing and as a highlight of the party prizes were to be given to those appearing with the best circus costumes, such as clowns, lion tamers, ringmasters, etc.

Another highlight was the newspaper carriers inviting members of four children's homes to be their guests at this special showing.

On the scheduled date over 150 of the carriers came to the newspaper dressed in various circus outfits. They paraded from the newspaper to the theatre, a distance of eight blocks, down the main street, carrying a banner calling attention to "The Big Circus."

Over 1,000 carriers and their guests, including members of children's homes, attended the special showing. After the short subjects were screened, the contestants for the winners of the best costumes came on stage and winners were selected by the audience. Prizes included autographed sweaters from Red Buttons, flashlights, baseballs, other sporting equipment, books, and guest tickets to the theatre. All 150 of the contestants received a prize of one sort or another, donated by the newspaper.

The newspaper publicized the special showing for carriers and their guests with three cuts and stories in advance. They gave us a four column 14-inch ad the day in advance and the day of the morning matinee. Newspaper photographers covered the party and the following Sunday carried a four column cut on the second page of the first section and a third of a page of cuts and stories in the second news addition.

Both television stations covered the parade and shots of this were shown on both the noon news and the six o'clock news.

Another highlight of the campaign was a contest over TV station WDSM-TV to award an Emmett Kelly Clown Doll to some deserving child. People were asked to write in giving their reason why a certain child should win the doll. The winner was a little girl stricken with an incurable disease, who has been bedridden for several years.

A special window in "Musicland" using toy animals was promoted a week in advance.

Four days in advance two boys dressed as clowns and carrying a banner with name of the picture and playdates passed out peanuts to shoppers.

On radio, guest tickets were offered to the persons who drove up to the front of the theatre, and permitted us to place a "Big Circus" bumper sticker on their cars. This stunt was effective since over 200 cars came to the theatre to obtain the stickers.

The lobby and front, of course, were decorated with circus balloons and pennants. A six sheet cutout was used on the mirror back of the confection counter three weeks in advance.

WE ARE ON OUR WAY TO SEE
the
BIG CIRCUS
at the
NORSHOR THEATRE

Happy newspaper carriers, some of them costumed, attended a special morning matinee showing of Allied Artists' "The Big Circus" in a tieup effected with the local papers by George H. Brown, manager, Norshor, Duluth, Minn.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD!

NUMBER 46

Kiddies' Birthday Club

THEATRE: **Patricia,**
ADDRESS: **Powell River, B.C., Canada**
MANAGER: **Al Hammill**

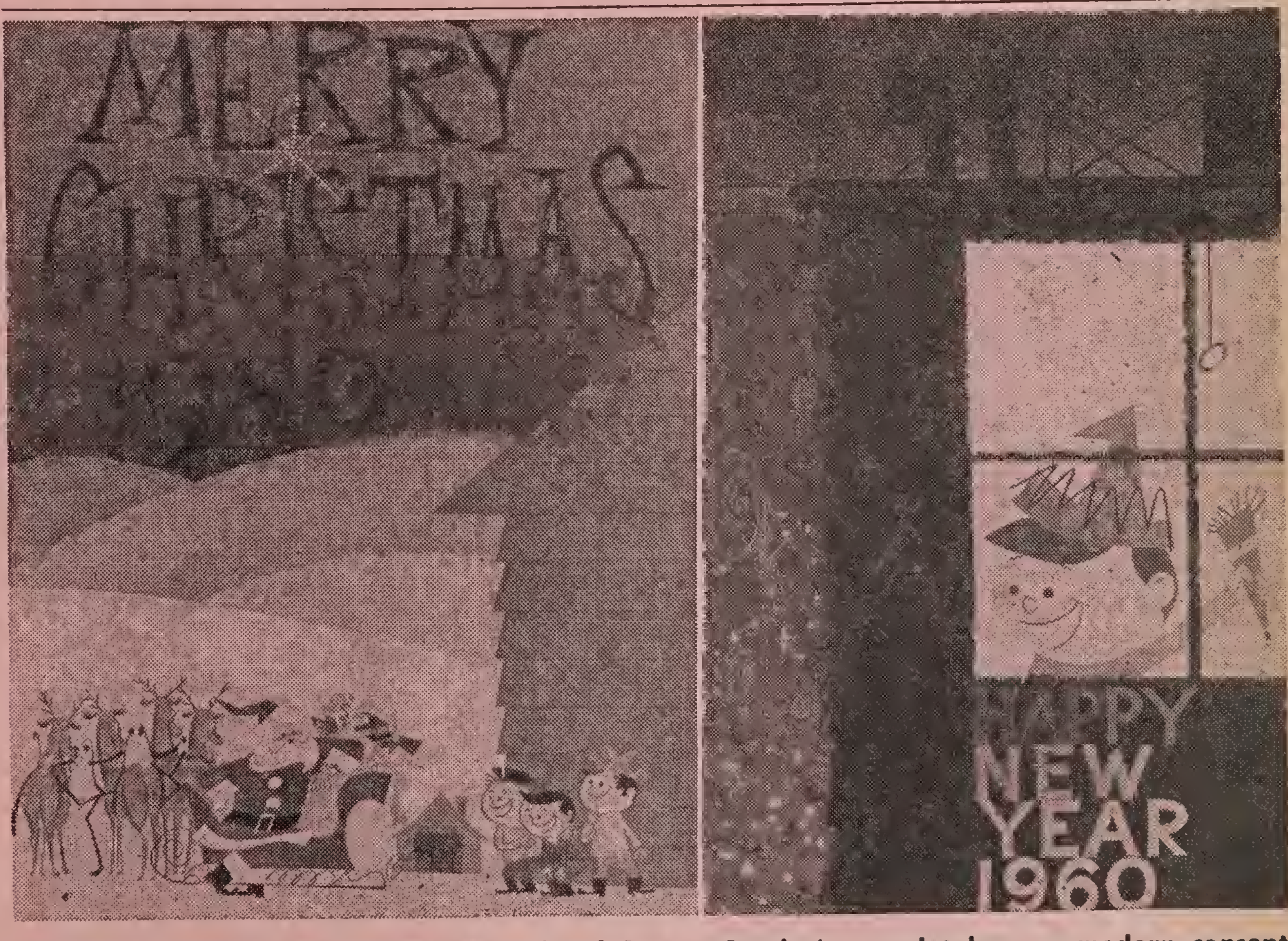
Although I am but a newcomer to the theatre business, I recently noted that one of our two weekly papers, The Powell River News, has a column written for and directed at kids, so I contacted the woman editor with a view of some kind of tie-up.

As a result a co-sponsored Movie Club was formed and passes issued good on the week of members' birthdays. This is known as The Papertown Pals.

Powell River is the biggest producer of newspulp in the world, hence the name "Papertown Pals." The newspaper carries a weekly file of the names of the members, aged five to 12, and up until now, merely printed their names in the paper. The birthday Club is now looking forward to atomic expansion when the word gets around that all members will be annual guests of the theatre.

Since the kids have to come into the newspaper office to pick up their membership cards, the publisher is happy. The club expansion coincides with his plant expansion, therefore a number of parents will get a first-hand look at his new set-up.

The theatre is happy—popcorn sales are still important. And community-wise, the effect of this bit of exploitation on the parents is bound to be good.



The above 40x60's are samples of National Screen Service's completely new modern concept in holiday greeting accessories aimed to appeal to today's theatre public. Additional items being offered are a life size "Santa" standee display, a "Merry Christmas" 30x40, and a "Gala New Year's Eve Show" 40x60.

NUMBER 47

"Little League" Promotion

THEATRE: **Forest,**
ADDRESS: **Forest Park, Ill.**
MANAGER: **Hugh S. Borland**

The popularity of "Little League" baseball is growing more and more every year. In small towns like Forest Park it is more popular than in the cities. The turnout to these games in these small towns is tremendous and, naturally, there's a slump in attendance at the theatres on nights that "Little League" games are played.

These "Little League" baseball games are a wonderful project to curb juvenile delinquency; and at the same time build players for the big leagues in the future. And as the old adage goes "If you can't lick 'em—join 'em;" and that is exactly what I did in a promotional tie-in with the "Little League" of Forest Park.

I took advantage of the big parade that officially opens the "Little League" season by having my current attractions advertised on both sides of a truck that was in the parade. A few passes took care of this promotion.

At opening ceremonies at the ball park, I presented every player of each team with a set of 12 baseball books on how to play various positions. These booklets were obtained at no cost from Reed Candy Company, Chicago. Promotion of the books came from a television announcement. Village officials took part in opening ceremonies which were broadcast on the air by radio station WTAQ and the park public address system.

I agreed to give a free pass to any player who hit a home run in any game during the season. I received a free plug on the air of my current attraction at the theatre in return for this good-will gesture. The theatre attraction was also announced several times during the course of a game and also was announced on the park p.a. system. The same promotion was used on traveling games.

A banquet was held after closing of the "Little League" season. After the affair, players of all teams, along with managers, coaches, sponsors and families of players were invited over to the theatre as our guests.

G | STUNTS-BALLY

NUMBER 73

Batty Exploitation For "The Bat"

THEATRE: **Senate,**
ADDRESS: **Harrisburg, Pa.**
MANAGER: **B. J. Bispeck**

For a sock promotional front on Allied Artists' "The Bat" we had the sidewalk stencilled from all directions leading to the Senate boxoffice. This consisted of a "bat" illustration and the title. A huge 15 foot beaver board bat was placed above the marquee with guide wires for support; and the front was bannered with cut-out bats suspended from the soffets giving a realistic appearance of bats flying over-head.

Ushers, doormen, cashiers, all theatre help wore bat helmets with black masks shielding their identity.

The concession stand was decorated with horror type atmosphere such as skeletons and bats, etc. This will serve a dual purpose with Hallowe'en coming up. All that need be done is to add a couple of pumpkins.

We had a nurse stationed out front in uniform, with an army cot covered with white sheet, table with medication and first aid kit, and sign, "Nurse on duty for those who can't stand the shock of seeing "The Bat." "

Some of these things may have a touch of old-fashioned gimmicks, however, they are still very effective.

We had two masked "Dracula's" walking around town with a card table, a container of red vegetable dye, and periodically stopping to set up the table with a sign reading "Senate Theatre Blood Bank For "The Bat" Now Showing.

We gave away 100 Aleveno Rey record transcriptions of "The Bat" to the first 100 customers on opening day. A special radio saturation of spot announcements was used on each of the local radio stations; plus a radio contest with passes to the first 10 postal cards submitted with the name of the most frightening motion picture they had seen and stating why it was so frightening.

Two different sets of teaser ads were run in the local newspaper. Five one column ads were used each day leading up to the opening date. Each ran off the theatre page, one suitable for the women's page, one for the sports page, one for the comic page, and scattered. Then, on the day before opening we ran 10 effective small one column ads scattered throughout the newspaper.

Promotion Firm Sets Exhib-Merchant Tieups

URBANA, OHIO—Working on the theory that there are many independent theatre owners who do not have the experience or knowledge of how to set up promotions which would interest merchants in cooperative effort, Beans Promotions Company of this city is now ready to do this for them.

As an example, Beans sells a car giveaway for them, paying the theatre a fee to promote it. The theatre keeps the receipts from the night of the giveaway and Bean does all the work.

Bean also offers kiddie shows, Christmas shows, Thanksgiving and Valentine's Day shows, taking care of all details and paying the theatre a fee while the theatre also keeps the box-office receipts.

INDEPENDENT THEATRE OWNERS
Let Us Help With Your
—PROMOTIONS—
★ SCREEN ADVERTISING ★
★ CAR GIVEAWAYS ★ KID SHOWS
★ TIE-UPS ★ X-MAS SHOWS
★ ORCHID GIVEAWAYS ★
Write Today — Don't Delay
ASSOCIATED ARTISTS
466 GWYNNE, URBANA, OHIO

I | INSTITUTIONAL

NUMBER 61

Cute, Home-spun "Calendar" Stunts

THEATRE: **Roxy,**
ADDRESS: **Menno, S. D.**
MANAGER: **Merle J. Burns**

We have been dedicating our monthly movie calendars to the film companies and their officers for the past several months as I believe cooperation with the distributors is better than all the trouble some exhibitors start.

A sample of the copy we have been using is: "This calendar is dedicated to Mr. Joseph Vogel of Loew's Inc., for his fine leadership and giving the exhibitors so many good pictures. Also special praise for salesman Fred Fejfar for his help to promote pictures of "The Friendly Company."

Producers today are making the world's finest pictures and we must exploit them if we are going to get any returns. Old style showmanship is not old fashioned it is very good sense.

Some recent home-spun stunts we used recently were a litter contest during our showing of "The Mating Game". Any owner of a dog or other animal having a litter during the run of this picture received a month's free tickets; but they had to prove it. Any couples getting married during the run of this picture received a promoted gift and were our guests. Also for this picture, which we billed as "The Funniest Picture Ever Made On A Farm", we held a guessing contest. The person estimating the combined weight of a pair of chickens, a pair of ducks and a pair of pigs, won $10 plus all the fowl and the pigs.

For "Shaggy Dog" we held a shaggy dog contest. The owner of the shaggiest dog showing up at the theatre received 10 silver dollars.

For "It Happened To Jane" all girls named Jane were admitted free; for "Some Like It Hot" we had a cake of ice in the lobby with Marilyn Monroe's picture in it; those guessing how many pounds would melt while the picture was showing received promoted prizes and merchandise; for "Green Mansions" anyone having a green painted house was admitted free; for "Compulsion" all attorneys and their families were admitted free; and for "The Sad Horse" anyone riding a horse to the show was admitted free.

We pack the calendar with other "homey" information such as "Keep this calendar handy as we will be calling you. If you can answer questions based on this calendar you can win many prizes. Free birthday and wedding anniversary tickets on Fridays and Saturdays." and "We use pure carbon reflected light—will not affect your health. Did you know our movie screen is 14½ feet x 32 feet?"; and "Come to the theatre which gives you the finest pictures, profit sharing coupons, and the biggest promotions."

One small advertisement of a local merchant also helps defray the cost of the calendars, which are punched so that they may be hung up. The calendars are mailed at U.S. Postage "Bulk Rate" on permit to all area residents; and are, of course, also distributed at the theatre.

NUMBER 62

Equal To An Emergency

THEATRE: **Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reg Helley**

Gimmicks, stunts, what have you, all have to play a part when an emergency faces us.

For weeks British printers were on strike and this meant no local papers in many districts with Wakefield one of the badly effected towns.

This is how we coped with letting the public know our programs and screening times without the newspaper advertising medium.

First, we revived that popular character of the past—the Town Crier. Borrowing the appropriate uniform, complete with buckled shoes and the bell, we persuaded one of the staff to wear it.

The Town Crier's job was to visit factories, the town center, the railway station—in fact everywhere where plenty of people were to be found; and to spread the gospel. Needless to add that this relic of the past was a real attention getter which resulted in giving people something to talk about.

The Wakefield Express while not publishing during the strike prepared a single sheet of newsitems for display in news-agent's windows. Following a chat with the editor and advertising manager, it was agreed to include the theatre's programs for free.

On the front of the house one of the frames displayed a poster giving a full month's program together with screening times; and was adapted with a wire rack to carry the monthly programs. The times of presentation of coming attractions were further stressed with special slides which followed the trailers on our screen.

Another gimmick around town was the use of 15 inch x 20 inch stickers reading: "For all the latest film news—Phone Wakefield 2299". This, of course, is the theatre phone number. This certainly paid off judging by the number of calls received for programs and times.

Viewing paste-ups of some of the avalanche of pre-release publicity breaks are, left to right, Hortense Schorr, Columbia publicity manager; Ferguson; Raymond Levy, campaign coordinator; and Goetz.

GARY COOPER · RITA HAYWORTH
VAN HEFLIN · TAB HUNTER
THEY CAME TO CORDURA

Going over schedules for the transportation ad campaign used in New York and Chicago are, left to right, Rube Jackter, Columbia vice-president and general sales manager; Lazarus; Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity; and Goetz. In background is the poster used in subway advertising.

BOTTOM: Robert S. Ferguson, national director of advertising, publicity and exploitation, and producer Goetz examine the television featurette prepared for "I Came To Cordura." TOP: Goetz listens to the special radio spots prepared for the film. Robert Alter, Radio Advertising Bureau, is on the left, and Sidney Schaefer, director of media and printed advertising for Columbia is on the right.

...And They'll Come To "Cordura"

To climax the longest promotion campaign in the history of the company, Columbia Pictures is utilizing practically all forms of exploitation and the advertising media to slam over the current national release of William Goetz' "They Came To Cordura."

Home office conferences with producer Goetz and the home office advertising and publicity executives showed samplings of what Columbia vice-president Paul N. Lazarus, Jr., termed the most comprehensive campaign the company has ever undertaken. "We have never conducted a promotion campaign of such great duration and magnitude for a single motion picture," he said.

Lazarus announced that a motion picture "first" had been established in the placing of a four-page full-color ad in "Pictorial Review" and "Pictorial Living," magazine supplements of the Hearst newspapers this month. The newspapers covered by these supplements have a total circulation of 4,900,000.

It was noted that the opening gun was fired more than four months ago with the unprecedented 16-page magazine supplement in The New York Times, the largest single piece of advertising ever placed for a motion picture.

Each of the film's stars, Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Michael Callan, and Dick York, has already made personal appearance tours in behalf of the film, some as much as six months in advance.

The radio ad campaign features a huge saturation package planned to blanket cities two weeks before local openings. Transportation advertising in New York and Chicago will reach more than 30 million people per month in each city.

Another effective merchandising tie-in was arranged with Signet Books, publishers of the paperback edition of the Glendon Swarthout best-seller. With prominent screen credits, the book is receiving prime position in book racks and many special window and counter displays.

The magnitude of such an ad campaign is bound to penetrate even to the patrons of the smallest of grass roots exhibitors. They will surely have heard something about "Cordura" before playdates. It is up to exhibitors to take full advantage of the large-scale promotion of Columbia.

Plenty has been done! Exhibitors must adapt to their own needs and cash in. If they do "They'll come to 'Cordura.'"

Paul N. Lazarus, Jr., Columbia vice-president; producer William Goetz, and Irving Lester, Hearst Advertising Service, look over a four-page full-color ad that appeared in "Pictorial Review" and "Pictorial Living," magazine supplements of the Hearst newspapers.

THEY CAME TO CORDURA
GARY COOPER · RITA HAYWORTH
VAN HEFLIN · TAB HUNTER

Larry Morris, general manager, B. F. Moss Theatres; Jackter; Rosenfield; and Goetz check a three-dimensional, double flasher display used in the lobby of the Criterion, New York City.

COMPANY ASSISTS

COLUMBIA has arranged a merchandising tie-in with Halo Shampoo centering around James Darren who co-stars with Sal Mineo and Susan Kohner in "The Gene Krupa Story." The promotion will appear this fall in magazines, newspapers, and on television. Darren will appear with Halo in nine full color magazine advertisements, all carrying credits for the film. Columbia has also enlisted the aid of the U.S. Navy to help promote "Battle Of The Coral Sea." As part of this tieup every single recrcuiting station in the country is being provided with posters cross-plugging the film and the Navy's recruiting drive.

MGM and Cardinal have arranged that issuance of the paperback edition of "The Wreck Of The Mary Deare" will be coincided with opening engagements of the Gary Cooper and Charlton Heston film. The publication of the Hammond Innes novel will give it the most wide-spread reading public of any adventure story of recent years. It was originally published by The Saturday Evening Post as an eight-part serial.

20TH CENTURY-FOX has set a mammoth pre-selling campaign on "Beloved Infidel." Star tours by Gregory Peck and Deborah Kerr are part of the vast campaign. Another major facet is the promotion of the original Sheilah Graham best-seller upon which the film is based. Also, Bantam Books is publishing a paperback edition and backing same with a big promotion campaign.

THE NEW 1959

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000⁰⁰

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with capy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitar, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

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BEST VALUE ANYWHERE! Masonite Letters, fits Wagner, Adler, Bevelite Signs 4"-40¢; 8"-60¢; 10"-75¢; 12"-$1.00; 14"-$1.50; 16"-$1.75; 17"-$2.00; 24"-$3.00 (10% discount 100 letters or over $60 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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750-SEAT fully equipped theatre Northwest Florida in thriving industrial area. Ideal family operation. Sale or percentage lease. BOX 206, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

USED EQUIPMENT

LET THERE BE LIGHT! Strong 1KW Arcs/-Rectifiers, excellent, $475.00; rebuilt Brenkert Enarc, Ashcraft "E" $395.00. Ashcraft Hydro-arcs, Forest Electronic 85A, excellent, $495.00 pr. Rebuilt motor generator sets w/panel, rheostats; 50/100A-$395.00; 65/130A-$450.00; 70/140A-$495.00; 80/160A-$525.00; New 100/-200A-$895.00. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PRACTICALLY BRAND NEW complete equipment, including 800 seats, CinemaScope, carpeting, etc., from Grand Theatre, Norristown. Contact NORRIS THEATRE, Norristown, Pa. BRoadway 5-4760.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

HIGHLY EXPERIENCED Theatre Manager available, 15 years experience, publicity and exploitation. Preferably in Los Angeles area. Now employed in New York. Reply with full particulars only, please. **BOX B107, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: Manager for Ohio small town indoor starting in December and moving to drive-in next April. State salary desired for both situations, age, and reference. **BOX C1014, c/a M. P. EXHIBITOR, 246 N. Clarion St., Pnila. 7, Pa.**

MANAGER, circuit employed in key operation drive-in and conventional wculd like better opportunity by January 1st. **BOX D1014, c/o M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

YOUNG MAN WANTED for manager of Long Island theatre. Some experience desired. **Call SU 5-7607, New Yark City, far appointment.** (1014)

MANAGER AVAILABLE, small town, city neighborhood, 16 years experience all phases from booking, buying to operating. Will consider relocating. **BOX 263, East Rachester, N. Y.** (1014)

POSITION WANTED: Managing or projection or combination manager and projectionist. Over 19 years of experience. Will consider anything worthwhile. References can be furnished. **C. B. RUTHERFORD, St. Charles, Virginia.** (107)

THEATRE MANAGER AVAILABLE. Experienced all phases, also booking and buying. Prefer Midwest or South. Now employed as manager. Promotion minded. Age 32, married 14 years. **BOX A1014, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MOTION PICTURE PROJECTIONIST wanted part or full time for Brooklyn theatre. Steady position. State references, details and experience. **BOX B1014, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

YOUNG MAN, 35, now managing indoor and outdoor theatre, desires location change, South or West. Interested in concession field or management more than one theatre. **BOX A107, c/o M. P. EXHIBITOR, 246 N. Clarion St., Philadelphia. 7, Pa.**

WANTED: Motion Picture Theatre Manager with previous road show experience for deluxe operation in New York State. Reply giving complete resume, your salary requirements and references to **BOX A1021, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, to relocate Florida where owns home, experienced first-run, drive-in, conventional, art. Age 36. All skills: advertising, promotion, concession merchandising, interior design, etc. **BOX B1021, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

RELIABLE MANAGER available Nov. 15-Mar. 15 (Jersey Drive-In closed), 35 years buying, booking, exploiting experience (3 job manager), references. **BOX C1021, c/a M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

PROJECTIONIST, licensed, non-union. Also film technician. 20 years experience. Any good offer not refused with right party. Can also manage, display and improve business. **BOX D1021, c/a M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

AGRESSIVE, PROMOTION Minded Manager must have best personal and business references. Must be a gentleman of good moral character. Personal interview required, floaters stay away. **ARMSTRONG THEATRES,** Box 211, Bowling Green, Ohio. (1021)

ASSISTANT-MANAGER, recent experience, good trainee for manager's position. Married, 39 years old, excellent references. Would like job in San Diego or area, California. **BERT VAN BEEK, 3743 Louisiana St., San Diego 4, Cal.** (1021)

Address all correspondence to— **The A-MAN Corner**

Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $3.50 FOR TWO YEARS

☐ $5.00 FOR THREE YEARS

Name . . . .

Title . . . .

Address . . . .

. . . .

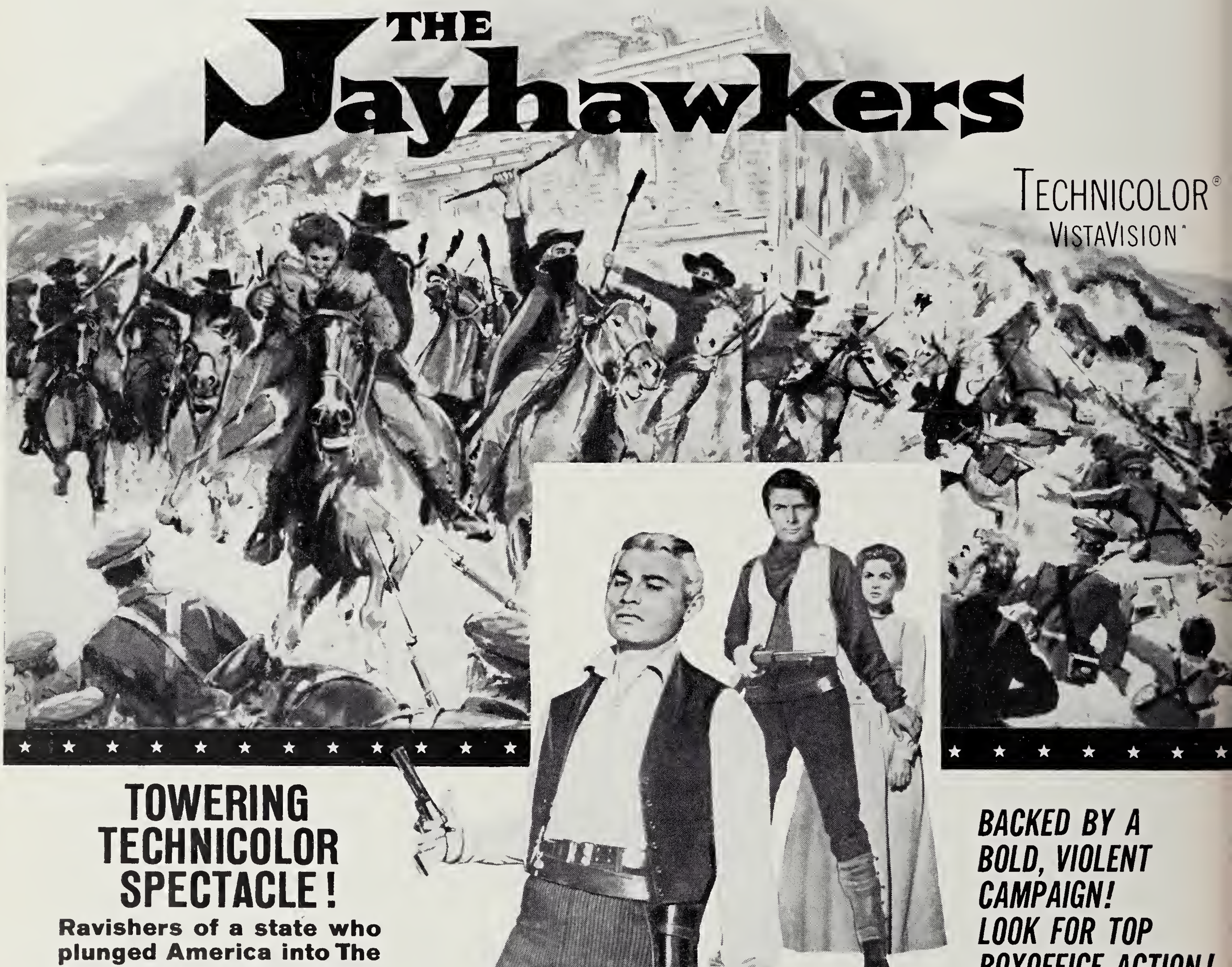
Clip and Mail Today to
246 N. Clarion St., Phila. 7, Pa.

HERE COMES AUTUMN'S TOP ACTION ATTRACTION

HERE
COMES
THE
Jayhawkers–

PARAMOUNT'S TREMENDOUS
EPIC OF EXCITEMENT!
THE KIND OF BIG PICTURE THAT'S
A NATURAL FOR
BIG NATIONAL PENETRATION!

THE Jayhawkers



TECHNICOLOR®
VISTAVISION®

TOWERING TECHNICOLOR SPECTACLE!

Ravishers of a state who plunged America into The War Between the States!

BACKED BY A BOLD, VIOLENT CAMPAIGN! LOOK FOR TOP BOXOFFICE ACTION!

STARRING JEFF CHANDLER · FESS PARKER Davy Crockett · NICOLE MAUREY · A PANAMA AND FRANK PRODUCTION · CO STARRING HENRY SILVA · DIRECTED BY MELVIN FRANK · WRITTEN BY MELVIN FRANK, JOSEPH PETRACCA & FRANK FENTON AND A. I. BEZZERIDES · A Paramount Release

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 28, 1959 Volume 62 Number 24

IN TWO SECTIONS • THIS IS SECTION ONE

Future Bright, If Films Keep Coming

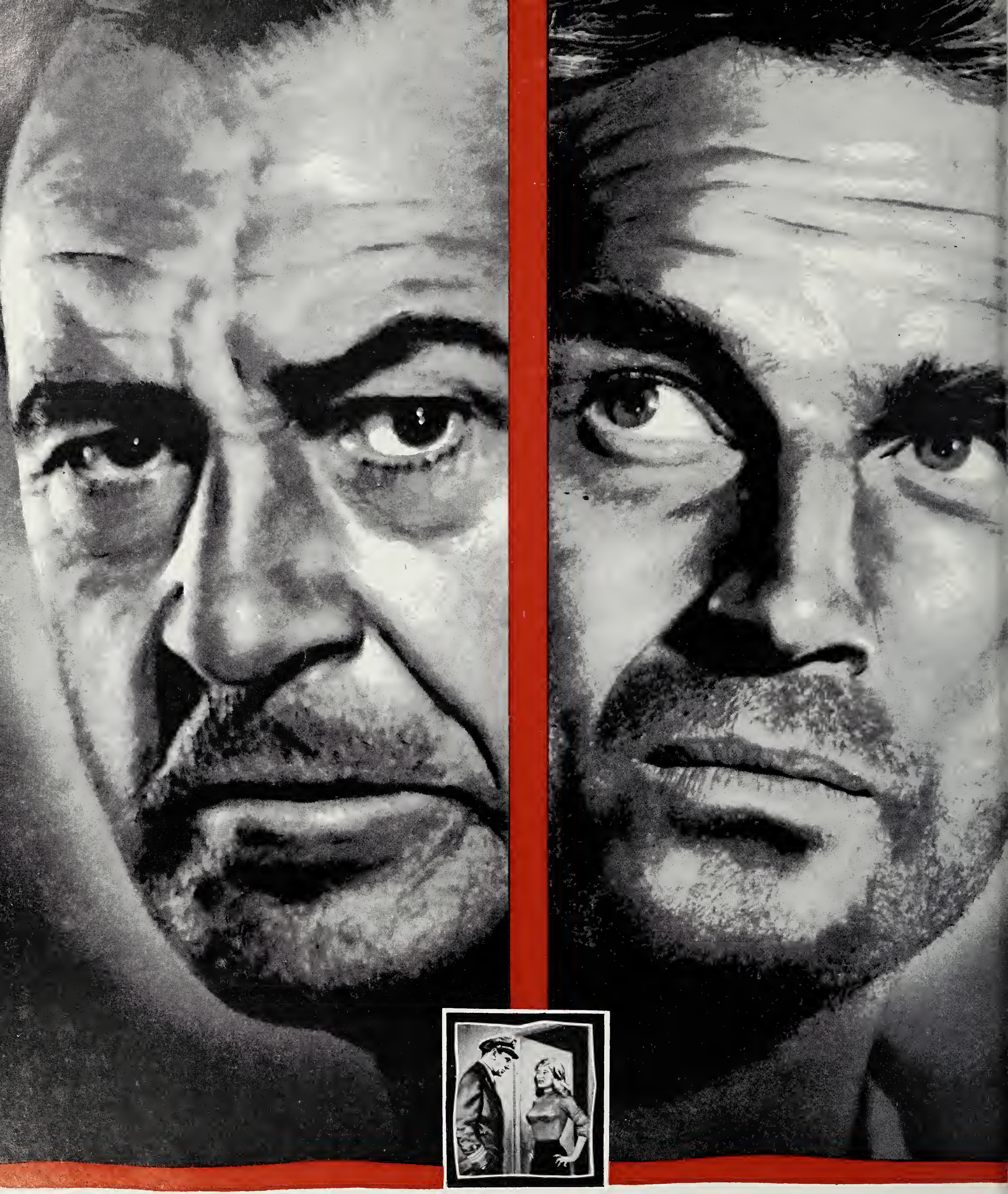
(See Page 9)

Columbia Executives Tell Product Story

(See Page 14)

With added exhibitor attention on the importance of showmanship, Metropolitan Exhibitors of Detroit are making it work. Seen is Bob Solomon, who directs the organization's highly successful, multi-faceted advertising campaign.

editorial: Logic of 20th-Fox Branch Operations . . . (See Page 3)



THE STRANGE STORY OF GIDEON PATCH . . . THE SHIP HE KILLED . . . THE MAN HE SAVED . . . AND THE DESPERATE SECRET THEY SHARED TOGETHER.

GIANT PRE-SELLING—Color ad in American Weekly, Nov. 15 reaching 19,600,200 readers in 33 cities. Just part of tremendous nation-wide campaign.

METRO-GOLDWYN-MAYER Presents

GARY COOPER CHARLTON HESTON

IN A JULIAN BLAUSTEIN PRODUCTION

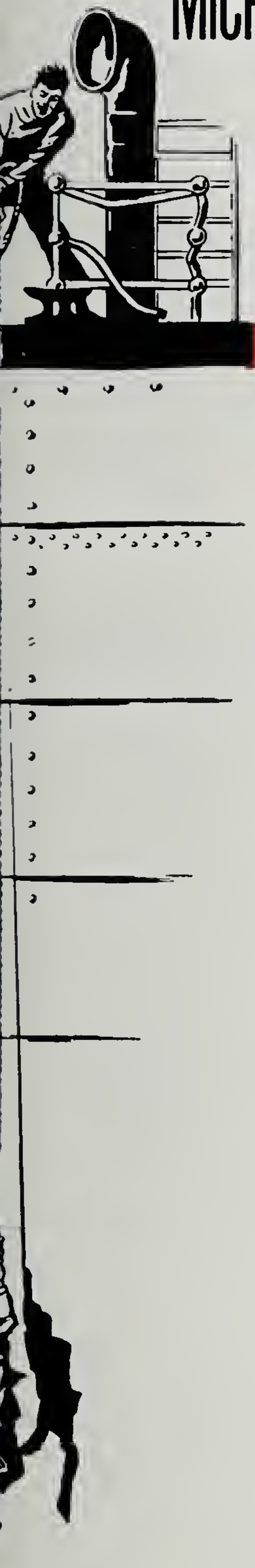
"THE WRECK OF THE MARY DEARE"

GUEST STARS

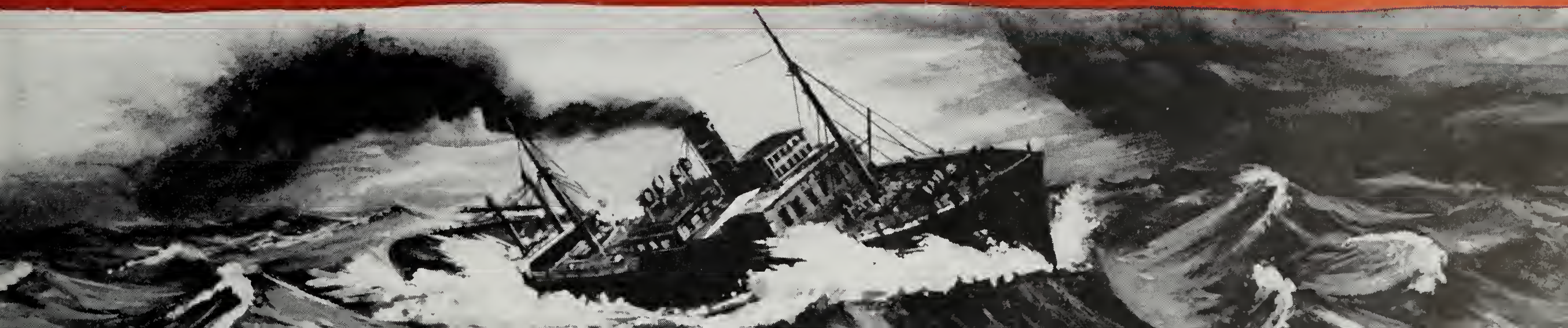
MICHAEL REDGRAVE · EMLYN WILLIAMS · CECIL PARKER · ALEXANDER KNOX and VIRGINIA McKENNA

Screen Play by ERIC AMBLER · Directed by MICHAEL ANDERSON · In CinemaScope And METROCOLOR · A BLAUSTEIN-BARODA PRODUCTION

FROM THE GREAT SUSPENSE BEST-SELLER AND SATURDAY EVENING POST SERIAL BY ***HAMMOND INNES!***



THE INDUSTRY's NEXT GIANT!



Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WASHINGTON, D. C.

Prior to any knowledge of MOTION PICTURE EXHIBITOR's offer to keep score on CONCILIATION ("WANT A 'CONCILIATION' SCORE KEEPER?"—editorial, Oct. 14 issue), Allied instituted a reporting system, as indicated by the enclosed leaflet. These forms have been sent out in large numbers to Allied members, and to cooperating exhibitors in non-Allied territories.

It is not likely that there will be much duplication. If an exhibitor reports to MOTION PICTURE EXHIBITOR it is not likely that he will also report to Allied, and vice versa.

ABRAM F. MYERS
Chairman of the Board
Allied States Assn. of M.P. Exhibitors

EDITOR'S NOTE: We had no knowledge of this Allied activity, but applaud its judgment. It would seem that two alert organizations have visioned some of the same administration weaknesses in the industry tool that CONCILIATION can be. The leaflet in question states as follows: "REPORT YOUR EXPERIENCES. If you have satisfactory experiences under Conciliation and want the plan continued, you should report your experiences to this office. If your efforts to conciliate are unsatisfactory, and you feel that the plan stands in the way of other and more effective measures, you should also report your experiences,

"It is inevitable that the reported experiences of exhibitors with Conciliation will be counted as votes in evaluating the system. It is best that a record be kept and a report made by an organization of independent exhibitors so that the facts will be revealed without distortion, bias, or favor.

"The next two pages of this leaflet can be used in reporting your experiences with a minimum of time or bother. Just fill them in and mail them to this office. It is hoped that by the first of next year enough reports will have been received to give a clear idea of the value of Conciliation to motion picture exhibitors."

MOTION PICTURE EXHIBITOR again offers to keep "the record" for those without an Allied, or some other, organizational tie.

From PHILADELPHIA, PA.

In my travels over the country, including my vacation, and in the constant checking of newspaper ads, I find that theatremen are not taking advantage of the one thing they receive for nothing, that is one of the greatest assets we have in a picture, namely, color by DeLuxe, Technicolor, Eastman Color, or just plain *color*.

People are color minded; our managers tell us that five out of ten people inquiring about a picture *ask* if it is in *color*. Why do theatres, in both their ads and marquee space, fail to mention it? In many cases it is more important than the star names.

In the mats supplied by the exchanges you often find the reference to color so small you need a magnifying glass to find it. We always pull it up to the most important spot in our ads, and in our box offices have a card at eye level on each side, plus the use of the marquee.

ELMER HIRTH
A. R. Boyd Theatres Ct.

EDITOR'S NOTE: You are so right! And it can never be said too often.

From STAUNTON, VA.

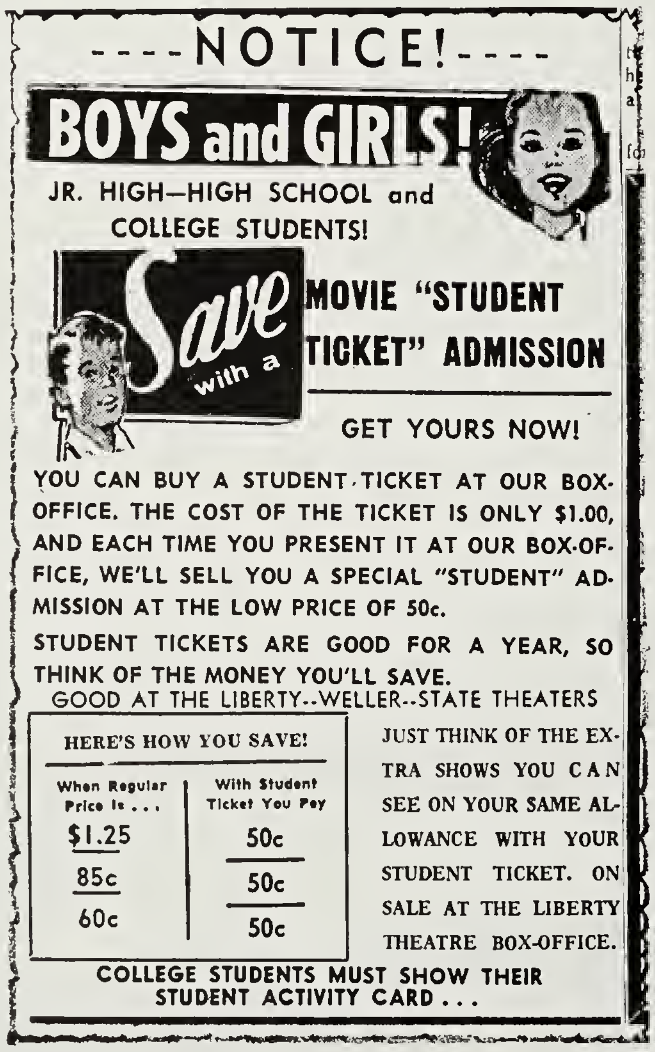
I have just finished reading this week's "How I Would Sell . . ." SHOWMANALYSIS, and I really think that this is truly one of the most interesting articles among the many that we theatre managers receive. I am looking forward to this series of discourses on pictures to come.

However, I would like to make one suggestion. I would like to see these weekly articles printed in such a manner that there would be enough border space allowed on the pages for holes to be punched for permanent filing in a ring binder. You see, they not only do us much good on the particular picture, but they contain ideas for similar stories still to come. So, if we can keep them, we can use them for a long time to come.

PAUL KERSHNER, JR., Manager
Visulite and Staunton D. I. Theatres

EDITOR'S NOTE: We'll try! We'll provide the space. You provide the punch.

AN INTERESTING ADVERTISEMENT as carried in the Times-Signal, Zanesville, Ohio, on Sunday, Sept. 27 last. Many theatres have similar discount plans that serve to encourage frequent attendance and to insure proper deportment. Should age classification of pictures become more common, the elimination of Student Admissions on certain shows would serve as an evidence of theatre good faith.



----NOTICE!----

BOYS and GIRLS!

JR. HIGH—HIGH SCHOOL and COLLEGE STUDENTS!

Save with a MOVIE "STUDENT TICKET" ADMISSION

GET YOURS NOW!

YOU CAN BUY A STUDENT TICKET AT OUR BOX-OFFICE. THE COST OF THE TICKET IS ONLY $1.00, AND EACH TIME YOU PRESENT IT AT OUR BOX-OFFICE, WE'LL SELL YOU A SPECIAL "STUDENT" ADMISSION AT THE LOW PRICE OF 50c.

STUDENT TICKETS ARE GOOD FOR A YEAR, SO THINK OF THE MONEY YOU'LL SAVE.

GOOD AT THE LIBERTY--WELLER--STATE THEATERS

HERE'S HOW YOU SAVE!

When Regular Price Is . . .	With Student Ticket You Pay
$1.25	50c
85c	50c
60c	50c

JUST THINK OF THE EXTRA SHOWS YOU CAN SEE ON YOUR SAME ALLOWANCE WITH YOUR STUDENT TICKET. ON SALE AT THE LIBERTY THEATRE BOX-OFFICE.

COLLEGE STUDENTS MUST SHOW THEIR STUDENT ACTIVITY CARD . . .

From NEW YORK, N.Y.

There is much activity concerning conciliation in the New Jersey Allied unit. I wish to congratulate you on your announcement of Oct. 9 and, while I'm at it, on your last three editorials, in particular.

It is our understanding, however, that no publicity is to be given conciliation at this point, and if our advices are correct, we will abide by that decision. If we find that our informant is in error, New Jersey Allied will send you copies of all conciliation details through their final expedition. Until I clear up this point within our own unit, I beg your indulgence.

SID STERN, President
Allied Theatre Owners of N.J.

EDITOR' S NOTE: We have no desire to pry into the confidential details of any CONCILIATION effort. See our Editorial of Oct. 14: "WANT A CONCILIATION SCORE KEEPER?" We just feel that a record of CONCILIATION traffic is needed, in order to keep anyone on his toes.

From TEXAS CITY, TEX.

I read with interest, Richard D. Turteltaub's clear thinking article in your Oct. 14 issue, and I must think that it is about time that some of we seasoned "dream merchants" get on the ball and put our house in order, so we can leave to the bright young showmen of the future an industry in which they can be proud, instead of one that is a fear-ridden second fiddle to TV.

KEN FINLAY, Manager
Texas Theatre

From EAST HARTFORD, CONN.

Regarding the Dick Turteltaub blow-off ("A THEATREMAN SPEAKS HIS MIND"—Oct. 14 issue) I want to say a devout "*AMEN.*"

MORRIS KEPPNER
The Burnside Theatre, Inc.

EDITOR'S NOTE: There has been a lot of fine comment pro-Turteltaub. And none anti.

NEW YORK, N.Y.

In your review of "GIRLS TOWN" (Oct. 7 issue) you refer to "teenage opuses." I don't blame you, for this is a common mistake, but the plural of "opus" is "opera." On this a chap could win $64,000 on a Quizzer TV program.

NOEL MEADOW
Advertising Agent and Publicist

EDITOR'S NOTE: And we thought you were going to say "ocats." Seriously, did you know that the plural has a plural in the form of "operas"?

From MIAMI BEACH, FLA.

Someone changed my mailing address. When I was in Maine this summer, I guess. Perhaps the mailman.

Please change it back. The transfer postage is getting damn expensive. Not that I don't have it. Regards.

BILL SCULLY

EDITOR'S NOTE: Got it. Pretty soft. Regards.

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

VOLUME 62 • NO. 24

OCTOBER 28, 1959

COOP ADVERTISING AND THE F.T.C.

One of our more ardent circuit executive readers, who seldom misses the dot of an "i" or the cross of a "t" in these weekly observations of ours, has sent us a current NEWS SUMMARY of the Federal Trade Commission, which tells of a Consent Order that has been issued against Bayuk Cigars, Inc. ("Phillies," "Webster," etc.).

It seems that the cigar company was charged *"with making payments to some customers, but not making them available to all other competing customers, on proportionately equal terms, as required by Sec. 2(d) of the Robinson-Patman Amendment to the Clayton Act."* Such payments, it seems, were *"discriminatory advertising allowances to favored customers,"* and it was further alleged *"that even among favored customers payments were proportionately unequal because they were based on individual negotiations."*

From all of this, our ardent reader draws a parallel. *"What producer, producer's rep, or distributor, ever established 'proportionately equal terms' . . . 'available to all other competing customers' in deciding on their co-op campaigns at the local level? Don't we all know of instances where big circuits, or buyers representing a lot of theatres, or buyers controlling a particular town or area, get advertising allowances and off the top deductions that no single operator can equal in a competitive area? Is there any other business that makes more 'discriminatory advertising allowances to favored customers,' particularly when those 'favored customers' are the exclusive outlet where the advertised product can be bought?"*

Good points, aren't they?

Maybe some of those industry lawyers, who are so busy letting antitrust actions come up to, but not into, the courts, should survey their company's and their producer's handling of co-op campaigns. The next time they OK a co-op campaign for one theatre, but turn one down for another theatre, they might bump into Federal Trade charges.

THE LOGIC OF 20th-FOX BRANCH OPERATIONS

The willingness to be different, and the ability to create or change in order to meet each new problem or situation, has become the Skouras trademark at 20th-Fox. Because something has *"always been that way,"* or because change will require different procedures or turnabout in sales psychology, is not an acceptable reason for resisting it. CinemaScope dramatized the large screen and re-focused public attention on the theatre. Formerly one of several multi-picture production sources, 20th-Fox reversed the trend to less and less pictures and for many years now has been the industry's prime volume source. Local autonomy, bringing with it quick and satisfactory decisions at the branch level, instead of shipping everything including the paper clips to the lap of some overworked New York executive, was a logical offshoot of picture-by-picture percentage selling, with "looks," co-op campaigns, guarantees, holdovers, etc. And it worked!

So the recent enlargement of the 20th-Fox staff of field exploiteers, with each and every territory having its own publicity-exploitation-advertising exec to "side" and to act as the merchandising arm of the branch manager, comes as no surprise. It in turn is a logical offshoot of local autonomy. And the logical has come to be expected from the Skouras-Adler-Einfeld-Harrison team.

We predict that top flight sales and management executives, at the division and national level, removed from the deluge of trivia dealing with individual branch management will do a better job and will be still more productive than in the past. We predict that Charlie Einfeld and his creative talent in the home office advertising department, with the individual co-op campaigns handled by the field men, will be even more successful in brain washing the public into wanting to see 20th-Fox product. We predict all that, because that, too, is a logical conclusion.

Mr. Preminger to the contrary notwithstanding, "Film Row" management is needed, and is not "obsolete."

Properly set up, and properly staffed—it works!

LOOKED AT YOUR PRESSBOOKS LATELY?

Next time you need to judge the saleable qualities in some big feature, how about sitting down with the pressbook and really studying *all* of it. Maybe you'll be surprised at what you find.

For example, we note in Universal's campaign on "PILLOW TALK" that the distributor is willing to supply an advance trailer *free*, to build interest in the weeks *before* the regular coming attraction trailer would be used. In Warner's campaign on "A SUMMER PLACE," they are supplying key dates with *free* 40 x 60s on the new star Troy Donahue, and with *free* copies of an impressive 12-page, four-color folder titled MOVIE PARADE, that sets up the story with pictures and quotes from the dialogue. Nearly all companies now have tieups with paper back novels, comic books, records, sheet music, etc. And in the 20th Century-Fox campaign on "THE BEST OF EVERYTHING," there is a new twist in the form of tieups with several national chain stores.

So, if you are one of the exhibitors who has only been using pressbooks to find and clip useable ads and scene cuts for your newspapers and house programs, better take another look.

There are changes, and many sound promotional additions, in today's pressbooks.

Spend some time with them before each change of show.

for the
coming
holiday
season...

JULES VERNE'S

spectacular

JOURNEY TO THE CENTER OF THE EARTH

STARRING

PAT BOONE

IN HIS MOST IMPORTANT ROLE
...REVEALING A NEW
DRAMATIC MATURITY

JAMES MASON

THE UNFORGETTABLE CAPTAIN NEMO
OF "20,000 LEAGUES UNDER THE SEA"
IN HIS SUPREME CHARACTERIZATION

ARLENE DAHL

A STRIKING BEAUTY, A FIERY
PERSONALITY, A FINE TALENT

DIANE BAKER

THE OUTSTANDING YOUNG STAR OF
"THE DIARY OF ANNE FRANK" AND
"THE BEST OF EVERYTHING"

PRODUCED BY

CHARLES BRACKETT

who gave you "THE KING AND I"

DIRECTED BY

HENRY LEVIN

who gave you "BERNARDINE"

SCREENPLAY BY

WALTER REISCH and
CHARLES BRACKETT

...the newest screen achievement from JULES VERNE, author and creator of "20,000 Leagues Under the Sea" and "Around the World in 80 Days"... lavishly produced in CinemaScope, Color by De Luxe and Stereophonic Sound

EXPLORE

The Crater of Snakells-Jokull

The Cavern of Light

The Stratum of Cinnabar

Stalagmites and Stalactites

The Floor of Transparent Zircon

The Giant Flesh-Eaters

The Grotto of Quartzes

The Cascading Salt

The Black Canyon

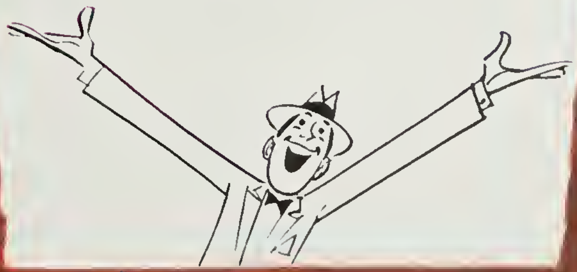
The Underground Labyrinth

The Cave with the Natural Bridge

The Forest of Mushrooms

The Underground Ocean

The Limestone Shaft



FROM 20th...THE HOTTEST STORY IN THE INDUSTRY TODAY!

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Venice E. Grecula, daughter of **Ernest A. Grecula**, operator, first-run State, Torrington, Conn., and Mrs. Grecula, was married to **William A. Zampaglione**, Torrington, Conn.

Melvin Wintman, general manager, Smith Management Company, Boston, will be married Nov. 21 to **Audrey Levine**, Chelsea.

Harold Lund, vice-president, Westinghouse Broadcasting Company and a past chief barker, Variety Club Tent One, was married to former actress-model **Ann Mayer.** Lund began his show business career as a film salesman.

Diamond Rings

Mr. and Mrs. Benjamin Sack, president, Sack Theatres, hosted a reception and dinner for their daughter, **Ina Sack**, and her fiance, **David Traister**, at the Statler Hilton Hotel, Boston. The young couple will be married early in December at a family wedding in Newton.

Sick Call

Max Youngstein, United Artists vice-president, collapsed in Chicago while dining with friends. The diagnosis was eye trouble, and he was rushed to Hollywood for treatment.

Obituaries

Loring B. Buzzell, 32, president, Hecht-Lancaster-Buzzell, music publishing firm, died suddenly from a heart attack in New York City. He is survived by his wife, singer-actress **Lu Ann Simms**, and a daughter.

Earl Hewett, owner, Midway, Bethel, Ohio, and a motion picture exhibitor for over 30 years, died last fortnight. Survivors include a son, **John Hewett**, operator of several area drive-ins.

George A. Hollenbeck, well known in the popcorn trade, died at Morris, Ill. He is survived by his wife and a son.

Lewis M. Lillie, 30, assistant manager, Laredo Theatres, Inc., Laredo, Tex., died last fortnight. His body was taken to San Angelo, Tex., for burial.

Willard S. McKay, 64, former Universal counsel in the Carl Laemmle era, died last fortnight at his Danbury, Conn., home. Surviving are his wife, a daughter, and four grandchildren.

COMPO Honors Robbins

NEW YORK—Herman Robbins, treasurer of COMPO since its inception, was honored by the members, directors, and executive committee of COMPO at their annual meeting last week, by the presentation of an embossed scroll in recognition of his outstanding services to the motion picture industry and to COMPO.

The presentation was made by the chairman of the meeting, Sam Pinanski. The meeting coincided with the 40th anniversary of the National Screen Service, of which Robbins is the founder, president, and chairman of the board of directors.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 26

Exhibs New Target Of Nation's Censors

NEW YORK—At COMPO's annual meeting at the Hotel Astor, warnings came from Charles E. McCarthy, the Council's director of information and new executive secretary, and Manning "Tim" Clagett, in charge of government relations on the MPAA staff, that political censorship of motion pictures had exhibition as the new target.

COMPO, charged in its bylaws with the duty of fighting censorship on every level, will employ a new "anti-censorship kit" in an educational campaign.

In connection with Pennsylvania, where a new Motion Picture Control Board has been appointed in keeping with censorship legislation overwhelmingly adopted, McCarthy said: "Many exhibitors in Pennsylvania showed a curious lethargy in the face of the censorship threat while pressure from religious groups was violent and unrelenting . . . The only bright spot in it is that two or more legal actions which will be started in the near future seem to have a good chance in getting the law declared unconstitutional."

McCarthy warned that "the clamor for censorship is becoming deafening," stressing that "What the industry has not faced before is the threat which current censorship agitation levels at theatres.

"We are already certain that censorship bills will be introduced in New York, Maryland, and Kansas. It is our belief that this threat of censorship should be met wherever it appears with every resource at the command of this industry."

Clagett said that "unless the whole industry stirs itself with something approaching evangelical zeal to fight censorship across the land, the time is not far off when the Government and pressure groups will run our business."

Retaining the governing committee in lieu of a president for another year, COMPO renamed as its triumvirate Sam Pinanski, representing TOA; Ben Marcus, representing National Allied; and A. Montague, representing MPAA.

N. Y. Tent Fetes Carreras

NEW YORK—A luncheon was held by the local Variety Club at Sardi's in honor of English producer James Carreras, who is Variety Clubs International property master.

The recent election held by the Tent named Harry Brandt as chief barker; Walter Framer, first assistant; Charles Alicote, second assistant; and Jack Hoffberg, dough guy.

BROADWAY GROSSES

Openings Perk Up Business

NEW YORK—Led by Radio City Music Hall, the Criterion, and the Forum, all with new product, the Broadway first-runs generally perked up over the week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BEST OF EVERYTHING" (20th-Fox). Paramount ($39,435)*—The third week was estimated at $28,000.

"A SUMMER PLACE" (WB). Radio City Music Hall ($147,610)—This opened to $100,000 for Thursday through Sunday, with the first session sure to top $155,000. Stage show.

"LIBEL" (MGM). Roxy ($55,404)—Friday, Saturday and Sunday accounted for $21,000, with the first week anticipated at $38,000. Stage show.

"CAREER" (Paramount). Loew's State expected the third week to hit $30,000.

"ODDS AGAINST TOMORROW" (UA). Victoria ($22,900)—The second week was sure of $20,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed $41,800 on the opening week.

"THE LAST ANGRY MAN" (Col.). Forum announced $28,500 for the opening session.

"PILLOW TALK" (U-I). RKO Palace reported $32,500 for the third week.

"THE BIG FISHERMAN" (BV)—Rivoli stated that the 12th week would tally $11,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR.*

The first fall conference of the Maryland Theatre Owners Association was held recently at the Hotel Emerson, Baltimore, Md., and among those on hand were, left to right, Roy Richardson, president, Virginia Motion Picture Owners Association; Roger H. Lewis, vice-president for advertising, United Artists; Martin Moskowitz, 20th Century-Fox; Izzy Rappaport, Baltimore, Md., exhibitor; John G. Broumas, president, Maryland TOA unit; E. LaMar Sarra, TOA legislative chairman of Jacksonville, Fla.; and Jack Fruchtman, Maryland unit officer.

Film Shortage Clouds Bright Future

Kerasotes Optimistic If Product Keeps Coming; Carolina Exhibs Elect Beddingfield As Prexy

CHARLOTTE, N.C.—Frank H. Beddingfield, president, Consolidated Theatres of this city, was elected president of the Theatre Owners Association of the Carolinas at its 47th annual convention here last week.

He succeeds Sam L. Irvin, Asheville, N. C., who revealed that membership in the association had increased 17 per cent although there has been a slight decrease in the number of theatres in the Carolinas.

Elected vice-presidents were George Mayer, Charleston, S. C.; and W. H. Hendricks, Reidsville, N. C. New board members named are C. B. Duncah, Gaffney, S. C., J. B. Barnhardt, Edenton, N. C., and G. E. Schribben, Florence, S. C.

George G. Kerasotes, TOA head, in his address to the convention waxed enthusiastic about the future, stating that in August 82,300,000 persons attended motion picture theatres in a week, the greatest number in 10 years. According to reports, viewing of old motion pictures on television has declined.

He said the greatest problem facing exhibition today is the great decline in releases and the prospect of a smaller supply in 1960. However, Kerasotes said, "I firmly believe that we can solve our problems with the great force of unity among exhibition and cooperation with production and distribution . . .

"We must attack the challenges of the future and come forth with new innovations in our theatres to attract greater audiences," he said.

"The shortage of programming for our theatres existed before in our short history," the TOA head continued. "It was solved by exhibition's playing a part in production. This is inevitable if the present crisis continues. There is another area in this release picture in which we can help ourselves—the area saturation program. . . .

"In addition to product and legislation, one of our prime tasks in the year ahead will be to keep small theatres in business," he said. "The conciliation program is the means the film companies will support to give such relief.

"The TOA believes that as long as the film company heads will continue to sit down with ACE, that ACE has a meaning, a purpose. and must be continued," Kerasotes concluded. "I compliment you for the magnificent job you are doing to wipe out the century-old blue laws that prevent exhibitors in the Carolinas from operating on Sundays."

"Personalized promotion" was offered the TOA of North and South Carolina by Rodney Bush, 20th-Fox exploitation director, who characterized the company's newly expanded regional ad-publicity force as a group which would "work with exhibitors, collectively and individually, to insure personalized promotion."

He outlined the company's plan for local merchandising clinics and exploitation seminars, and also outlined plans for forthcoming product.

James R. Velde, United Artists vice-president in charge of domestic sales, told the convention that his company would maintain its pattern of orderly release in 1960 and release a minimum of 29 outstanding blockbusters, at the rate of seven per quarter.

He said, "We feel that there can no longer be 'peaks and valleys' in releasing pictures. There must be a constant flow of top product month in and month out in order that the exhibitor, as well as the distributor, may operate on a successful basis."

Censor Forces Stir All Across Nation

NEW YORK—A recent survey indicated that three states now without motion picture censorship, where pro-censorship forces are stirring, are California, South Carolina and Michigan.

Three states where censorship now exists, New York, Maryland and Kansas, are expected to see new legislation introduced to set up a film classification system.

Proposals have been advanced that the MPAA revise its Production Code to permit industry voluntary classification of pictures with the argument advanced that this will solve the "adult" theme and story problem. Industry reaction so far has been cautious if not negative.

Penna. Names Dana Censor Board Chief

HARRISBURG—Governor David L. Lawrence last week asked the Senate to confirm three members of the newly created State Board of Motion Picture Control, for four year terms.

Appointed as chairman was Peter T. Dana, of Pittsburgh, a pioneer in motion picture distribution and for 28 years sales manager for Universal-International in the east.

The others are Mrs. Mae M. Bergin, a Philadelphian, who served as an employee of the old State Board of Motion Picture Censors and was at one time a secretary to various film exchange executives. At present she is Philadelphia regional director of the State Sales Tax Bureau. Ira C. Sassaman, Hummelstown, director of the Synodical Christian Education for the Central Pennsylvania Synod, United Lutheran Church, was the third appointee.

The chairman of the board will receive $5,500 annually, while the salaries of the other two members will be $5,000.

Goldstein Chairs Pioneer Dinner

NEW YORK—At a meeting of officers of the Motion Picture Pioneers and Foundation of Motion Picture Pioneers, Ned E. Depinet, president of the organization, announced the appointment of Morey R. Goldstein, Allied Artists vice-president and general sales manager, general chairman for the organization's 21st annual dinner at the Waldorf Astoria Hotel on Nov. 23.

This year's 'Pioneer of the Year' will be Steve Broidy, president of Allied Artists and one of the industry's most respected executives.

In addition to the appointment of Goldstein, Depinet also revealed the following co-chairmen: Edward Morey, Allied Artists vice-president; Marvin Kirsch, vice-president of the Pioneers; and William J. German, pioneer treasurer.

N.Y. Censor Forces Hit Books, Films, TV

ALBANY—New York State Joint Legislative Committee on Offensive and Obscene Material, which has sponsored anti-obscenity legislation now on the statute books, and which introduced, but did not press for passage, several censorship bills opposed by the motion picture industry at the 1959 session, has returned to the firing line on three targets. They are "smut on the newsstands, the emphasis upon sex and brutality in motion pictures, and the constant diet of terror, violence, and brutality dished up by television."

Assemblyman Joseph R. Younglove, Johnstown, Committee chairman, asserted that these facets should not be "overlooked" by those seeking to battle juvenile delinquency.

He pointed out that "While 'Lady Chatterley's Lover' is a best seller across the nation, book-racks in city after city are filled with pocket-sized books and publications, bound in highly objectionable covers, offering every kind of sexual stimulation and immorality to our youth, at 35 cents per copy."

James A. Fitzpatrick, counsel and formerly chairman, blasted conditions spotted in New York theatres. He criticized "The Street Fighter" at Rialto, for content and marquee advertising. The lawyer also condemned the marquee advertising for another feature "across the street at Globe." It ballyhooed "A Story of Nudists—Forbidden Paradise—Intimate Relations."

Although both theatres advertised their product as "for adults only," Fitzpatrick said he saw a boy "of 7 or 8 entering one of these theatres accompanied by a woman, presumably his mother."

First Soviet Feature Bows

NEW YORK—Meyer Hutner, national publicity manager of Warner Bros., and George Nelson, publicity staff, have returned from Washington, D.C., after meetings with representatives of the United States State Department and the Motion Picture Association of America on the release here of "The Cranes Are Flying," the first Soviet film to be presented in this country under the Soviet-American Cultural Exchange Agreement of 1958.

"The Cranes Are Flying," which Warner Bros. is distributing at the request of the State Department, will have its American premiere in Washington on Nov. 10, the same evening as the United States film, "Marty," will open in Moscow. The Soviet production won the grand prize at the Eleventh International Film Festival in Cannes, France.

Kaufman Para. Legal Head

NEW YORK—Barney Balaban, president of Paramount Pictures Corporation, anounced the appointment of Leonard Kaufman as general house counsel for the company, filling the vacancy created by the death of Louis Phillips.

Kaufman, since joining the Paramount lega departmentin 1949, served as Phillips' chief aide, and for the past three years has been acting as assistant head of the legal staff.

Justice Dept. Anti-Trust Expert To Address TOA Annual Convention

CHICAGO—It was announced last fortnight that Robert A. Bicks, acting assistant attorney general, anti-trust division, U.S. Department of Justice, had accepted the invitation of Theatre Owners of America to be guest speaker at the all-industry luncheon on Nov. 11 which will be a highlight of the Theatre Owners of America's 12th annual convention and trade show at the Hotel Sherman, Nov. 8-12.

TOA president George G. Kerasotes added that Bicks has agreed to have a question and answer period from the floor, following his address, adding, "We are very fortunate that Bicks believes that it is in the public interest for the anti-trust division of the Justice Department to give its views on the many urgent problems now confronting the motion picture industry."

Distribution chiefs of all the film companies will speak on the product of their companies for the next 12 months on Wednesday morning at the convention, while drive-in theatre operation will hold the spotlight on Thursday morning with Dwight L. Spracher, Seattle, one of the three convention co-chairmen, presiding. John B. Schuyler, Butler, Wisc., chairman, TOA's equipment committee, will discuss the program of the council for the improvement of theatres and motion picture projection, and will speak of new drive-in projection and sound developments. A demonstration of proper lighting for drive-in screens will be made by J. W. Cosby, National Carbon Company. Jack Braunagel, Little Rock, Ark., will speak on "Business Stimulators" for drive-ins, while Edward L. Redstone, executive, Northeast Drive-Ins, Boston, will speak on personnel and management, including organizational controls, supervision, and employee incentives.

Something new in showmanship—the taped voices of exhibitors from 10 different sections of the country, discussing phases of product merchandising, will be a novel feature of the convention's "Show Of Showmen" program on Tuesday. This program will be chaired by Robert W. Selig, Fox Inter-Mountain Theatres, and will be moderated by M. B. Smith, Commonwealth Circuit, Kansas City. Topics to be discussed include "The Art Of Selling Art Pictures," "Institutionalizing Our Theatres," "Adverse Criticism and Rejected Advertising, "Patron Motivation Through Giveaways," "Premieres Without Stars," "Regional Exhibitor Joint Campaigning," "Maintenance and Patron Services," etc.

On the same program will also be Mrs. Margaret Twyman, director of community relations, Motion Picture Association of America; Joseph Levine, president, Embassy Films; and Max E. Youngstein, vice-president of United Artists.

The National Association of Concessionaires is convening concurrently at the Sherman with TOA, and is joining with TOA in sponsorship of an all-industry trade show.

Wometco Earnings Up

MIAMI, FLA.—Wometco Enterprises, Inc., announced that earnings were up 15.2 per cent in the 36 weeks ended Sept. 12. Gross income in the 39 weeks was $7,056,088, while net income was $510,306. This compares with $442,811 in the same period last year. The company operates theatres, radio and TV stations, and vending enterprises.

Sales, Ad Execs High On Marcus Promotion Plan

NEW YORK—Film company sales managers and advertising men expressed enthusiasm last week for an area promotion plan outlined to them by Ben Marcus, Wisconsin circuit head, who is a member of the COMPO triumvirate. The two groups met in the United Artists board room, with James Velde, chairman of the sales managers committee, presiding.

After Marcus had quoted boxoffice figures showing what the plan had accomplished at a number of theatres in two different tests in Wisconsin, it was agreed that the plan would be explored further. It was suggested that the plan be given further tests in three different exchange areas.

MGM-TV Maps 13 Series

NEW YORK—MGM-TV is developing a minimum of 13 new properties for the 1960-1961 season, it was announced by George T. Shupert, vice-president in charge of television, at a press conference in the MGM-TV home office. The majority of these properties have been developed by MGM-TV's own creative staff under the direction of Richard Maibaum.

40 Exhibs Attend Para. "Samson" Meet

HOLLYWOOD — More than 40 exhibitors met last week at Paramount Studio, where they were briefed on the all-new advertising, publicity and exploitation material for Cecil B. DeMille's Technicolor classic, "Samson and Delilah," soon to be released in the greater Los Angeles area.

Exhibitors were shown the new series of theatre and television trailers, radio spot announcements and lobby displays, all of which have been tailored specifically for the coming engagement of "Samson." An informal round-table discussion followed the presentation.

Those attending the exhibitor conclave included Dick Mason, Hal Wyatt, Bob Weeks, Fay Reeder and Pete Latsis, of Fox West Coast; George Smith, Jack Case, Stanley Lefcourt, Frank Diaz, Jim Barka, Chan Wood, Jack Carter and Fred Roe, Pacific Drive-Ins; Harold Citron, Metropolitan Theatres; Ruth Sterling, Stanley-Warner Theatres.

Herb Steinberg, Paramount Studio publicity manager, conducted the meeting, aided by Neal East, Arnold Shartin, and Bob Blair of Paramount's Los Angeles exchange.

ACE-MPAA Meet Nov. 2

NEW YORK—S. H. Fabian, chairman of the American Congress of Exhibitors, and Eric Johnston, president of MPAA, announced that the next ACE-MPAA meeting will be held Monday, Nov. 2, at 2:30 p.m. in the MPAA Board Room.

LONDON Observations

by Jock MacGregor

THE LONDON FILM FESTIVAL is unique among such events. Sponsored by the British Film Institute and the London County Council, it is a truly serious appraisal of the year's best films. The programs consist almost exclusively of the prize winners from the continental jamborees and give Londonners the enviable chance of seeing the cream without having to endure subjects which are screened only to flatter some minor country's susceptibilities.

No less than 40 distinguished film creators from 16 countries made the trek to London. The support from the British industry, however, was not strong. At the quietly dignified opening at the National Film Theatre and ensuing reception, I was surprised by the lack of familiar faces. No more than a handful of executives sampled the national wines from the various bars representing the countries participating—a really nice touch for which I suspect we should thank Frank Hazell.

In welcoming the guests, the BFI's James Quinn quoted the columnist who described the festival as "anti-Bikini." How right he was! The only starlet present was Yvonne Buckingham whom I took as my companion on this safari into the cultural and artistic. The outcome, I can no better suggest that by quoting from the Daily Mirror: "greeted with a shower of cold stares"!

CHARLES GOLDSMITH looked a contented man when he introduced Virginia McKenna to present the prizes in the annual MGM-Kine Weekly Showmanship Contest. Not detracting in any way from the magnificent win of R. L. Cook of ABC's Savoy, Swindon, I do think the fact an assistant manager is the runner up should give considerable encouragement to many youngsters. He is John W. Doran of ABC's Ritz, Barnsley, who has had several campaigns published in MPE's Exploitation. . . . Whether it was the photo of Ed Emanuel on the cover of "The Barker" which adorned all tables at the Variety Club's October lunch I would not know, but Lena Horne spoke most nostalgically about her happy visits with the Philadelphia Tent. The most touching moment came when Chief Barker Billy Butlin's head holiday camp redcoat (hostess) presented a magnificent check for $42,000 which had been raised by his staff with a bob (14¢) a ticket raffle for a car among campers as their tribute to the "Guv'nor's" year of office. Such gestures touch the heart. Variety also hit the headlines when Bill arrived at the Savoy with a leopard, and other animals to join the gaily dressed circus performers who had gathered to launch the Billy Smart Circus Performance. It took four managers to say a very definite "No" despite Bill's protests that the chimpanzee looked like many Savoy patrons including a crew member. Probably more publicity resulted than had the animals been admitted.

"How I would sell...

COLUMBIA'S Colorful William Goetz Production

THEY CAME TO CORDURA"

An Exclusive **SHOWMANALYSIS** *Prepared by—*

J. DAVID (DAVE) JONES,
Supervisor and Advertising Director for
Kerasotes Theatres, Springfield, Ill.

DAVE JONES

ABOUT THE AUTHOR • J. David (Dave) Jones, 47, a native of Springfield, Ill., has been associated with the Kerasotes organization since his high school days when he started as an usher. His theatre activities are quite extensive. In addition to being supervisor and advertising director at the Kerasotes home office in Springfield, he is currently public relations director and legislative representative of United Theatre Owners of Illinois, and a member of the Theatre Owners of America's "New Faces" committee. He is past president of the Springfield Theatre Manager's Association and was co-chairman of the Showmanship Session at the TOA Miami convention in 1957. His community, church, and political activities are many and varied. He is a past president of the Junior Chamber of Commerce, and is precinct committeeman and publicity chairman of the Sangamon County Republican Central Committee. He and his wife, Marjorie, have a married daughter and a son, David, 15.

The objective in any campaign on this excellent new Columbia release, "THEY CAME TO CORDURA," would be to expose as large a segment as possible of the population to the fact that the picture they have been reading and hearing about for many months is soon to be shown at their local theatre—and that it is *everything it was heralded to be.* Experience and surveys indicate the public is not as directly interested in what the movie business has to say as it was in years past. That is to say, they are not breathlessly awaiting every pronouncement emanating out of Hollywood each day. So it becomes absolutely necessary that we attract their attention in every way possible as they read newspapers, listen to the radio in car or home, watch television, walk or drive past the theatre, or stop at the magazine counter of the corner drugstore or lunchroom.

"THEY CAME TO CORDURA" has been the subject of a terrific pre-selling campaign. Our job as exhibitors and advertising men is to connect in the public mass mind, all the *previous* promotion on the film with the *current* "awareness" campaign. This should double the "awareness" factor with those who already have "a desire to see," and increase it with those newly exposed.

In preparing this campaign, I use as a sample theatre our Senate in Springfield, Ill., a 1250 seat theatre, $1.00 top admission, downtown, in a city of 81,600. "CORDURA" will actually play at this theatre in mid-November.

In order to get "CORDURA" associated with the past national promotion, we plan to send copies of the New York Times magazine section to all members on our press, radio, t.v., and opinion makers list, accompanied by a personal memo, "Now you can see it, etc."

An important picture such as this should get a constant advance build up in every way possible, along the lines of the old master showmen of them all, the circus advance men —"Wait For the Big Show" . . . "Its Coming! Its Coming!" etc.

On "CORDURA" we plan—

(1) Teaser trailer as soon as available. Trailerette has been

EXHIBIT A. On the long lobby mirror, a cut-out from the 24-sheet provides a powerful reminder to entering or exiting patron traffic.

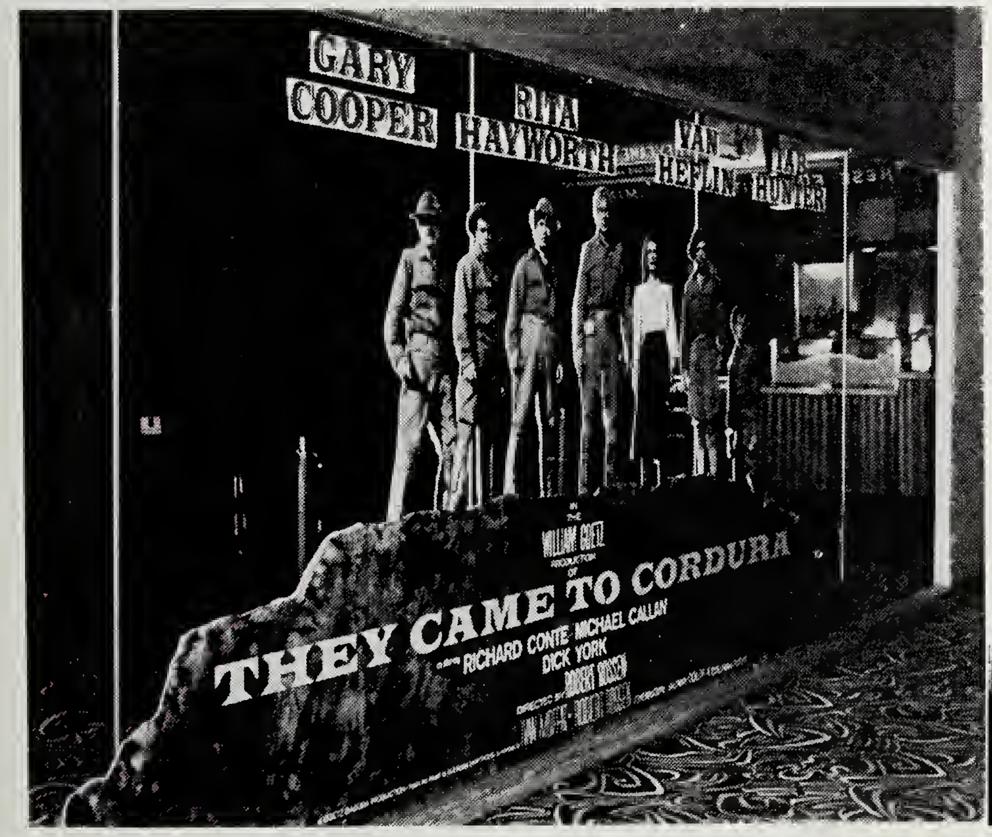
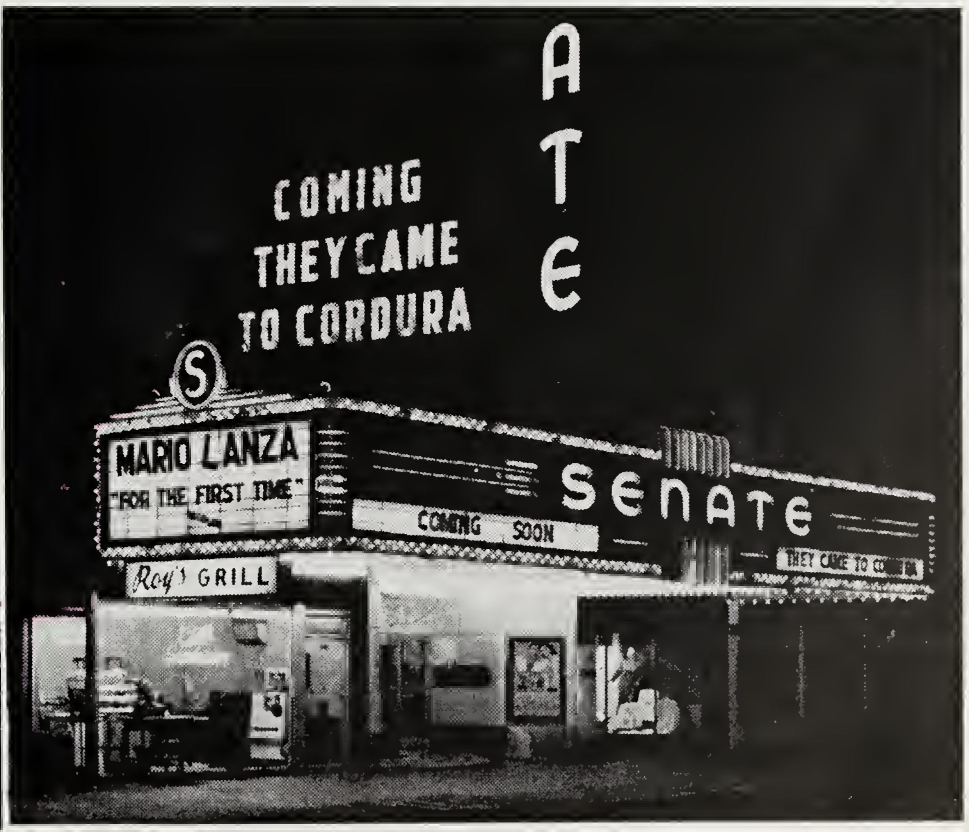


EXHIBIT B. Both on the marquee, and in the open lamp letters over the marquee, the "Main Street" traffic is reminded of the "COMING"



running since picture was announced.

(2) Display in lobby of 24 sheet on large mirror (Exhibit "A")

(3) Advance display in electric lamp letters atop marquee (Exhibit "B")

(4) Tag current radio, t.v. and newspaper ads: "Cordura is Coming."

For the newspaper campaign we like the story-board type of ads such as #207 and #404, and the star value ads such as #402 and #401, revised somewhat. We are hesitant about using the ads with the illustration of a group of seven standing on the hill, as it may be incorrectly associated with similar art in the ads on "THE BIG COUNTRY." The reader might think, "I've already seen this."

As in most press books, not enough attention has been paid to the small one-column ads. In our daily newspaper towns, we pay as high as $4.57 per column inch, and every inch we can save by a compact ad is important. We show here a combination of star heads from #401, which can be used with either #101 or #102. Also, the star heads from #402 can be attached to #103 for an effective one-column ad where it is necessary to get well up on the page due to tough display competition. (Exhibits "C" and "D")

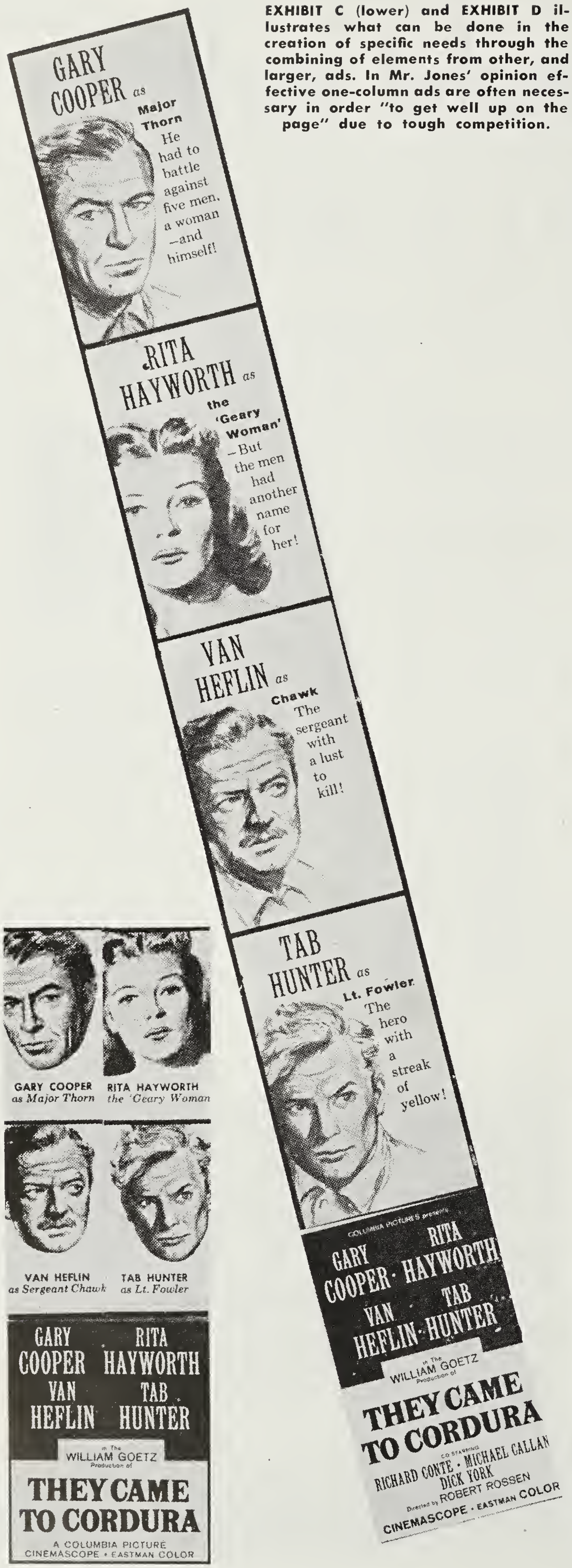
"CORDURA" is essentially a drama and should be sold as such, playing up the conflict by the story-board technique and by emphasizing the powerful star value evident in the cast.

The Journal-Register runs a monthly coupon day event whereby merchants list special bargains on coupons which must be clipped from the paper in order to get stated merchandise at sale price. We plan to tie up with this section by a header (Exhibit "E") associating the title with the bargain day. Passes would be given to shoppers "Coming to Springfield" (to see "THEY CAME TO CORDURA") who come from the farthest distance, in the oldest car, with the largest family, etc. Registration will be conducted in all stores offering coupons, which will give us a placard at the cashiers's counters of these stores, with a plug for the picture and the contest.

A one day contest in the news section would include photos of the four major stars with space to list the titles of pictures in which they had appeared individually. Passes to the winners who list most correct titles.

A production shot has already been spotted on the Sunday theatre page, and this will be followed with other material

EXHIBIT C (lower) and EXHIBIT D illustrates what can be done in the creation of specific needs through the combining of elements from other, and larger, ads. In Mr. Jones' opinion effective one-column ads are often necessary in order "to get well up on the page" due to tough competition.



GARY COOPER as Major Thorn

He had to battle against five men, a woman —and himself!

RITA HAYWORTH as the 'Geary Woman'

—But the men had another name for her!

VAN HEFLIN as Chawk

The sergeant with a lust to kill!

TAB HUNTER as Lt. Fowler

The hero with a streak of yellow!

COLUMBIA PICTURES presents
GARY COOPER · RITA HAYWORTH
VAN HEFLIN · TAB HUNTER
in The WILLIAM GOETZ Production of
THEY CAME TO CORDURA
CO-STARRING
RICHARD CONTE · MICHAEL CALLAN
DICK YORK
Directed by ROBERT ROSSEN
CINEMASCOPE · EASTMAN COLOR

GARY COOPER as Major Thorn

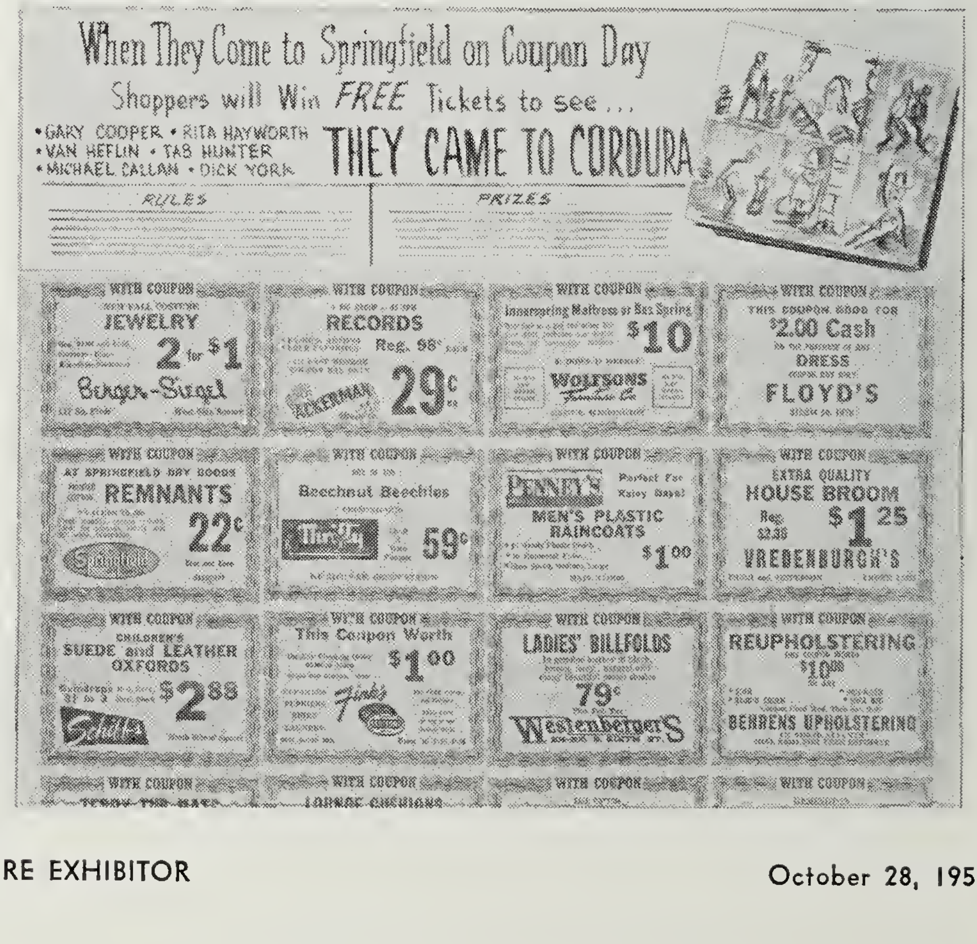
RITA HAYWORTH the 'Geary Woman'

VAN HEFLIN as Sergeant Chawk

TAB HUNTER as Lt. Fowler

GARY COOPER RITA HAYWORTH
VAN HEFLIN TAB HUNTER
in The WILLIAM GOETZ Production of
THEY CAME TO CORDURA
A COLUMBIA PICTURE
CINEMASCOPE • EASTMAN COLOR

EXHIBIT E. A tie-up with local merchants in the local newspaper can benefit everybody. Here is the plan for COUPON DAY in Springfield.



When They Come to Springfield on Coupon Day
Shoppers will Win *FREE* Tickets to see ...
•GARY COOPER •RITA HAYWORTH
•VAN HEFLIN •TAB HUNTER
•MICHAEL CALLAN •DICK YORK
THEY CAME TO CORDURA

RULES

PRIZES

WITH COUPON
JEWELRY
2 for $1
Berger-Siegel

WITH COUPON
RECORDS
Reg. 98¢
29¢
ACKERMAN

WITH COUPON
Innerspring Mattress or Box Spring
$10
WOLFSONS

WITH COUPON
THIS COUPON GOOD FOR
$2.00 Cash
DRESS
FLOYD'S

WITH COUPON
AT SPRINGFIELD DRY GOODS
REMNANTS
22¢

WITH COUPON
Beechnut Beechies
59¢

WITH COUPON
PENNEY'S
Perfect For Rainy Days!
MEN'S PLASTIC RAINCOATS
$1.00

WITH COUPON
EXTRA QUALITY
HOUSE BROOM
Reg. $2.35
$1.25
VREDENBURGH'S

WITH COUPON
CHILDREN'S
SUEDE and LEATHER OXFORDS
$2.88

WITH COUPON
This Coupon Worth
$1.00
Fink's

WITH COUPON
LADIES' BILLFOLDS
79¢
Westenbergers

WITH COUPON
REUPHOLSTERING
$10.00
BEHRENS UPHOLSTERING

WITH COUPON

WITH COUPON

WITH COUPON

WITH COUPON

as the date approaches. If any of the stars make personal appearances in Chicago or St. Louis, we will arrange interview by movie editor Wayne Allen, in person or by telephone.

A "radio premiere" is scheduled for the opening night of the picture. A prominent radio personality will conduct the finals of a bugle blowing contest in front of the theatre, which surely should attract attention. The program will continue live for one hour with interviews of patrons, interspersed with music and the theme recording. The first 50 patrons attending during the radio premiere will receive free 45 rpm recordings of Frank Sinatra singing theme, "They Came To Cordura." Regular e.t. spots will also be used on a saturation basis the day of the opening.

A Congressional Medal of Honor winner, Clyde L. Choate, Anna, Ill., is a member of the Illinois House of Representatives. As the story of "CORDURA" concerns the awarding of Congressional Medals of Honor, we will endeavor to have Rep. Choate make a television appearance during his visits to our city, which is the State Capital.

The five-minute film feature with Michael Callan serviced to all TV stations (see Press Book) will be spotted on the local noontime Bernie Johnson show, and a trailer in the Jack Paar show night before opening.

Excellent display cards prepared by Signet Books for rack display of the pocket book edition of "CORDURA" will be utilized throughout the city.

To create interest among teenagers, we will play up "new faces" in the picture, Michael Callan and Dick York. Two tickets, reserved seat size, will be printed. One will have photo of Callan and the other, York. Each will be numbered for control. Tickets will be distributed to girls at the various high schools and academies. Any girl with a "Callan" ticket who finds another with a "York" ticket with matching numbers may use the tickets for admission to the theatre. (Exhibit "F")

In a very busy location with heavy pedestrian and auto traffic, special attention will be given to the theatre front. Display panels on each side of the entrance (Exhibit "G") will depict both the story and star value of the film. A shadow box behind the word "Big" will contain a flasher as an attention compeller. An "A" board (Exhibit "H") will play up the "New Faces" to attract the teenagers.

With the above campaign, we hope to attract the largest possible number of potential theatre goers to come to see "THEY CAME TO CORDURA."

EDITOR'S NOTE: Due to the fact that ad. Cuts #207, #404, #402, #401, etc. are large, and to the fact that Mr. Jones' "EXHIBITS" are interesting in themselves, we have forgone the reproduction of such cuts and refer the reader to the Columbia pressbook. It is an interesting pressbook. Read it!

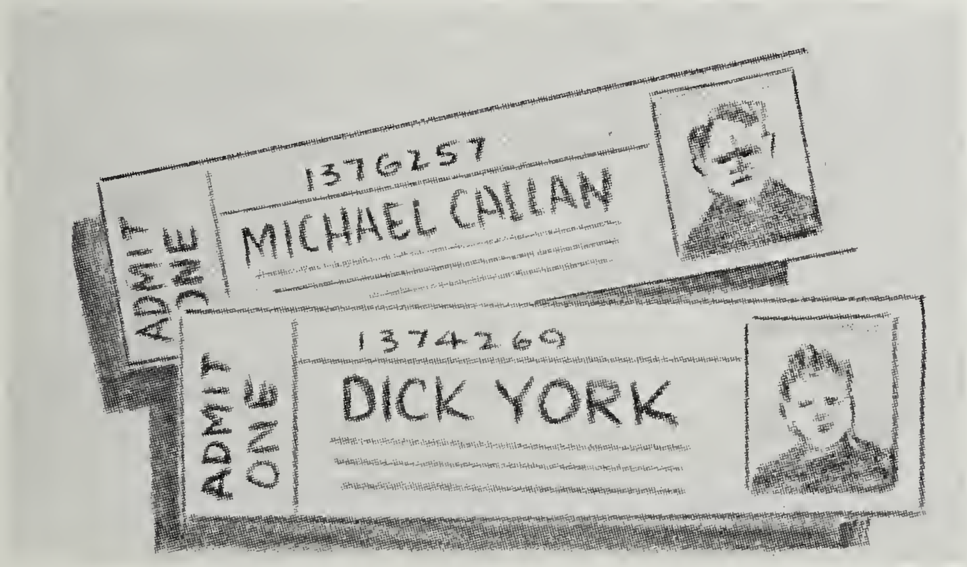

ADMIT ONE
1376257
MICHAEL CALLAN
ADMIT ONE
1374269
DICK YORK

EXHIBIT F. All of the excitement and interest of a "contest" is possible through the use of numbered hard tickets named for the two young players Callan and York. Details are in the text.

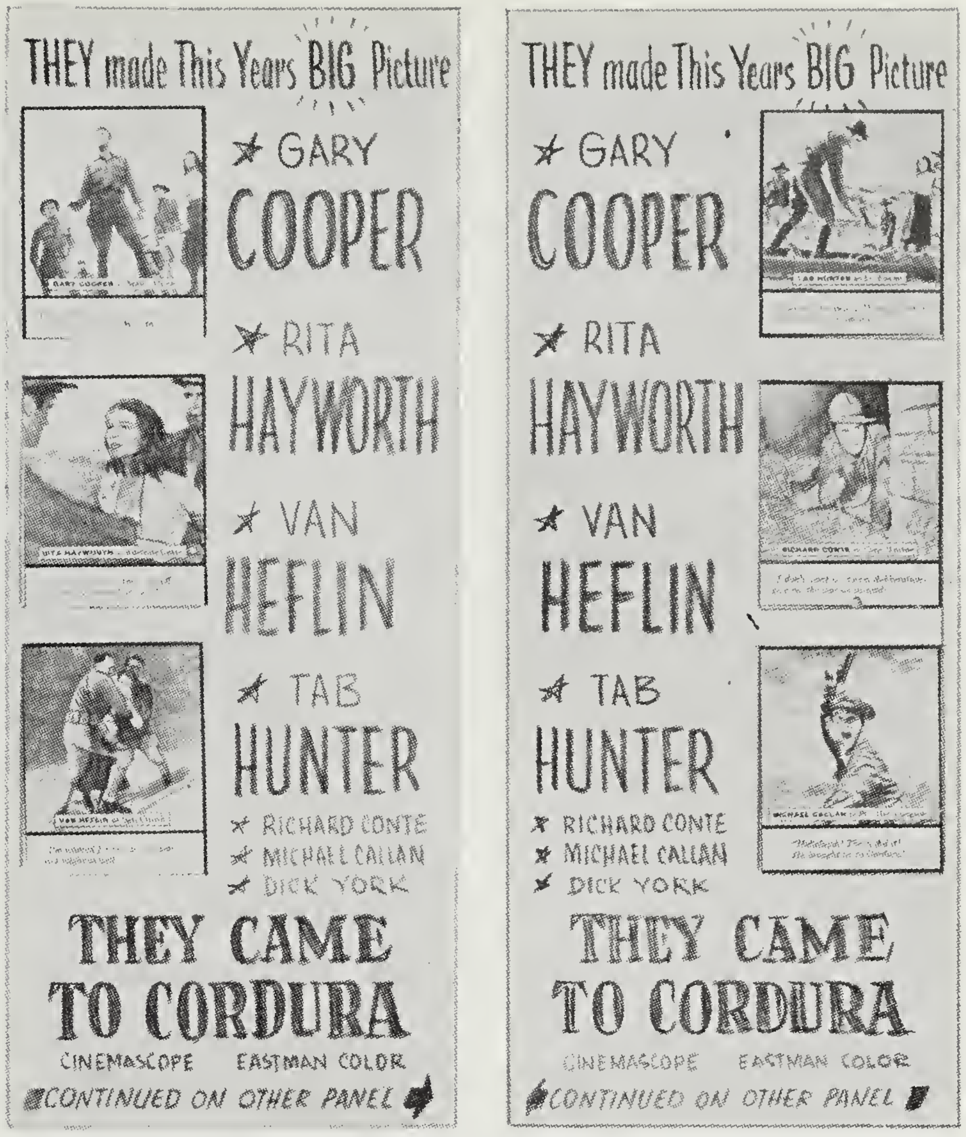

THEY made This Years BIG Picture
GARY COOPER
RITA HAYWORTH
VAN HEFLIN
TAB HUNTER
RICHARD CONTE
MICHAEL CALLAN
DICK YORK
THEY CAME TO CORDURA
CINEMASCOPE
EASTMAN COLOR
CONTINUED ON OTHER PANEL
THEY made This Years BIG Picture
GARY COOPER
RITA HAYWORTH
VAN HEFLIN
TAB HUNTER
RICHARD CONTE
MICHAEL CALLAN
DICK YORK
THEY CAME TO CORDURA
CINEMASCOPE
EASTMAN COLOR
CONTINUED ON OTHER PANEL

EXHIBIT G (above) represent planned display panels on either side of the theatre entrance.

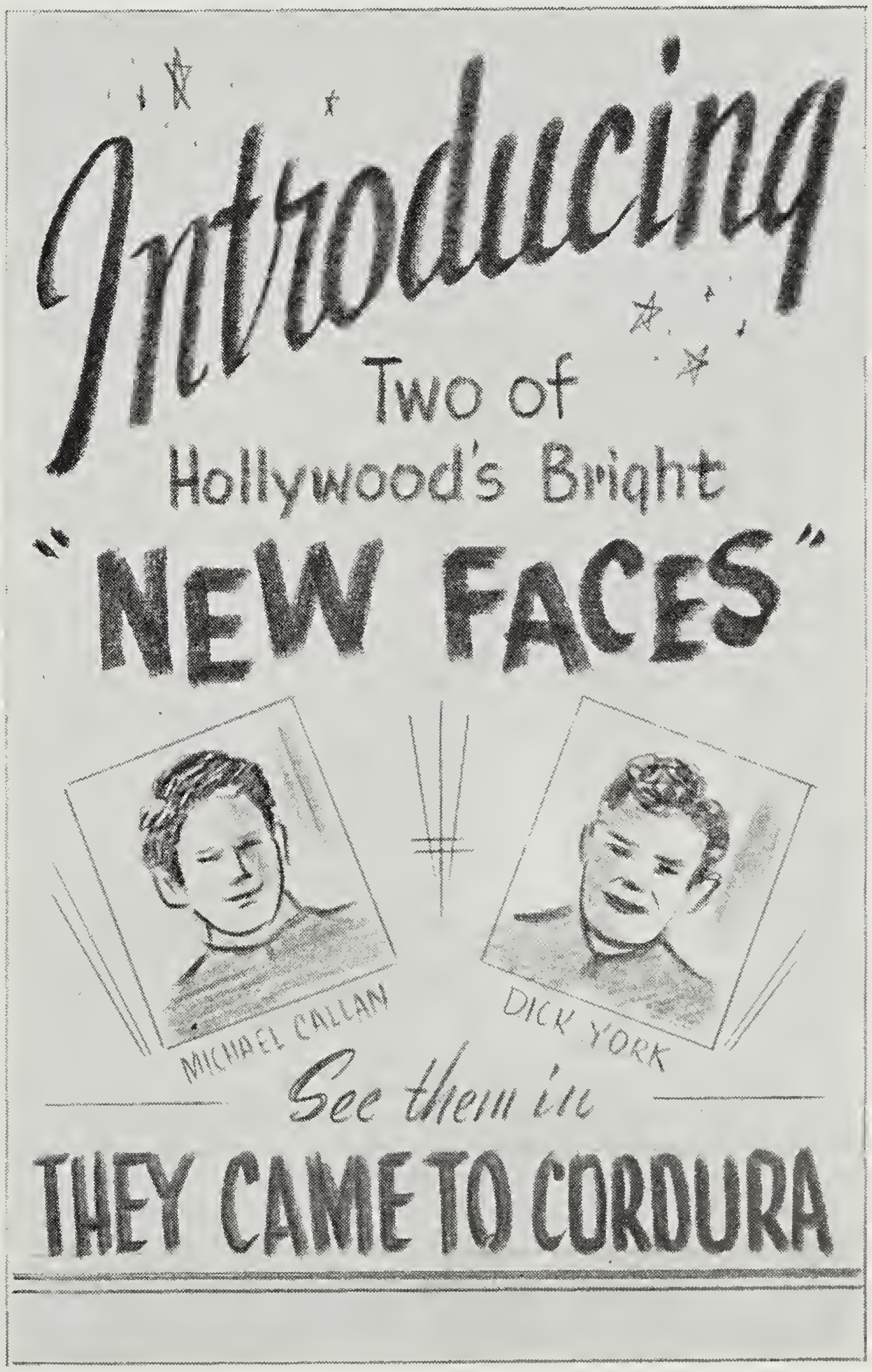

Introducing
Two of
Hollywood's Bright
"NEW FACES"
MICHAEL CALLAN
DICK YORK
See them in
THEY CAME TO CORDURA

EXHIBIT H (below) is a planned A-board, drawing teenager attention to the "new faces".

Top Columbia Execs To Visit Every Exchange Area With Product Story

NEW YORK—In an unprecedented move, top executives of Columbia Pictures will visit, within a four week period, every exchange area in the country to discuss with the leaders of exhibition the release pattern for the 13 months beginning January, 1960, in which time 39 films will be distributed by the company. In addition, the titles of 19 other major productions definitely committed to go before the cameras in the same period will be announced.

To launch the project, Leo Jaffe, first vice-president and treasurer, last week addressed 52 presidents and leading executives of every major circuit operating in the New York area or making their home offices here at a luncheon in the Crystal Room of the Savoy Hilton Hotel. This meeting will be followed by similar conclaves in each branch city, with participation by A. Montague, executive vice-president; Samuel J. Briskin, vice-president in charge of west coast activities; Paul N. Lazarus, Jr., vice-president; and Jonas Rosenfield, Jr., executive in charge of advertising and publicity.

The product discussed by Jaffe represents the results of the "Columbia formula" policy enunciated last year by president A. Schneider. That policy calls for the production of big multi-million dollar films by independent units able to draw upon Columbia's production facilities and staffs in the United States and abroad.

In enumerating the 39 films for 1960 and January, 1961, and the 19 others to be made, Jaffe pointed out that there possibly would be more films available for release in 1960 and there would most certainly be additional production in 1960.

The release schedule of three films a month as announced by Jaffe includes:

January, 1960: "Who Was That Lady?," Tony Curtis, Dean Martin, and Janet Leigh; "Suddenly, Last Summer," Elizabeth Taylor, Montgomery Clift, and Katharine Hepburn; "The Gene Krupa Story," with Sal Mineo.

February: "Our Man in Havana," Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Noel Coward, Ralph Richardson, and Jo Morrow; "Man on a String," Ernest Borgnine and Kerwin Mathews; "Babette Goes to War," Brigitte Bardot.

March: "Once More, With Feeling," Yul Brynner, Kay Kendall, and Gregory Ratoff; "The Killers of Kilimanjaro," Robert Taylor; "Comanche Station," Randolph Scott.

April: "The Mountain Road," James Stewart and Lisa Lu; "Because They're Young," Dick Clark, Victoria Shaw, Tuesday Weld, and Michael Callan; "Search for Cherefto," Maria Schell and Cliff Robertson.

May: "All the Young Men," Alan Ladd, Sidney Poitier, Mort Sahl, James Darren, and Ingemar Johansson; "The Enemy General," Van Johnson, Jean Pierre Aumont, and Dany Carrel; "The Stranglers of Bombay," Guy Rolfe.

Special Release: "Crescendo, the Story of Franz Liszt," Dirk Bogarde and Capucine.

June: "Gulliver's Travels," Dynamation, Kerwin Mathews, and Jo Morrow; "Let No Man Write My Epitaph," Burl Ives, Shelley Winters, James Darren, and Jean Seberg; "Underworld U.S.A."

July: "Strangers When We Meet," Kirk Douglas, Kim Novak, and Ernie Kovacs; "Rin Tin Tin Story," Rinty; "Lucretia Borgia," Belinda Lee.

When star Gary Cooper came to Philadelphia recently to publicize Columbia's "They Came To Cordura," Fox, the U.S. Navy and Army Recruiting Services made arrangements to present him certificates of appreciation for work he has done in aiding these Services. Shown making the presentations are Congressional Medal of Honor winners Chief Petty Officer Schmidt, left, and Captain Freeman Horner, right.

August: "Surprise Package," Yul Brynner and Mitzi Gaynor; "Caves of Night," Cornel Wilde and Jean Wallace; "I Aim At The Stars," Curt Jurgens and Victoria Shaw.

September: "Pepe," Cantinflas, Dan Dailey, and all-star cameos; "Two Faces of Dr. Jekyll"; "The Kingdom of Man," Richard Widmark and Maria Schell.

October: "Who Is Sylvia?," Doris Day; "Brink's Bank Robbery"; "Cry For Happy," Jack Lemmon and Ernie Kovacs.

November: "The Devil At Four O'Clock," Spencer Tracy and Sidney Poitier; "Fair Game"; "Jazz Boat."

December: "The Captive," Kim Novak; "The Wackiest Ship in the Army"; "Gidget Goes Hawaiian," Sandra Dee and James Darren.

January 1961: "The Guns of Navarone," Gregory Peck and Anthony Quinn; "Never Take Candy From A Stranger"; "The Truth," Brigitte Bardot.

The productions announced by Jaffe for 1960 filming included: "The Image Makers," Glenn Ford; "The Chase"; "The Other Side of the Coin"; "Bunny Lake Is Missing"; "Here Come the Brides," Burt Lancaster; "A Raisin in the Sun," Sidney Poitier and Broadway cast; "The Jimmy Durante Story," Bing Crosby, Frank Sinatra, and Dean Martin. "The Beach Boys," Kirk Douglas; "Revival"; "Roar Like a Dove," Alec Guinness and Doris Day; "The Bridge at Remagen"; "Mysterious Island," Jules Verne classic in Super-Dynamation; "Time of the Dragons"; "Nine Coaches Waiting"; "The Fanny Brice Story"; "Lawrence of Arabia"; "Return Fare"; "Baa, Baa Black Sheep"; "That Hill Girl."

Jaffe made special mention of the fact that arrangements for a producer and stars for "Andersonville," Pulitzer Prize novel, to be the most expensive production in Columbia history, are being completed and will be announced shortly.

The exhibitors who attended the luncheon were Harry Brandt, William Brandt, Joe Ingber, and Lou Wolff, Brandt Circuit; Julius Jeolson and Max Fried, Joelson Circuit; Samuel Rinzler, Harold Rinzler, and Emanuel Frisch, Randforce Circuit; Walter Reade, Jr., Reade Circuit; Murray Miller, Hecht Circuit; Wilbur Snaper and Irving Dollinger, Triangle Circuit.

Also, Charles Moss and Larry Morris, B. S. Moss Theatres; Larry Lightstone, Rugoff & Becker; Leslie Schwartz, Samuel Goodman, and Ben Gladstone, Century Circuit; Joe Seider, Walter Higgins, and Nat Harris, Prudential Circuit; Jules Liggett, Liggett Booking and Buying; Seymour Florin, Florin Booking and Buying; Max Cohen and Lou Fischler, Cinema Circuit.

Also Lou Allerhand, Island Circuit; Leon Rosenblatt, Rosenblatt Circuit; Jack Hattem, Stanley Kolbert, Sol Straussberg, and Moe Straussberg, Interboro Circuit; Eugene Picker, John Murphy, and Milton Arnswalder, Loew's Theatres; Edward Hyman, Al Sicignano, and Al Guyler, American Broadcasting-Paramount Theatres; Leo Brecher, Walter Brecher, and Norman Arenwald, Brecher Circuit; Sol Schwartz, Matty Polan, Archie Berrish, and Harry Mandel, RKO Theatres; Salah Hassanein and Spyros Skouras, Jr., Skouras Circuit; Si Fabian, Charles Smakowitz, and John McKenna, Stanley Warner Theatres; Ed Fabian and Bernard Meyerson, Fabian Circuit.

On hand from Columbia Pictures, in addition to Jaffe, were Nat Cohn, home office executive; Robert S. Ferguson, national director of advertising, publicity, and exploitation; Sol Trauner, New York branch manager; and Jules Rief, Lou Steisel, John Wenisch, and Phil Greenspan, of the New York exchange.

MPEAA Transfers V-P To Mexico City Site

NEW YORK—In line with the growing importance of the foreign market to the United States motion picture industry economy, Eric Johnston, president, MPEAA, announced the transfer of the Western Hemisphere headquarters office to Mexico City.

Robert J. Corkery, MPEAA vice-president in charge of Western Hemisphere operations, including all of Latin America and Canada, left for Mexico City to establish permanent headquarters there.

In commenting on this most recent move of an MPEAA vice-president to the field, Johnston said:

"This move is in line with the Association's policy of strengthening its position in the key foreign markets."

The Association now maintains offices in the leading production-distribution centers of the world—London, Paris, Rome, Tokyo, Frankfurt, and Bombay. Additional offices are maintained in Rio de Janeiro, Stockholm, and Djakarta (Indonesia).

Corkery's move to Mexico City reflects the expanding potential market for U. S. product in the rapidly developing Latin-American area.

Kodak Earnings Top '58

ROCHESTER, N.Y.—Sales and earnings of the Eastman Kodak Company for the first three quarters of 1959 were up substantially compared with a year ago and were the best the company has had for any corresponding interval, it was reported by Thomas J. Hargrave, chairman, and Albert K. Chapman, president.

Consolidated sales of the company's establishments in the United States were $621,792,393, about 13 per cent more than sales of $551,006,974 for the similar period of 1958.

Net earnings were $87,549,692, about 38 per cent above the $63,629,367 reported for the 1958 three quarters. Earnings were equal to $2.27 per common share against $1.65 a year ago.

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RECEIVING
9
TRAILERS

"YOU CAN BANK ON TRAILERS TO DO A SELLING JOB!"

Sol A. Schwartz
President
R. K. O. Theatres

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

Youngstein Fete Planned

NEW YORK—Attorney Louis Nizer will serve as general chairman for the special tribute to Health for Peace which will honor Max E. Youngstein, vice president of United Artists, at the Hotel Biltmore, Dec. 14.

M & F Theatres Buy Drive-In

MIAMI, FLA.—Murray and Fink Theatres announced last fortnight the purchase of the Auto Park Drive-In, Tampa, Fla., formerly operated by S. E. Britton. This is the sixth theatre acquired by them this year.

Film Exchange and Dealer Listing for the
BOSTON FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

ACADEMY, 2S0 Stuart St.—LIberty 2-931S
Br. Mgr.: Thomos Donoldson. Office Mgr.: Dorothy Blumenthal. Emerg. Phone: c/o Film Exchange Transfer, HAncock 6-6969.

ALLIED ARTISTS, 39 Church St.—Hubbard 6-4360
Dist. and Br. Mgr.: Ben Abrams. Sls. Mgr.: Jerry Collahan. Sales: Mel Ames. Office and Mgr. and Booker: Charles Wilson. Cashier: Inez Weinstein. Emerg. Phone: HAncock 6-4360.

BUENA VISTA (Disney), 260 Tremont St.—HAncock 6-9360
Br. Mgr.: John Feloney. Bookers: Florio Simi, Larry Lucie. Cashier: Nancy Reynolds. Resident Auditor: Walter McIntosh. Emerg. Phone: HAncock 6-9360. *(District Mgr. in residence: Herbert J. Schaefer)*

COLUMBIA, 4S Church St.—HAncock 6-8980
Br. Mgr.: Thomas F. O'Brien. Office Mgr.: Eleanor Ahern. Sales: Saul Simons, Harvey Appell, Meyer Fox. Bookers: Abe Barry, John Walton, Worren Gates. Cashier: Sorah Lourie. Field Exp.: John Morkle. Emerg. Phone: HAncock 6-8980. *(Dist. Mgr. in residence: Harry Rogovin)*

CONTINENTAL, 260 Tremont St.—LIberty 2-2909
Sls. Rep.: Stanton Dovis.

MEL DAVIS FILMS, 44S Statler Office Bldg.—HAncock, 6-2274
Sls. Rep.: Mel Davis. Emerg. Phone: HI 4-9330.

EMBASSY, 20 Winchester St.—HUbbard 2-3325
Br. Mgr.: Joseph Wolf. Sls. Mgr.: Judson Parker. Office Mgr.: John Downing. Booker: Harold Levin. Cashier: Frances Bronstein. Field Exp.: George Krasko. Emerg. Phone: Wolf, HO 9-0756. *(Pres. in residence: Joseph E. Levine)*

ELLIS GORDON FILMS, 35 Winchester St.—HAncock 6-0798
Br. Mgr.: Ellis Gordon. Emerg. Phone: BI 4-4883.

LOUIS E. JOSEPHS, 42 Winchester St.—HUbbard 2-6433
Br. Mgr.: Louis Josephs. Emerg. Phone: AS 7-311B.

LOPERT, 60 Church St.—HAncock 6-8760
Dist. and Br. Mgr.: Abe Weiner. Emerg. Phone: AL 4-B101.

METRO-GOLDWYN-MAYER, 46 Church St.—HAncock 6-0044
Br. Mgr.: Benjomin Bebchick. Office Mgr.: Chorles School. Sales: Joe Rahilly, Ray Curran, Henry Scully. Head Booker: Chorles F. Repec. Bookers: Joseph Rathgeb, Jack Israelson, Francis Driscoll. Cashier: Mary Brasheor. Emerg. Phone: HAncock 6-0044.

PARAMOUNT, 58 Berkeley St.—HAncock 6-1070
Br. Mgr.: Doniel Houlihon. Sls. Mgr.: Gasper Urbon. Office Mgr.: Robert Moore. Sales: Bud Lewis, Wendell Clement. Bookers: Gil Norton, Bill Hepburn, Arthur Hessel, Stanley Farrington, Richard Dickerson. Cashier: Rose Godes. Field Exp.: Arnold Von Leer. Emerg. Phone: HAncock 6-1070.

HAL ROACH, 60 Church St.—HAncock 6-5291
Br. Mgr.: Al Hermon. Cashier: Martho Kenney, Emerg. Phone: MY 6-4704.

EDWARD RUFF FILMS, 260 Tremont St.—LIberty 2-2797
Br. Mgr.: Edward Ruff. Sales: Arthur Froser. Emerg. Phone: FA 3-B6BB. *(Pres. in residence: Melvin Safner)*

20TH CENTURY-FOX, 11S Broadway—HAncock 6-2180
Br. Mgr.: Al Levy. Sls. Mgr.: John Peckos. Office Mgr.: William Graham. Sales: Frank Keller, Martin Berman. Head Booker: Sam Berg. Bookers: Mike Zaman, David Kumph. Cashier: Mary McCarthy. Field Exp.: Phil Engel. Emerg. Phone: Berg, AS 7-1539.

UNITED ARTISTS, 52 Church St.—HAncock 6-6S40
Br. Mgr.: Harry Segal. Sls. Mgr.: Monny Youngermon. Office Mgr.: Max Berlone. Sales: Kenneth Robinson, Al Fecke. Bookers: Sam Levine, Agnes Donahue, Myron Segal. Cashier: William Washburn. Field Exp.: Joseph Mansfield. Emerg. Phone: Segal, BE 2-6226.

UNIVERSAL-INTERNATIONAL, 60 Church St.—HAncock 6-8760
Br. Mgr.: E. Myer Feltman. Sls. Mgr.: Francis Chorles. Office Mgr.: Bill Cuddy. Sales: Jack Finn. Bookers: Cyril McGerigle, Emma Corbett, Matt Moriarty, Gregory Hagopion. Field Exp.: Bucky Harris. Emerg. Phone: Cuddy, HY 3-5257.

WARNER BROS., 131 Arlington St.—HUbbard 2-3290
Br. Mgr.: Williom Kumins. Sls. Mgr.: Edward Segal. Office Mgr.: Leo Griffin. Sales G. William Horon, Walter Dyer. Bookers: Robert Levine, William Kremmell, Thomas Morton. Field Expl.: Floyd Fitzsimmons. Cashier: Harry Spingler. Emerg. Phone: Levine, DE 2-5698.

• *Supply Dealers*

CAPITOL THEATRE SUPPLY, 28 Piedmont St.—LIberty 2-6797. Emerg. Phone: WE 5-5674
MAJOR THEATRE EQUIP., 44 Winchester St.—LIberty 2-0445. Emerg. Phone CH 3-5619
MASSACHUSETTS THEATRE SUPPLY, 20 Piedmont St.—LIberty 2-9814. Emerg. Phone: GR 2-7BB5
NATIONAL THEATRE SUPPLY, 37 Winchester St.—LIberty 2-2663
Emerg. Phone: East Boston 7-4362-W

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 9S Broadway—LIberty 2-4476
Br. Mgr.: Maynord Sickles. Office Mgr.: Joseph Rossi. Sales: Fred Stoloff. Emerg. Phone: LIberty 2-4476.

• *Signs, Advertising and Printing*

BELL SIGN, 840 Washington St.—HUbbard 2-6274
CHESTER N. GRENIER, 137 Columbus Ave.—HAncock 6-5480
METROPOLITAN SHOW PRINT, 97 West Dedham St.—KEnmore 6-4139
NATIONAL SCREEN SERVICE, 9S Broadway—LIberty 2-4476
SCHELL PRINTING, 3166 Washington St.—JAmaica 4-4332
UNIVERSITY SIGN, 8 Potter St., Cambridge—UNiversity 4-4500

• *Film Delivery Services*

FILM EXCHANGE TRANSFER, 13 Piedmont St.—HAncock 6-6969, 6989
Mgr.: James Morsholl. Head Shipper: Billy Hutchinson. Emerg. Phone: EA 7-1471.

FILM TRANSPORTATION CO., 42 Melrose St.—HAncock 6-8440
Mgr.: Richord Oakin. Emerg. Phone HA 6-8440.

INTERSTATE FILM DESPATCH, 49 Clark St., Somerville—SO 6-8428
Mgr.: Kenneth LeBeau. Emerg. Phone: MO 3-3702.

• *Service Companies*

ALTEC SERVICE CO., 260 Tremont St.—HUbbard 2-4710
IMAGE AND SOUND SERVICE, 445 Statler Bldg.—HAncock 6-7984
RCA SERVICE CO., 260 Tremont St.—HUbbard 2-0123

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Arthur B. Krim, president, United Artists, Mrs. Krim and producer Ralph Fields are seen attending a recent sneak preview of Joseph Field's Production's "Happy Anniversary" at Loew's 62nd Street, New York City.

AIP Sees Increase In Foreign Business

NEW YORK—William G. Reich, general sales manager of American International Export, upon his return from a world-wide tour, reported that foreign billings for the current fiscal year would equal 35 per cent of the domestic income and he predicted 1961 would see that figure increased to 50 per cent.

He accounted for the anticipated increase noting that bigger exploitation and better pictures in color will raise the foreign income by playing in better theatres to better terms and returns. 1959 will see 16 features released overseas. The company has released 50 films abroad over the last three to four years.

Reich charged that the smaller companies are having difficulty getting blocked funds out of some countries whereas the bigger companies, members of the MPEA, are aided in this by the State Department.

Reich reported that an Iron Curtain country was interested in buying some pictures from AI but what they wanted his company wasn't interested in selling. He figured they wanted to use them for adverse propaganda purposes.

He said the Export Corporation, which is almost one year old, has had ready acceptance of AIP product in Latin America and Europe, but it was not until recently that any headway was made in South Africa.

MPAA, IFIDA Execs Meet

NEW YORK—A luncheon meeting between executives of the MPAA and the executive heads of Independent Film Importers and Distributors of America, Inc., was held at the offices of the MPAA.

A thorough discussion of the major problems that face the motion picture industry today was held. It was announced that in many areas of mutual interest the two organizations will cooperate with each other for the benefit of their membership.

Watch for them!

NEXT!
Atlanta Territory
Issue of November 4
Denver Territory
Issue of November 11

Save them!

The NEW YORK Scene

By Mel Konecoff

THE COLONEL AND THE GENERAL arrived here last week from England, the former being Jim Carreras, managing director of Hammer Films, and the latter being General Sir Robert Mansergh, military aide to Queen Elizabeth II and former commander of the 5th British Division in the Burma campaign during World War II.

The Colonel was here to confer with Columbia Pictures executives on forthcoming productions to be delivered under the five-picture-per-year deal with the company, while the General is here to cover the country exploiting the latest Hammer release, "Yesterday's Enemy."

Carreras, who is proud that his company has never turned out anything but a successful film, reported that "Enemy" is doing terrific business in England with the costs and a profit coming in from that country alone. He intends to stick to his successful formula of either turning out new versions of the classics or factual films that can be exploited. "Enemy" falls into the latter category, and the General is here to back the validity of the hard hitting war film.

Carreras was surprised that other British producers don't turn to topics of international interest which would insure wider circulation of their films. He has abandoned making domestic comedies and other types that prove popular solely in the United Kingdom. He reported that British producers have no difficulty in raising money because of the shortage of product, especially British quota pictures.

Columbia finances 50 per cent of the pictures that Hammer turns out, and the deal calls for five pictures to be made each year for a total of three years.

The five made for 1959-60 are "Yesterday's Enemy," "The Stranglers of Bombay," "Never Take Candy From A Stranger" (this being based on sex crimes involving children which is supposed to have the backing of children's societies everywhere); "The Two Faces of Dr. Jekyll," and "The Ugly Duckling," which is purely a domestic comedy, the type being dropped.

LOUD NOISE DEPARTMENT: Columbia advertising and publicity executives last week presented the campaign on the forthcoming release, "The Mouse That Roared," at a luncheon at the home office attended by producer Walter Shenson; a publicist turned legitimate; executives of the Cresta Blanca wine company who are issuing a special wine tying in with the film; Ambassador from Grand Fenwick James Sterling Moran; Alida, the Marquise of Navarone; and Irving Rubine, press and commercial attache of the Fenwick Embassy.

Paul Lazarus, Jr., vice-president of Columbia Pictures and Knight of the Fenwickian Royal Garter, started the proceedings by playing a recent broadcast by Morgan Beatty over NBC, who related the activity in Washington which marked the start of the campaign. He recounted how Moran took over Washington.

Jonas Rosenfield, executive in charge of advertising and publicity and Knight of the Bath of Fenwick, related how today's business needs call for the development of publicity ideas that can break the news pages of the newspapers, and he felt that this was such a campaign. The purpose was threefold—to create news; to be international in scope; and to have sustained value. In other words, a hoax that was not a hoax was developed. To support this activity such props as medals, flags, engraved coats of arms, match books, napkins, stamps, special auto plates, stationery, etc. were ordered.

Shenson related how the project was brought to his attention when the late Tyrone Power told him about the book and then sent over a copy of same. He tried to interest the late Harry Cohn in the project and was told what he could do with it, after which producer Carl Foreman took an active interest in the film and assisted Shenson in many ways until the project was completed.

Irving Rubine, press and commercial attache of the Embassy, detailed his experiences in introducing the film at the foreign ministers' meeting in Geneva, where it was received wonderfully.

The fun and detail that went into the opening of an Embassy at the Shoreham Hotel in Washington installed Moran as the first Ambassador. The latter, who has a public relations office of his own handling industrial accounts mostly, didn't come into the set-up because of the money, but rather because he could have some fun and also keep the uniforms involved. He reported that no money was spared in paying proper attention to the campaign's details which culminated in a fabulous Washington party, reception, and screening attended by the top people in that city, all of whom paid proper attention to the Ambassador and the Marquise.

The Cresta Blanca people had a party of their own here last week where the new wine, Pinot Grand Fenwick, was introduced to food editors and others, and a spokesman reported that the company would cooperate on regional campaigns in keeping with the picture's local premieres. There will be displays in Lobbies as well as in thousands of liquor stores, mailings, etc., in addition to which the label on the bottle will plug the film.

Robert Ferguson, director of advertising and publicity and a Royal Knight of the Fenwickian Pencil, related how by the time the picture opens there will be 10,000 Fenwickian embassies (each theatre in which it plays). In addition, an extensive program of screenings of the film is in order so that by the time it is available for Christmas release the film will really be well known.

Scrolls were presented to each of the press delegates present, making each a Baron in the Fenwickian Royal Order.

Long live Gloriana the XII.

THE METROPOLITAN SCENE: Harold Rand, one of our favorite publicists, moves over to Paramount Pictures this week as publicity manager. We wish him well. . . . Trans-Lux out with a cute selling gimmick on their forthcoming "Nude In A White Car," wherein an envelope postmarked the world over professes to be a love letter that has been following the recipient from country to country.

Hugh Owen, left, Paramount vice-president and eastern sales manager, and Robert C. Rothafel, president and general manager, Roxy, New York City, recently signed the contract which makes Paramount's "Li'l Abner," the theatre's gala Christmas holiday attraction.

Exhib Answers Sought In Ad Questionnaire

NEW YORK — Some 12,000 exhibitors throughout the U. S. are to receive a copy of the MPAA-ACE questionnaire on advertising materials.

The project is a joint exhibitor-distributor study conducted by the MPAA-ACE advertising sub-committee. The purpose of the study is to provide distributors with facts in order that they may better supply the needs of exhibitors.

In commenting on the questionnaire, Max A. Cohen, co-chairman for ACE, and Charles Simonelli, chairman of the MPAA advertising and publicity directors committee, stated: "It is important that exhibitors give the time and thought necessary to answer all the questions and to comment fully on any area in which they would like to express their individual views. Only with this kind of cooperation from the men who use the advertising materials provided can distribution gain the information that will result in more useful advertising help for exhibitors."

The questionnaire covers all advertising materials now supplied to exhibitors, including newspaper advertising, radio advertising, TV advertising, posters, theatre trailers, press books, and in addition a few general questions regarding cooperative advertising and saturation campaigns.

Lab Sale Nets Col. Profit

NEW YORK—A. Schneider, president, Columbia Pictures, announced last fortnight that return from the sale of the company's west coast laboratory facilities resulted in a profit in the 12 months ended June 27.

Profit for the year was $151,000, it is estimated, but this reflects $2,597,000 representing profit on the lab sale.

In the 52 weeks ended June 28, 1958, Columbia reported a loss of $4,987,000, but this included a $3,837,000 writeoff of studio costs not allocated to productions.

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630 NINTH AVE.- NEW YORK 36

The Annual
HEART FUND
DRIVE
for
VARIETY
CLUB
OF PHILADELPHIA
CHARITIES
is now under way!

★

Take home one of seven automobiles and help a crippled child.

★

Call MIKE FELT for tickets . . . Don't wait to be contacted!

★

NEW JERSEY MESSENGER SERVICE
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PHILADELPHIA
WAlnut 5-3944, WOodlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC
CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

CANADIAN Highlights

By Harry Allen, Jr.

THE DAY OF HOLLYWOOD as the centre or hub of the motion picture industry may well be over, in the opinion of Paul Lazarus Jr., vice-president in charge of advertising and publicity for Columbia Pictures. In an address to the annual convention of 20th Century Theatres, Toronto, Lazarus said that the industry will be something else in five years than what it is now. Contract lists of players and directors no longer exist and participation with independent producers who roam the world is the order of the day.

He pointed out that Columbia hadn't made a picture in a year that it owned 100 per cent. Furthermore, the foreign market was a major producer of income now, and "the United States is only one country."

Discussing the changes within the industry, Lazarus said merchandising techniques have changed and today deep, long-range penetration is one of them, particularly since it now takes about 18 months from the time production on a feature begins to the time it reaches theatres. He cited examples: the 16-page supplement costing $50,000 placed in the New York Times for "They Came to Cordura" in May, and another to be placed coincident with the film's release; wired seats for "The Tingler," and a Liszt international piano contest for "Crescendo."

Lazarus said that he loved every minute in the business, in a closing epistle to inspire the managers to stay with the business. "It has enough weirdness, enough craziness, to be eternally fascinating."

He was thanked by John J. Fitzgibbons Sr., president of Famous Players Canadian Corp., for the timeliness and the invigorating quality of his address, seasoned with humor.

WHEN ONE of Canada's most respected motion picture exhibitors, Gordon Brewerton of Cardston, died, the Raymond (Alberta) Recorder placed in its head above the story, "A Good Man Passes Away." Ill for a long time, Brewerton was prominent in Alberta's Mormon community and was president of the Latter Day Saints Church. The Brewertons came from Utah to Raymond, where they had a general store for many years. Brewerton's early life was spent in Raymond, and at 17 he became interested in the motion picture business with his brother, George. They owned and operated theatres at Coronation and Vulcan and the Crescent, Calgary, as well as theatres in Shelby, Kevin, and Sunburst, Montana. Then, 33 years ago, he moved to Cardston. He was actively associated with the Alberta Motion Picture Association.

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
plus
SHOWMEN'S TRADE REVIEW

OCTOBER 28, 1959 SECTION TWO
VOL. 62 NO. 24

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5824 **FRANKENSTEIN—1970**—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5837 **REVOLT IN THE BIG HOUSE**—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry—England
5836 **WOLF LARSEN**—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUSE OF INTRIGUE, THE**—(CS; C)—Curt Jurgens, Dawn Addams
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards
Dec. **RAYMIE AND THE BARRICUDA**—David Ladd, Julie Adams

COMING

ATOMIC SUBMARINE—Arthur Franz, Dick Foran
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes

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AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
HOT ROD GANG—CMU-72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The....................	A2	AA
•Adventures of Huckleberry Finn..		MGM
Affairs of Julie, The.............		For.
Al Capone......................	A3	AA
•Alamo........................		UA
Alaskan Passage................	B	Fox
Alias Jesse James...............	A1	UA
•All the Young Men..............		Col.
Alligator People, The............	A2	Fox
Anatomy of Love, The...........		For.
Anatomy of a Murder...........	SC	Col.
Angry Hills, The................	A3	MGM
Anna Lucasta..................	A3	UA
Arson for Hire..................	A2	AA
Ask Any Girl...................	A3	MGM
•Atomic Submarine..............		AA
Attack of the Jungle Women.....		Misc.
Auntie Mame...................	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, reedited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beat Generation, The	B	MGM
•Because They're Young		Col.
Bell, Book and Candle	A3	Col.
•Bells Are Ringing		MGM
•Beloved Infidel		Fox
•Ben Hur		MGM
Best of Everything, The	A3	Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
Blood of Bataan		For.
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridges at Toko-Ri, The—RE		Par.
Buccaneer, The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Career	A3	Par.
•Cash McCall		WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Circle, The		For.
City After Midnight		Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
•Condemned Patrol		Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE		Par.
•Crack in the Mirror		Fox
Crawling Eye, The	A2	For.
Crescendo—The Story of Franz Liszt		Col.
Crimson Kimono, The	A3	Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.
Dreaming Lips		For.

E

•Edge of Eternity		Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller
GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle
GIANT LEECHES, THE—Ken Clark, Yvette Vickers

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
319 **BELL, BOOK, AND CANDLE**—C-103m.—(TC)—James Stuart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
321 **MAN INSIDE, THE**—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4634 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick—England
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317 **MURDER REPORTED**—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 **TARAWA BEACHHEAD**—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn—England
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Nov. **WARRIOR AND THE SLAVE GIRL, THE**—(CS; C)—Gianna Maria Canale, George Marchal—Italy
Dec. **EDGE OF ETERNITY**—(CS; C)—Cornel Wilde, Victoria Shaw
Dec. **FLYING FONTAINES, THE**—(C)—Michael Callan, Evy Norlund
Dec. **THOUSAND AND ONE ARABIAN NIGHTS**—(TC)—UPA Cartoon feature

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weid
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stuart, Lisa Lu
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guiness, Maureen O'Hara
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
2 **FOR THE FIRST TIME**—MU-97m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names, mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop—England
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905 **PARTY GIRL**—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is actioned-pack
SCAPEGOAT, THE—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations—England

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
TARZAN THE APE MAN—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
904 **TORPEDO RUN**—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially to youngsters—England
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUSE OF THE SEVEN HAWKS, THE**—(CS; MC)—Robert Taylor, Nicole Maurey
Dec. **NEVER SO FEW**—(CS; MC)—Frank Sinatra, Gina Lollobrigida
Dec. **WRECK OF THE MARY DEARE, THE**—(CS; C)—Gary Cooper, Charlton Heston

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERREANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY, THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller—England
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R 5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-49)—Filmization of epic work has angles for all spots—Filmed in Italy
5805 **WHEN HELL BROKE LOOSE**—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Dec. **LI'L ABNER**—(TC)—Peter Palmer, Leslie Parrish

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lango, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
837 **IN LOVE AND WAR**—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	For.
Floods of Fear	A2	U-I
•Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
400 Blows, The		For.
Four-D Man	A2	U-I
Forbidden Fruit	B	For.
Four Skulls of Jonathan Drake, The	A3	UA
Frankenstein—1970	A3	AA
Frankenstein's Daughter	B	Misc.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		Misc.
•Giant Leeches		A-I
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl with An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for Hanging	A1	Col.
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
Guitars of Love		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
•Happy Anniversary		UA
Happy Is the Bride		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
High School Hellcats	A3	AI
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hot Rod Gang	B	A-I
•Hound Dog Man		Fox
Hound of the Baskervilles	A2	UA
•House of Intrigue, The		AA
•House of the Seven Hawks, The		MGM
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

I, Mobster	B	Fox
I Was Monty's Double	A1	For.
I Want to Live	A3	UA
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
In Love and War	A3	Fox
Inn of the Sixth Happiness, The	A1	Fox
Inside the Mafia	B	UA
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		Misc.
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
•Last Mile, The	B	UA
•Last Rookie, The		Fox
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law and Disorder		For.
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Llane, Jungle Goddess	C	For.
Libel	A1	MGM
•Life and Doath of Legs Diamond, The		WB
Light Touch, The	A1	U-I
•Li'l Abner		Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.

M

Machete	A3	UA
Mad Little Island		For.
Magician, The	A3	For.
Man in the Net	A2	UA
Man In the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
•Moment of Danger		WB
Money, Women and Guns	A1	UI
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Murder by Contract	A3	Col.
Murder Reported	A2	Col.
Mustang	A1	UA
My Uncle Is Toxie		For.
My Name	A1	For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place to Land		Misc.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
On the Beach		UA
•On the Waterfront—RE	A2	Col.
•Once More with Feeling		Col.

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Ente taining, impudent comedy

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

842 **ROOTS OF HEAVEN, THE**—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention

912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer

918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

902 **SHERIFF WITH THE FRACTURED JAW**—C-103m.—(CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUND DOG MAN**—(CS; DC)—Stuart Whitman, Carol Lynley, Fabian
Nov. **JOURNEY TO THE CENTER OF THE EARTH, A**—(CS; DC)—Pat Boone, Arlene Dahl
Dec. **BELOVED INFIDEL**(—CS; DC)—Gregory Peck, Deborah Kerr
Dec. **DOG OF FLANDERS, A**—(CS; C)—David Ladd, Donald Crisp

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CONDEMNED PATROL—Brett Halsey, Ziva Rodann
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
GIRL IN THE RED BIKINI, THE—(CS)—Mark Stevens, Joanne Dru
LAST ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
SEVEN THIEVES—(CS; DC)—Edward G. Robinson, May Britt
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Franciosa
VOICE, THE—(CS)—Edmond O'Brien, Julie London

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stgae play needs special attention—Longridge

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England

ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac

FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program

GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch

GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates

HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment —Sincap

HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch

HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guiness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand i—4598 (6-17-59)—Fine filming of horror classic—Hammer—England

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction

I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro

LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky

LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary

LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke

MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell

MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar

MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell

NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue

SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster

SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker

SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers—English-made

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

WONDERFUL COUNTRY, THE—W-96m.—Robert Mitchum, Julie London—4643 (10-7-59)—Sprawling western for program—D.R.M.

COMING FEATURES IN ORDER OF RELEASE

Oct. **TAKE A GIANT STEP**—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
Nov. **GUNFIGHTERS OF ABILENE**—Buster Crabbe. Judith Ames—Vogue
Dec. **HAPPY ANNIVERSARY**—David Niven, Mitzi Gaynor—Fields

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Bridgette Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer—England
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import—England
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5913 **MONEY, WOMEN AND GUNS**—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film—England
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
5906 **RESTLESS YEARS, THE**—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England
5912 **SILENT ENEMY, THE**—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING

HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr
LEECH, THE—Coleen Gray, Grant Williams
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
806 **ENCHANTED ISLAND**—MD-94m.—(TC)—Dana Andrews, Jane Powell—(4530) (11-12-58)—Interesting version of well-known literary work—RKO
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4635 (9-2-59)—Fascinating dramatization should have wide appeal
805 **FROM THE EARTH TO THE MOON**—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—English-made
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering—Engand
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4635 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CASH McCALL—TC—James Garner, Natalie Wood
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
LIFE AND DEATH OF LEGS DIAMOND. THE—Ray Danton, Karen Steele
MOMENT OF DANGER—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
THIS REBEL BREED—Rita Moreno, Mark Damon
—30—Jack Webb, Nancy Valentine

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Looert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kinoslev-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Rank

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat		U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Paris Hotel		For.
Party Girl	B	MGM
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
Plan 9 from Outer Space		Misc.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Restless Years, The	A2	U-I
Return of the Fly, The	A2	Fox
Revolt in the Big House	A2	AA
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
Road Racers	B	A-I
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.
Roots of Heaven, The	A3	Fox

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shameless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff of Fractured Jaw	A2	Fox
Sign of the Gladiator	B	AI
Silent Enemy, The	A1	UI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba		UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speed Crazy	A3	AA
Spider, The	A2	AI

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
•Story on Page One, The		Fox
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take a Giant Step		UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarawa Beachhead	A2	Col.
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Cavemen	A2	AI
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Days to Tulara	A1	UA
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
•Thousand and One Arabian Nights		Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—		WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu		UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Torpedo Run	A1	MGM
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Two-Headed Spy	A2	Col.

U

Ulysses—RE		Par.
Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
•Visit to a Small Planet, A		Par.
•Voice, The		Fox

W

Warlock	A2	Fox
•Warrior and the Slave Girl	A1	Col.
Watusi	A1	MGM
Web of Evidence	A3	AA
What Price Murder	B	For.
Westbound	A1	WB
When Hell Broke Loose	A2	Par.
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
Wild Strawberries		For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Women Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World, the Flesh and the Devil, The	A2	MGM
•Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int.

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis
CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis
FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.
GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental
GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4751 (3-25-59)—African rites for the lower half—English narration—Brenner
GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO
HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus
HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler
HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon
LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.
LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental
LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.
LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis
MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental
MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—English dubbed or titles—Continental
PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World
POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert
PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO
SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis
TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach
TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus
YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO
WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-53)—Cute comedy for art spots—English titles—Bakros-Int.
CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President
DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting Import for art spots—Titles—DCA
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torrani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President
LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA
LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino
MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President
THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler
MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis
ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux
SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Mishkin
TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux
TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots——Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (00-00-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm
GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance

DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astorf

GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller—McLendon

GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco

GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner

GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco

ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle

KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers—McLandon

LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner

LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor

MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic

PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista

SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading

TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista

UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5837	Revolt in the Big House	Nov.
5839	Johnny Rocco	Dec.
5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson for Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Intrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.

Columbia

316	The Last Hurrah	Nov.
317	Murder Reported	Nov.
318	Tarawa Beachhead	Nov.
319	Bell, Book and Candle	Jan.
320	The Seventh Voyage of Sinbad	Dec.
321	The Man Inside	Dec.
322	Murder by Contract	Dec.
323	Good Day for a Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar.
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl	May
	Gilda—RE	May
340	Man in the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.

MGM

905	Party Girl	Nov.
906	Tunnel of Love	Nov.
825	Gigi	Dec.
907	Tom Thumb	Dec.
908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
	The House of the Seven Hawks	Nov.
	Never So Few	Dec.
	Wreck of the Mary Deare	Dec.
	The Gazabo	Jan.
	The Time Machine	Jan.

Paramount

5805	When Hell Broke Loose	Nov.
5806	Houseboat	Nov.
5807	The Hot Angel	Dec.
5808	The Geisha Boy	Dec.
5809	The Buccaneer	Jan.
5810	Tokyo after Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July
5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Nov.
R5906	The Bridges at Toko-Ri—RE	Nov.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.

20th-Fox

837	In Love and War	Nov.
839	Mardi Gras	Nov.
841	A Nice Little Bank That Should Be Robbed	Dec.
842	Roots of Heaven	Dec.
843	Frontier Gun	Dec.
864	The Mark of Zorro (Reissue)	Nov.
901	The Inn of the Sixth Happiness	Dec.
902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets a Gun	Jan.
904	Rally Round the Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
916	The Diary of Anne Frank	July
917	Woman Obsessed	May
918	Say One for Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Condemned Patrol	Dec.

United Artists

The Muggers	Nov.
Ten Days to Tulara	Nov.
Lost Missile	Dec.
Machete	Dec.
Horse's Mouth	Jan.
I Want to Live	Jan.
Guns, Girls and Gangsters	Jan.
Escort West	Jan.
The Last Mile	Jan.
Separate Tables	Feb.
Anna Lucasta	Feb.
The Great St. Louis Bank Robbery	Feb.
Lonely Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot in Juvenile Prison	April
Ten Seconds to Hell	April
The Man in the Net	May
Gunfight at Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound of the Baskervilles	June
Shake Hands with the Devil	June
The Horse Soldiers	July
Day of the Outlaw	July
The Devil's Disciple	July
A Hole in the Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Take a Giant Step	Oct.
Inside the Mafia	Sept.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway in the Sky	Nov.
Gunfighters of Abilene	Nov.

Universal

5901	Blood of the Vampire	Nov.
5902	Monster on the Campus	Nov.
5903	The Light Touch	Nov.
5904	Bend of the River (Reissue)	Nov.
5905	The World in His Arms (Reissue)	Dec.
5906	The Restless Years	Dec.
5907	Appointment with a Shadow	Dec.
5908	The Mark of the Hawk	Dec.
5909	Mississippi Gambler (Reissue)	Dec.
5910	Up Front (Reissue)	Dec.
5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger in My Arms	Feb.
5915	No Name on the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild and the Innocent	May
5920	Floods of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without a Star—RE	May
5923	The Mummy	June
5924	Curse of the Undead	June
5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.

Warners

805	From the Earth to the Moon	Nov.
806	Enchanted Island	Nov.
807	Home Before Dark	Nov.
808	Auntie Mame	Dec.
809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy—RE	Mar.
812	Land of the Pharaohs—RE	Mar.
813	Rio Bravo	April
814	A Star Is Born—RE	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, the Fire Monster	June
820	Teenagers from Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back in Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov

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MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 4, 1959 Volume 62 Number 25

IN THREE SECTIONS • THIS IS SECTION ONE

Business Building Sparks Ohio Meet

(See Page 7)

Physical Theatre-Extra Profits Dept.

George G. Kerasotes, president of Theatre Owners of America, and Albert M. Pickus, chairman of the executive committee, will be two prominent figures at next week's convention and trade show in Chicago.

featuring: Chicago TOA-NAC Convention and Trade Show

HOW TO GET A
FULL HOUSE
FOR "THE HOUSE OF THE SEVEN HAWKS"

Tell them about the ACTION, from the Saturday Evening Post suspense thriller . . . the BACKGROUND, filmed in the scenic beauty of England and Holland . . . the ROMANCE, as two gorgeous girls tempt Robert Taylor . . . the THRILLS, a murder or a kiss could unlock the secret of "The House of the Seven Hawks"!

METRO-GOLDWYN-MAYER
Presents
ROBERT
TAYLOR
NICOLE
MAUREY
in A DAVID E. ROSE PRODUCTION

THE HOUSE OF THE SEVEN HAWKS

Also Starring
LINDA CHRISTIAN
DONALD WOLFIT
Screen Play by JO EISINGER
From the Novel "The House of the Seven Flies" by VICTOR CANNING
Directed by RICHARD THORPE

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

VOLUME 62 • NO. 25

NOVEMBER 4, 1959

NEEDED . . . A WELFARE, PENSION AND RETIREMENT PLAN

It is an admitted fact that the vast majority of employees in all branches of the motion picture industry would be in sad financial straits if they were to lose their present jobs. A narrowing economy, with less and less feature pictures being handled at the distribution and exhibition levels, has more than offset the normal manpower losses due to age and health. Many have been employed in the industry for 20, 30 or even 40 years without the slightest vestige of old age security, or hope of retirement other than the completely inadequate Social Security and Old Age benefits. A small handful of companies have some individual form of retirement plan. We understand that some of the unions are working on similar plans covering their rank-and-file memberships. But, by and large, individual industry employees have nothing between themselves and economic distress except their own meager savings.

Lack of security, and lack of incentive, have held to a minimum any infusion of new blood in the form of apprenticeship. The old employees remain because it is not always possible to make new connections or to learn a new business; and because the industry is in their blood and an important part of their heart. But years add on years, and none are getting any younger.

Some form of welfare, pension, and retirement plan, on an industry-wide basis, is needed if the industry is to be able to look ahead with any degree of certainty and enthusiasm. It might be financed by an employee assessment based on salary, plus a matching contribution by the employer. Or it might be possible to support it through the annual proceeds from the reissue of just one old picture by each distributor, and through the playing of such features in cooperating plan-member theatres.

We, as an industry, pride ourselves on the "great heart" of our Variety Clubs, and on the charitable contributions made by individual Tents to the welfare of children and adults who are strangers to us. We pride ourselves on our Will Rogers Hospital, and we participate in every local charitable effort and drive. We are quick with "handouts" through our various Motion Picture Associations and Pioneer groups. But when have we made permanent provisions to secure the future of our own hard-working salaried people?

Someplace or other, did we mislay that slogan about "the industry takes care of its own"?

Or were we never entitled to use it?

FRESH FACES . . . AND TERMINAL IDENTIFICATION CLIPS

Back in the issue of Dec. 24, 1958, under the title, "ON YOUNG BLOOD AND FRESH FACES," we commented on a picture we had just screened as follows:

"At the very start there had been the usual lengthly credits and name listings, with only the walk-on names meaning anything. So at the end, with the house lights up and no pressbook available, the flood of questions such as: 'Who was the blonde boy?' 'Who was the lead's roommate?' and 'Who was this?' 'Who was that?' had to go unanswered. Whenever a new face is used, and possibly for the first two or three times that such a new face is used, their pictures and identifying names should acquaint patrons with just who they are. And this identification should take place after *their performance is over and their abilities have been evaluated, rather than at the start. With the picture over, and nothing but the identifying picture and credits on the screen, the patrons who will wait to see who was who will be a sure indicator of whether they have clicked."*

In Warner Brothers' new Jack Webb picture, "30," we have been treated to a visual proof of the accuracy of these comments. The picture is no blockbuster, but it is an adequate newspaper yarn, and many of the actors are new to the movie screen. At its end these actors are generously identified. When we saw it, people did stand or sit through the terminal identification clips, and those terminal identification clips did give the picture an importance in the public's mind that it otherwise would not enjoy.

We give a bow to Warner Brothers and to Jack Webb.

And we can only hope that other producers will follow their lead.

CRITICS ARE CRITICS ARE CRITICS

Two column headline in the Chicago American of Thursday, Oct. 8, by-lined by Ann Marsters: *"FBI Story The Best Yet."*

Four column headline in the Chicago Daily News of Friday, Oct. 9, by-lined by Sam Lesner: *"FBI Story A Stirring Film."*

Two column headline in the Chicago Sun-Times of Wednesday, Oct. 14, by-lined by Doris Arden: *"Dull Plot Slows The FBI Story."* (2 stars)

Who's on first?

GRIN OF THE WEEK

We quote from the LETTERS TO THE EDITOR column on the Editorial Page of the Oct. 23 issue of the CHICAGO DAILY NEWS:

"CLEAN UP MOVIES—THEATRES, THAT IS!

"I agree that the movies should be cleaned up. Marquees, box offices, lobbies, seats, and, most of all, the screen.

"But leave the pictures intact. I find them cleaner than some TV commercials."

(Signed) PAT GOLDEN

We can think of nothing to add.

WORLD PREMIERE

benefit of the Damon Runyon Fund

PARAMOUNT THEATRE

New York • Tuesday evening, November 17

THE LOVE STORY SIGNED S.

How casual their meeting—"Sheilah Graham, this is F. Scott Fitzgerald, the celebrated author!"

How bitter-sweet their relationship.

Once he had said, "I can't imagine any man not wanting you!"

Then there was the night when only the four walls were witness—

"Who are you anyway, my lady of the gutter! I'm going to kill you!"

20th Century-Fox presents

GREGORY PECK
DEBORAH KERR
JERRY WALD'S
PRODUCTION OF
BELOVED INFIDEL
CO-STARRING
Eddie Albert
DIRECTED BY
HENRY KING
SCREENPLAY BY
SY BARTLETT

CINEMASCOPE
COLOR by DE LUXE
Stereophonic Sound

available for selected engagements at the coming holiday season!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FRANKLIN, IND.

My hat is off to Richard D. Turteltaub of Newark, New Jersey, for his very fine article in the MOTION PICTURE EXHIBITOR of October 14. The six "fundamentals" he recites shows a mind that thinks positively.

Under his Fundamental Three — *"Don't Advertise Merchandise the Store Doesn't have in Stock"* there could well be added:—the pictures in the gimmick 70 mm. that are widely advertised but not made available to theatres in 35 mm when that advertising is at the height of its boxoffice potential. Nor are these pictures made available when new and fresh to houses willing to install 70 mm.

We recently sent survey letters to several companies asking when we would have access to 70 mm. prints of their releases, providing we installed 70 mm. equipment? The response, in the case of Loew's as to BEN HUR, and United Artists as to SOLMON AND SHEBA, was that they had no plans other than to serve some twenty large first-run city theatres in 70 mm. When one considers that some 19 pictures are now set for 70 mm. release in 1960, and that the total number of pictures released in 1960 may not exceed 200, there are grounds for great alarm. 10% of the total pictures, the cream, will be withheld from the majority of theatres through the 70 mm. gimmick. The question that comes to mind is:—isn't refusal by Loew's, United Artists and other distributors, to serve 70 mm. and/or 35 mm. prints, discriminatory under the meanings of the decree?

TRUEMAN T. REMBUSCH
Syndicate Theatres, Inc.

EDITOR'S NOTE: The lawyers will need to answer that one. Mr. Turteltaub's "fundamentals" were so readable, and have earned such fine reader response, because they dealt with the simple irritants that the average layman, whether exhibition or distribution, could understand. While a vital 1960 issue, Mr. Rembusch's thought is much more complex and needs clarification by the legal brains.

From RANDOLPH, VT.

This is just another small town theatre struggling along from day to day. Two years ago I was the projectionist who turned manager-projectionist when closing seemed inevitable because of the heavy labor item. We're still struggling, but things are looking brighter. Let's hope we will still be here, and there will be need for another renewal of MOTION PICTURE EXHIBITOR, when our subscription runs out.

RICHARD L. FOWLER, General Manager
The Playhouse

EDITOR'S NOTE: Down through the entire history of this business there were always "one man" theatres. Good luck to all of the Mr. Fowlers, who are our business backbone.

From GALLITZIN, PA.

Any picture that is not for children, such as "A FAREWELL TO ARMS," should be so specified.

K. F. DAWSON, Manager-Partner
Victoria Theatre

EDITOR'S NOTE: There is a lot of similar thinking, both inside and outside of the industry.

From DALLAS, TEX.

MOTION PICTURE EXHIBITOR is my favorite trade paper. And I have been in show-business since 1908.

R. R. PENGILLY
Paramount Pictures Exchange

From CHICAGO, ILL.

We do want to encourage you to continue to keep your foreign film reviews and listings up to date. We like this section of MOTION PICTURE EXHIBITOR and use it a great deal.

EDWARD T. MYERS, President
Trans-World Films, Inc.

EDITOR'S NOTE: No other trade paper does as thorough a job on all films, and we have every intention of continuing.

From BERRIEN SPRINGS, MICH.

Can you tell us where the following German films could be booked:

1. "DIE PRINCESSIN VON ST. WOLFGANG"
2. "DAS ALTE FORSTERHAUS"
3. "SOMMERLIEBE AM BODENSEE"
4. "HOLIDAY AM WORTHER SEE"

These and many others are played in Chicago at the David Theatre, and while we have written to them for this information we get no reply. Maybe they're afraid we might give them competition. However, we have only a small German clientele here, and play a German picture only once every two or three weeks.

the ONE Trade Paper that is frankly content to be DIFFERENT !

DIFFERENCE NO. 1: More letters from more interested showmen . . . week after week after week!

Our main supply sources are the two biggest that are listed in MOTION PICTURE EXHIBITOR, namely: CASINO and SAM BAKER ASSOCIATES. But they haven't been able to tell us anything about the above. It is possible that these are booked directly from Germany? Are there other U.S. sources, or where might we look?

OTTO SAITZ
Berry Theatre

EDITOR'S NAME: We have no record of such titles. And we know that the two sources mentioned are the most widely used. Can any other subscriber bring us up-to-date on German picture sources?

From ABINGDON, VA.

I have been following the news stories on MPA considering the plan to classify films as "adult," etc. I am reasonably sure that such a move would cut the grosses on pictures like "PEYTON PLACE," "GOD'S LITTLE ACRE," etc. by at least 50 per cent. In fact, if this should be done I'm sure it will automatically shut practically every small town theatre in the country.

I understand that Canada has such a classification requirement, and that it does cut grosses. Producers should know about this, but, if not, they should check it.

T. D. FIELD, President
Field Theatres Corp.

EDITOR'S NOTE: Several of the new state restrictions and censorship efforts include such classifications. Even though there are no ready yardsticks to judge which is an adult, and which a juvenile, mind.

From OKLAHOMA CITY, OKLA.

Thanks for making use of my poor effort (which is a term we literary fellows use), "How I Would Sell Paramount's 'CAREER'," as published in the Oct. 21 issue.

I really had no idea that writing it would be so much fun, and if I had any spare time I would start another "great American novel." Seriously, do feel free to call on me at *any* time and I will be more than happy to do my best on another.

After due deliberation, I believe that I might get more mileage out of a pair of new tires than a case of Scotch, so I went out and bought the former, and bill is enclosed. Besides, now that Scotch is legal in Oklahoma it isn't any fun.

Cooper Foundation Theatres
NORMAN T. PRAGER

EDITOR'S NOTE: It's a pleasure to cooperate with you "literary fellows," and Paramount is happy to make your gift-stipend a pair of Generals. Watch for the weekly "How I Would Sell . . ." SHOWMANALYSIS. They have become the best read of all trade paper surveys, for the very reason that the skilled showmen get "so much fun" out of writing them. It shows!

From LINCOLN, NEB.

Just to let you know about a great run—and the end isn't anywhere near as "near" as we imply. (Enclosed was a full page two color ad that appeared in the Evening World-Herald of Omaha on Friday, Oct. 23, celebrating the end of the 52nd week that "SOUTH PACIFIC" has been running at Omaha's Cooper Theatre.)

GEORGE GAUGHAN
Cooper Foundation Theatres

EDITOR'S NOTE: The "near" to which Mr. Gaughan refers is in a line in the ad: "hurry, the end is near"! This is a tremendous run anywhere, and no wonder that Omaha's mayor, bankers, chambers of commerce, etc., were glad to write the congratulatory messages that the ad featured.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Lewis Horwitz, Washington Circuit, Cleveland, became the proud father of a son, named **Glenn Phillip**, who is the first grandson of Washington Circuit president **M. B. Horwitz** to carry on the family name.

Stanley Schneider, assistant treasurer, Columbia Pictures International Corporation, became the father of a daughter, **Ruth**, born in Doctor's Hospital, New York. This is the first granddaughter for **A. Schenider**, president, Columbia Pictures.

Gold Bands

Frances Greenberg, formerly secretary to **Joseph E. Levine**, Embassy Pictures, will be married Nov. 15 to **Sidney Keller**, West Hartford, Conn.

Ina Sack, daughter of **Mr. and Mrs. Ben Sack**, president, Sack Theatres, will be married early in December to **David Traister**, Brookline, Mass.

Melvin Wintman, general manager, Smith Management Company, Boston, will be married Nov. 21 to **Audrey Levine**, of Chelsea.

Obituaries

James J. Butler, 58, Washington, D.C., trade paper representative, died here last fortnight in Casualty Hospital after being stricken with a heart attack in his National Press Building offices. A native of New Britain, Conn., he formerly was a Connecticut newspaperman. He is survived by his wife, a daughter, a brother, and a sister.

Nathaniel F. Collins, Sr., 71, one of Atlanta's first motion picture projectionists, died in a private hospital recently. He had been projectionist at the Bailey until he became ill a year ago. At that time he was chairman of the Atlanta licensing board for motion picture operators. Surviving are a son and two daughters.

Charles Dillon, 75, veteran electrician and stage mechanic, Loew's Ohio, Columbus, Ohio, died recently in University Hospital after a lengthy illness. He had worked in virtually all local downtown theatres. He is survived by his wife, two daughters, a grandchild, a brother, and two sisters. He was one of the few Columbus men to hold a 50-year gold membership card in IATSE.

Dora Rovner, 63, wife of **Abe Rovner**, partner in the old Handle and Rovner Circuit, died on Oct. 26 in Mount Sinai Hospital, Philadelphia, after a long illness. She was prominently identified with the origin and growth of the industry, being a sister of **Norman Lewis**, of the Norman Lewis Theatres Circuit; sister of **Mrs. Sam Kantor**, wife of the long-time operator of the Ridge Avenue, Philadelphia; sister of **Mrs. Meyer Adelman**, wife of the owner of New Jersey Messenger Service; and mother-in-law of **Bob Abel**, partner in Abel and Silber Theatres Circuit.

Fox Names McGuire

DETROIT—Thomas McGuire has been appointed director of advertising and publicity in the Detroit territory for 20th-Fox. He has been well known in local show business for three decades.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 2

Rediffusion Enters Toll-TV Canada Stakes

MONTREAL—Still another entrant in the toll-TV system stakes is Rediffusion, Inc., of Montreal, who may poke its nose into the field in 1960, according to reports. Its machinery is all set up with 15,000 subscribers and a $5,000,000 investment. Rediffusion difers from Telemeter in that it makes a weekly collection and Telemeter will rely on the coinbox when it begins its first permanent operation in a Toronto suburb.

Telemeter will open, approximately Christmas, with 4,500 subscribers and will be able to service about 13,000 by the end of the winter. Both systems charge an installation fee of $5. The original Rediffusion charges were a $100 installation fee and $4.60 weekly, and a TV set, property of the company, went with the service. Rediffusion subscribers pay monthly.

Rediffusion offers a plentiful choice—TV channels, radio stations, and recorded music, all of which is available on the TV set which comes with the arrangement—along with motion pictures originating in its studio. Rediffusion's service was created of necessity as far as Montreal is concerned. The British-owned company was able to offer the average Montrealer other channels than Montreal. Montreal because of its geographical location was unable to receive outside channels and thus the need for a community antenna-type of service.

Earlier this year, Roy Thomson, who has newspaper, radio and TV interests in Canada and Scotland, became a director of the Canadian Rediffusion.

A company has been organized in London, Ont., by Famous Players Canadian Corp. and a professional engineer, E. R. Jarmain, offering a community antenna service. The company, London T.V. Cable Service Ltd., will offer over Bell Telephone coaxial cables four channels of all three major U.S. networks. There will also be three additional channels of Telemeter pay-as-you-see TV.

Blanke Joins Paramount

HOLLYWOOD — Henry Blanke, who recently terminated a 37-year association with Warner Brothers, last fortnight signed a contract as a producer at Paramount, to whom he will report shortly after the first of the year.

BROADWAY GROSSES

"Pillow Talk" Leads Holdovers

NEW YORK—"Pillow Talk" at the Palace led Broadway as holdovers registered generally fair business.

The breakdown was as follows:

"THE BEST OF EVERYTHING" (20th-Fox). Paramount ($39,435)*—The fourth week reached $23,000.

"A SUMMER PLACE" (WB). Radio City Music Hall ($147,610)—Thursday through Sunday registered $85,000, with the second week estimated at $130,000. Stage show.

"LIBEL" (MGM). Roxy ($55,404)—Friday through Sunday accounted for $18,000, with the second and last week estimated at $26,000. Stage show.

"CAREER" (Paramount). Loew's State reported the fourth week as $23,000.

"ODDS AGAINST TOMORROW" (UA). Victoria ($22,900)—The third week was reported as $15,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed a strong $32,000 for the second week.

"THE LAST ANGRY MAN" (Col.). Forum reported a strong $24,000 for the second week.

"PILLOW TALK" (U-I). RKO Palace reported a fine $27,500 for the fourth week.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported $11,000 for the 13th week.

**Figures in parentheses represent 1958 averages as reported in MOTION PICTURE EXHIBITOR.*

THE SPYROS P. SKOURAS DRIVE
The 17 CLUB

Alex Harrison, 20th-Fox general sales manager, recently addressed a luncheon meeting of Pittsburgh area exhibitors in connection with the current Spyros P. Skouras Drive. Among those attending were, left to right, Ben Steerman, Stanley Warner Circuit; Ted Manos, Manos Circuit; M. A. Silver, SW zone manager; George Ball, Fox salesman; Bert Stearn, Associated Theatres; "Dinty" Moore, Co-Operative Theatre Service; Harrison; Gabe Rubin, Nixon owner; and Nat Rosen, 20th-Fox branch manager.

Business Building Sparks Ohio Meet

Marshall Fine Elected To Head Allied Unit As Convention Resolution Okays Conciliation Plan

COLUMBUS, O.—Marshall Fine, 34-year-old partner in Associated Theatres of Cleveland, was elected president and national director of the Independent Theatre Owners of Ohio at the 24th annual convention held Oct. 27-28 at the Deshler-Hilton Hotel here.

Fine is believed to be the youngest man ever to hold the office of chief executive of the Ohio showmen's organization in the 24-year history of the group. He served as convention chairman and for the past several months has been acting president of the association.

Other officers elected are F. W. Huss, Jr., Cincinnati, first vice-president; Jack Armstrong, Bowling Green, second vice-president; Milton Yassenoff, Columbus, treasurer; and Louis Wiethe, Cincinnati, alternate national director.

Ted Vermes, Cleveland, and Louis Sher, Columbus, were newly-chosen members of the board of directors. Board members re-elected include Horace Adams, Cleveland; Park Belden, Akron; Armstrong; William E. Clegg, Dayton; Louis F. Eick, Martins Ferry; Fine; Huss; C. F. Pfister, Troy; Edward Ramsey, Plymouth; Hoy L. Russell, Millersburg; Sam E. Schultz, Cleveland; John P. Tender, Lorain; C. S. Velas, Bellaire; Peter M. Wellman, Girard; Wiethe; and Yassenoff.

The convention approved a resolution backing up the conciliation procedure recommended by National Allied and the American Congress of Exhibitors.

The convention also approved resolutions commending retiring president Horace Adams for his services to the association during his five years in office and urging exhibitors to consider investment in Motion Picture Investors mutual fund.

Adams was honored at the annual banquet which had Irving Dollinger, National Allied representative for ACE, as principal speaker. Noonan and Marshall, comedy team starred in "The Rookie," coming 20th-Fox feature, were special guests at the banquet.

The business-building convention sessions were divided into media, research and publicity sections.

Following are quotes from speakers at these sessions:

Dr. Robert Miner, chairman of business organization department of Ohio State University College of Commerce:

"Grosses have been bolstered by the growth of drive-ins, the increasing number of blockbusters, and better promotional efforts. Pictures today are the finest technically ever made. Use of slogans like 'Get more out of life, go out to a movie' are of doubtful value. Increasing population and TV home-set saturation should help theatre attendance in next few years. Theatres might profitably use credit cards, stamp plans, picture-of-the-month clubs, Golden Age Clubs, etc. Drive-ins should explore the extra profits to be made in one-stop merchandising of such items as cleaning service, household items, etc."

Jerry Poston, press secretary of Gov. Michael V. DiSalle:

"Exhibitors can't live with censorship. Gov. DiSalle is still definitely opposed to film censorship."

James Hoover, representative of Columbus ad firm of Wheeler, Knight, and Gainey:

"The let's go element is missing from much of movie ads. Fun of moviegoing should be stressed. Plug slogans like 'Take the little woman out to a movie tonight' via all media."

Beverly Miller, Kansas City, president of United Theatre Owners of Heart of America:

"Theatres can combine to present a unified ad campaign on specific attractions like the triple bill we had on three popular TV western heroes — James Arness, Hugh O'Brian, and Richard Boone — in a revival of three of their early pictures. I strongly urge regional cooperation among theatres in such campaigns. Too little attention is paid to the special requirements of theatres in special areas by those who make up pressbook ads."

Jay Berry, Alexander Film Company:

"Today's advertising films have maturity and greater appeal. In today's advertising-saturated society there is no reason why all theatres cannot use advertising films successfully."

Philip Lowe, president of National Association of Concessionaires:

"Concessions are a vital part of any amusement enterprise. There is a trend toward larger drinks and bigger candy bars. There's no limit to the variety of items that can be sold in drive-ins. It's always possible to improve the 'cents per person' sales."

Earle Wakefield, motion picture ad director of Life Magazine:

"Sample answers in our current study of patron attitudes about movies and theatres showed that many people want family pictures, dislike too much crime and violence, sexy films, airless theatres, dirty rest rooms. lack of parking space, and cramped seating."

(Continued on page 22)

Variety Int. Officers At Mid-Winter Meeting

PITTSBURGH—Officers of Variety Clubs International are holding a two-day mid-winter meeting at the Penn Sheraton Hotel here this week with George W. Eby, international chief barker, presiding.

Tent activities and charities will be reviewed, while plans for VCI's Toronto convention will be discussed.

The officers will attend a dinner on Nov. 5 at the Roselia Foundling and Maternity Hospital where Variety has built the Philip Murray Memorial Wing.

UA Appeals Denial Of "Anniversary" Seal

NEW YORK—Eric Johnston, chairman of the MPAA Production Code Review Board, has called a meeting of the Review Board for today (Nov. 4) to hear an appeal on "Happy Anniversary," a United Artists' release.

United Artists has advised the Association of its appeal from the denial by the Production Code Administration of approval to the feature.

A screening of the picture will be held for the Review Board at United Artists. Following the screening, the Board will adjourn to the Hotel Astor where luncheon will be served and the Review Board will hear oral arguments of the representatives of the party appealing and of the Production Code Administration prior to making their decision.

This is the first meeting of the new Production Code Review Board since it has included representatives of exhibition and independent producers.

The Review Board consists of members of the MPAA board, plus six exhibitors and four non-member producers.

The non-MPAA members are Russell V. Downing, president, Radio City Music Hall Corporation, New York; Leopold Friedman, chairman, Loew's Theatres, New York; Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., New York; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; Ben D. Marcus, president, Marcus Theatres Management Co., Milwaukee; Sol A. Schwartz, president, RKO Theatres, Inc., New York; John Ford, John Ford Productions, Hollywood; William Goetz, William Goetz Productions, Inc., Hollywood; Stanley Kramer, Lomitas Productions, Inc., Hollywood; George Sidney, George Sidney Productions, Hollywood.

Gruskin Joins Para.-TV

NEW YORK—The appointment of George Gruskin to head up film programs and west coast operations of Paramount's television film activities was announced by Barney Balaban, president of Paramount Pictures Corporation.

Gruskin's activities will be part of a new unit known as Paramount Pictures Television Division, which will be based in New York under the direction of Robert J. Rubin, who will also act as liaison between east and west coasts.

BE CAREFUL OF "GIMMICKS"

In a recent issue of a contemporary trade paper, great stress is laid on its superiority in the U.S. and Canada in "PAID READERS." Not to spoil their "gimmick," but just in the interest of complete honesty, we must point out that 81.57 per cent of all "READERS" of MOTION PICTURE EXHIBITOR are in the "THEATRICAL EXHIBITION" class. Only 78.93 per cent of all "READERS" of one contemporary are in this purchasing power class. Only 73.56 per cent of all "READERS" of another contemporary are in this same purchasing power class.

So the "gimmick" is "READERS"—rather than POTENTIAL BUYERS.

Another inaccuracy, or "gimmick," was to use the MOTION PICTURE EXHIBITOR "renewal percentage" applying to the period when SHOWMEN'S TRADE REVIEW was merged into it and all duplications were cancelled out ("subscriptions that expired during the 12 months ending October 31, 1958"), as a normal contrast of normal acceptability. Contrary to this abnormal single year, the renewal percentage of MOTION PICTURE EXHIBITOR over a long period of years has been as healthy as any contemporary. And we assure the industry at large that, due to the courageous and theatre-wise editorial policies and services found exclusively in it, it will remain so.

"Gimmicks" don't stand up under spotlights.

TOA To Keep Theatremen Quite Busy With Varied Agenda At Chi Meeting

CHICAGO—Richard H. Orear, Gerald J. Shea, and Dwight L. Spracher, co-chairmen, Theatre Owners of America convention and trade show to be held No. 8-12 at the Hotel Sherman, last week announced the complete convention program.

Nov. 7 calls for a nominating committee meeting and luncheon; a finance committee meeting; and the president's council meeting.

Nov. 8 calls for an all day joint meeting of the executive committee and board of directors with a luncheon for them at the Downtown Club; the official opening of the trade show in Exhibit Hall; and a Motion Picture Investors, Inc., dinner meeting.

Nov. 9 will have Roy Cooper, San Francisco, chairing the general session at which Samuel Rosen will deliver the keynote address.

Nov. 10 has on its agenda a "Let's Talk" closed session in the morning, as well as "The Show Of Showmen" chaired by Robert W. Selig, Denver, and with guest speakers Margaret G. Twyman, MPAA; Joseph E. Levine, Embassy Pictures;Max E. Youngstein, vice-president, United Artists; and M. B. Smith, vice-president, Commonwealth Theatres; a luncheon with David Wallerstein as toastmaster; a special screening of Samuel Goldwyn's "Porgy and Bess" at McVickers Theatre; and a cocktail party hosted by UA.

Nov. 11 calls for "A Word from Distribution" with guest speakers scheduled as Leon Blender, American-International; Charles Boasberg, Warners; John P. Byrne, MGM; Maurice Goldstein, Allied Artists; Alex Harrison, 20th-Fox; William J. Heineman, United Artists; Rube Jackter, Columbia; Dave Lipton, Universal; Irving Ludwig, Buena Vista; and George Weltner, Paramount; a luncheon at which Robert A. Bicks, acting asistant attorney general, Anti-Trust Division, Department of Justice, will speak; a COMPO projection meeting; and the Pepsi Cola Internationale Dance and Champagne Party in Guild Hall, Ambassadors East and West.

Nov. 12 the conventioneers will hear the drive-in story, with Dwight L. Spracher, Seattle, moderator and chairman; a luncheon hosted by American-International; an NAC-TOA concessions forum; a National Carbon cocktail party; and the president's banquet hosted by Coca Cola Company with Sidney M. Markley toastmaster and Budy Adler, executive in charge of production, 20th-Fox, guest speaker.

Nov. 13 will see the final meeting of the board of directors and executive committee, if necessary.

Activities planned for ladies includes a visit to Old Orchard; the merchandise mart; art institute; luncheons, etc.

Seminary Fetes Benjamin

NEW YORK—Robert S. Benjamin, United Artists chairman of the board, was honored by the Jewish Theological Seminary of America this week.

Benjamin received the Louis Marshall Medal at the Seminary's National Patrons Society dinner in the Waldorf-Astoria. Dore Schary, playwright and motion picture producer, was principal speaker at the function.

The award is in recognition of Benjamin's dedication in supporting the cause of Judaism and "in fighting intolerance and oppression in the broad areas that encompasses all races and religions."

Pinanski Heads TOA Unit To Name New Officers

NEW YORK—Samuel Pinanski, former TOA head, was named chairman of the nominating committee of TOA, it was announced by George G. Kerasotes, current president of the organization, last fortnight.

Other members of the nominating committee are Robert R. Livingston, TOA secretary; S. H. Fabian, treasurer; and past-presidents Mitchell Wolfson, Myron N. Blank, Walter Reade, Jr., and Arthur H. Lockwood.

The committee will meet on Nov. 7 and present its slate to a combined meeting of the board of directors and executive committee on Nov. 8.

The TOA convention will be held Nov. 8-12 at the Hotel Sherman, Chicago.

Loew's Sells TV Stock

NEW YORK — The Times-Mirror Company last week purchased from Loew's Inc. 3,334 shares of the capital stock of KTTV Inc. which Loew's had purchased in August, 1956, it was jointly announced by Norman Chandler and Joseph R. Vogel, presidents of the respective companies. The price was not disclosed, but it was stated that it was in excess of the $1,625,000 which Loew's paid for the stock.

Acquisition of these shares, which constitute 25 percent of the outstanding stock, restores to the Times-Mirror Company 100 percent ownership of the television company.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Nov. 25 to stockholders of record Nov. 10.

Better Theatre Returns Boost AB-PT Profit

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first nine months of 1959 was 26 percent higher than the like period of 1958, reflecting improvement both for the ABC broadcasting and theatre divisions of the company, Leonard H. Goldenson, president, reported. Net operating profit for the nine months was $5,226,000 or $1.22 a share, compared with $4,142,000 or 94 cents a share for the same period of last year.

Theatre business continued to run ahead in the third quarter as it did in the second quarter compared with the comparable periods in the prior year. Third quarter results for the ABC division were also better than last year.

Am-Par Record Corp., AB-PT's phonograph record subsidiary, purchased Grand Award Record Corp., a successful recording company. This acquisition materially enhances Am-Par's position in the industry.

Goldenson also reported the acquisition of a minority interest in a company which will operate Costa Rica's first television station—the second purchase by the company of a minority interest in the international television field.

Columbia Names Levine

NEW YORK — Jerry K. Levine was appointed eastern advertising manager for Columbia Pictures, it was announced last fortnight by Robert S. Ferguson, national director of advertising, publicity and exploitation.

Levine comes to Columbia from Paramount, where he served as an advertising executive for the past four years.

NCA Okays Conciliation

MINNEAPOLIS — At this week's one-day, all-business meeting of the North Central Allied convention at the Radisson Hotel here, full endorsement of ACE and a request to give conciliation "a fair trial" will be made by Frank Mantzke, NCA president, it was announced last fortnight.

Unprecedented Mich. Suit Attacks Industry Clearance System

DETROIT — Suit was filed in Wayne County Circuit Court in Chancery last fortnight by Judge Joseph P. Uvick, former president, Allied Theatres of Michigan, doing business as the Burton, Flint, against Butterfield Theatres Circuit, 20th-Fox, Columbia, Warners, Loew's Inc., Paramount and UA. Double damages of $60,000 are asked with the contention being that the Butterfield organization "through their control of approximately 78 theatres have acquired monopolistic control of first-runs in a majority of principal cities of Michigan, including Detroit."

It is alleged that defendants "have combined to create monopoly and combination, to restrain trade and commerce and to limit production to increase price of admission to motion picture theatres by restricting licensing of motion pictures manufactured and distributed for exhibition in Michigan, thereby creating a trust."

Judge Miles N. Culehan issued an order to show cause returnable Oct. 29, why a receiver should not be appointed "to take charge and control all negotiations to license motion picture features from distributor defendants to Butterfield Theatres in all its corporate capacities, and to plaintiff and other exhibitors in Flint area."

The case is unusual in being filed under state rather than Federal statues. Clearance is essence of complaint and contracts are cited.

The case is believed to rest upon a principle of law considered unprecedented in industry antitrust cases, namely "that clearance alleged for purpose of carrying out restrictions in trade and commerce or to increase price of merchandise of any commodity, as theatre admissions, or prevent competition, is unlawful per se and in violation of the laws of the State of Michigan."

This contention essentially declares that the industry's whole system of clearance is unlawful in itself in Michigan, and if supported by the court, could create major legal upset in long established industry practice here.

Movies Smell Sweeter Than Ever As Reade Announces AromaRama Bow

NEW YORK—Walter Reade, Jr., president of Walter Reade, Inc., and chairman of the board of Continental Distributing, Inc., announced that "Behind the Great Wall," the first motion picture to be accompanied by a full range of scents by means of the AromaRama process, will have its world premiere on Dec. 2 at the Mayfair here. Reade heralded the premiere as "the most exciting innovation in motion pictures since the advent of sound."

At the same time, Reade announced that his company had acquired the Mayfair on a long-term lease and would immediately initiate a $300,000 renovation program.

Known as AromaRama, the scent process was developed by Charles Weiss in collaboration with a group of leading industrial corporations after a total of 11 years of research.

AromaRama incorporates a combination of technical advances which now makes it possible to introduce fragrances and aromas through the theatre's air distribution system, synchronized with the screen images.

AromaRama has three major components: a triggering and timing device, specially developed scents, and an electronic purifier. The scent containers are so designed that they release their fragrances by automatic cue with predetermined intensity. The released scent is carried rapidly and simultaneously to all sections of the auditorium by the air distribution system. The electronic air purifier clears the air after each aroma injection.

The triggering and timing mechanism was developed by the Camera Equipment Company and the Industrial Timer Corporation. The scents are released by cues delivered automatically from the projector and the entire timing mechanism functions without any change from normal theatre operation.

The scents for AromaRama were developed by Rhodia, Inc., American affiliate of Rhoned Poulenc, internationally renowned aromatic company. In addition to its already huge library of scents, Rhodia maintains that it can reproduce any scent in the world. The scents are compounded on a fast evaporating base and can be sensed only as long as they are being circulated. They vanish immediately after.

Where the cues for new odors come in very rapid succession, any traces of preceding fragrances are eliminated instantaneously by the Statronic element. The air purification system, the development of the American Statronic Corporation, is a patented electronic precipitator which is introduced among the baffles and filters of the theatre's air control system.

AromaRama can be introduced into any theatre at nominal cost ($3,000 to $7,000 top) with only minor adjustments of the air distribution system. The automatic timing and triggering device is easily added and removed. The scents come in batteries of containers, pre-set to operate for 21 performances. Once the theatre has been timed, the adjustments are permanent and require no further maintenance. In most cases the entire AromaRama installation can be completed in approximately two weeks without disturbing the normal operation of the theatre. The Altec Corporation will act as a servicing organization for AromaRama.

In commenting on "Behind the Great Wall," Reade stated: "We have been exploring for some time the choice of a motion picture appropriate for adaptation to AromaRama, and we have insisted on certain prerequisites. It must be in color, should have novelty value, and should have an exotic quality. 'Behind the Great Wall' fulfills these demands. It was shot in a widescreen process, in brilliant color, and makes use of four-track stereophonic sound. 'Behind the Great Wall' depicts scenes of contemporary life in China never before seen in this country, and objectively presents a picture of China which has been lacking from American screens for over a decade. The film won the Grand Prizes at the Brussels exposition in 1958 for the 'best film' and the 'best photography.'

The newly formed AromaRama Company holds exclusive licenses to the AromaRama system and controls the world-wide rights. Reade noted that discussions were being held with major producers for the use of AromaRama.

Jack Hawkins, one of the stars of MGM's "Ben-Hur," recently met a group of youngsters at a PAL Youth Center in New York City. The PAL has taken over Loew's State for a benefit evening performance on Nov. 19.

Embassy Appoints Solomon As Ad Head

NEW YORK—Eddie Solomon, exploitation manager of 20th-Fox, has been appointed director of advertising for Embassy Pictures, it was announced by Joseph Levine, Embassy president.

Solomon will succeed Sid Blumenstock, who recently joined the Charles Schlaifer advertising agency as vice-president in charge of the agency's west coast operations.

The new Embassy advertising director has been associated with 20th-Fox for the past 20 years, serving in various advertising, publicity, and exploitation capacities, until assuming his present position in 1956.

In his new capacity, Solomon will take immediate charge of the international advertising campaign for Embassy's latest attraction, "Jack the Ripper," which is being released through Paramount, and an all-new Hercules attraction, to be released in 1960.

AA, ABC In TV Deal

NEW YORK—ABC Films, Inc., and Allied Artists Pictures Corporation have entered into an arrangement for the production by Allied Artists of two television film series to be distributed by ABC Films Inc., it was jointly announced by Henry G. Plitt, president of ABC Films Inc., and Steve Broidy, president of Allied Artists.

Columbia Execs Plan Promotion Itinerary

NEW YORK—Columbia has announced the schedule of visits to be made by top executives to every area in the country to alert the industry that 1960 will be the year of "The Big C." Purpose of the top-level visits which will take place within a four-week period, is to discuss with leaders of exhibition the release pattern for the 13 months beginning January, 1960, during which time at least 40 major films will be distributed by the company.

A. Montague, Columbia Pictures executive vice-president, is scheduled to visit Dallas, New Orleans, and Atlanta to discuss "The Big C." While in Dallas, he will also meet top exhibitors from the Oklahoma City territory. The New Orleans confabs will be attended by exhibitors from the Memphis area, and the Atlanta conferences will include exhibitors from the Jacksonville and Charlotte territories. Exact dates have not yet been set.

Leo Jaffe, first vice-president and treasurer, who kicked off the project at a meeting with 52 exhibition executives in New York, will visit Boston on Nov. 5. The Boston meeting will include showmen from the Albany and New Haven areas as well. Jaffe has already met with Philadelphia and Buffalo exhibitors in connection with the project.

Samuel J. Briskin, vice-president in charge of west coast activities, will meet with theatremen from the Los Angeles, Seattle, San Francisco, Denver, and Salt Lake City territories.

Paul N. Lazarus, Jr., Columbia vice-president, is slated to visit Cincinnati on Nov. 16, Cleveland on Nov. 18, Pittsburgh on Nov. 19 and Chicago on Dec. 2. Lazarus has previously met with exhibitors in Washington, D.C.

Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, will discuss plans for "The Big C" with exhibition leaders in seven cities. He was to visit Minneapolis on Nov. 2, Des Moines on Nov. 4, Kansas City on Nov. 5, Detroit on Nov. 16, Milwaukee on Nov. 17, St. Louis on Nov. 18 and Indianapolis on Nov. 19.

Israeli Film Bows

NEW YORK—The American premiere of "Hatikvah" (The Hope) at the 55th Street Playhouse last fortnight was a benefit performance for the Young Zionists of the Zionist Organization of America.

Attending the premiere was Shoshana Damari, star of the film, which is the first color picture made in Israel. Bernard M. Rifkin, National Young Zionist chairman; and Bernice R. Glabman, National Young Zionist director, were hosts at the premiere.

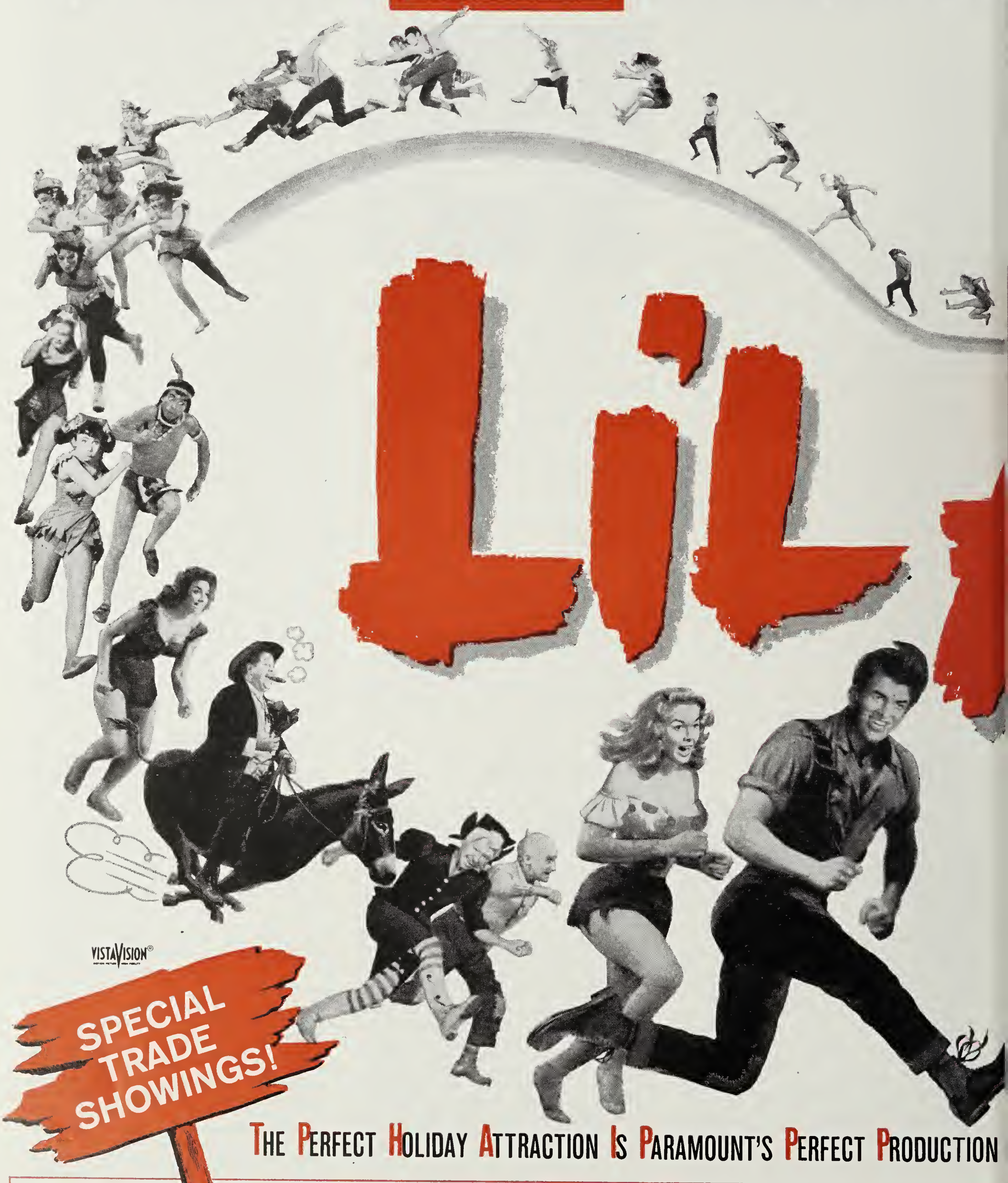
Proceeds from the benefit performance will abet the Young Zionist program to promote participation of the Young American Jewish men and women as pioneers in the economic upbuilding of Israel.

R.I. Manager Honored

PAWTUCKET, R. I. — Harold Lancaster, manager, Strand, and one of the original five charter members of United Cerebral Palsy of Rhode Island, was recently presented a beautifully-engraved placque at a meeting of the board of directors held in nearby Providence, for his untiring efforts and time expended on behalf of this great organization.

The Pawtucket theatreman was presented the honor in the presence of many distinguished Rhode Islanders, including the Hon. Judge Joseph R. Weisberger, noted jurist.

THE BIG...THE **ONLY** FUN-AND-FAMIL


LiL
VISTAVISION®
SPECIAL TRADE SHOWINGS!

THE PERFECT HOLIDAY ATTRACTION IS PARAMOUNT'S PERFECT PRODUCTION

CHECK THE PARAMOUNT BRANCH MANAGER FOR SCREENINGS IN YOUR EX

HOW FOR CHRISTMAS IS PARAMOUNT'S

BIG, LIVE

ABNER

TECHNICOLOR®

Big and alive with smash-hit **SONGS!!**

Big and alive and **LAUGH-PACKED!!**

Big and alive with eye-stunning **DANCES!!**

Big and alive and **GIRL-STACKED!!**

Big and alive with the wild, different flavor of the nation's favorite comic creation!!

L ABNER starring PETER PALMER · LESLIE PARRISH · STUBBY KAYE · HOWARD ST. JOHN · JULIE NEWMAR · STELLA STEVENS · A PANAMA and FRANK Production · Directed by MELVIN FRANK
Produced by NORMAN PANAMA · Written by NORMAN PANAMA and MELVIN FRANK · Based on the Characters Created by Al Capp · Lyrics by Johnny Mercer · Music by Gene de Paul
TECHNICOLOR®

GE AREA! YOU'LL CHECK YOUR HOLIDAY BOOKING PROBLEMS AT THE DOOR!

Orderly Distribution Drive Hailed As Success Due To Quality Films

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting—Paramount Theatres, Inc., and spearhead of the campaign in the past few years for an orderly distribution of quality product throughout the year, revealed last week that the September-to-year-end drive inaugurated by him as the exhibitors' contribution to orderly distribution, is already an assured success. He also announced plans for the next phase of the orderly distribution campaign.

The September-to-year-end drive was born last spring when Hyman issued his release schedule covering the releases of all companies for the balance of 1959 and pointed out that, whereas this period of the year generally suffers from a lack of quality product, his release schedule indicated that, in 1959, the releases for this period showed substantial improvement.

He urged that the exhibitors of America who have endorsed the plan for orderly distribution should conceive and consummate all-out drives for the 18 weeks beginning with the week ending Sept. 5 and running through the year end.

He also urged that this drive should concentrate on campaigns for the quality pictures entrusted to the exhibitors during this period and that every possible effort be made to give such pictures the very best and most enthusiastic sendoff, using every means of promotional showmanship available.

At the end of seven weeks of the drive, the results are so far ahead of the same period in 1958 and the releases available for the balance of the year so superior to that period in 1958, that Hyman stated there is already no doubt of the drive's success.

Accordingly, Hyman has begun work on the next phase of his campaign for orderly distribution. He is conferring with the nine major distributors. He will seek from each company its schedule of releases beginning Jan. 1, 1960, and continuing for a period of six months and beyond, if possible. In his discussions, he will place special emphasis on the releases for April-May-June, the second calendar quarter of the year, which everyone agrees needs help. As an inducement to the distributors for making a reasonable number of quality attractions available during the April-May-June period, Hyman is also planning another drive to run during these three months, with even more concentration on the quality pictures entrusted.

Hyman intends to reveal the details of this April-May-June drive at a trade press luncheon which will be held at his company's office early in December and, at that time, he will distribute the release schedule which will be compiled from the information he obtains in his conferences with the distributors.

Blake To Favorite Post

LOS ANGELES — Veteran film sales executive Foster Blake joins Favorite Films as assistant to the president, according to N. P. "Red" Jacobs, president of the west coast distribution company.

Favorite Films operates branches in Los Angeles, San Francisco and Portland-Seattle.

Blake brings over 30 years of film experience to the Favorite Films organization. Most recently he was general sales manager for Rank Film Distributors of America. Prior to that he spent 20 years with Universal-International.

Lillian Gish, left, Frances Fuller, and star Tony Perkins recently met to discuss plans for the New York premiere of United Artists' "On The Beach," Dec. 17, at the Astor under sponsorship of the Academy of Dramatic Arts. Miss Gish is chairman of the committee, and Miss Fuller is president of the Academy.

Milwaukee Tops Col. Drive

NEW YORK—The Columbia Milwaukee branch held its top spot at the four-month mark in the company's six-month "Salute to the President" sales drive honoring A. Schneider. The Milwaukee branch, under the managership of Harry Olshan, leads runner-up Albany and third-place New Haven.

Jonas Rosenfield, Jr., executive in charge of advertising and publicity, captained his team back to the lead in the spirited Captains' Contest competition. The team led by Leo Jaffe, first vice-president and treasurer, dropped to second place. Jaffe's team consists of the New Haven, Albany, Buffalo, Boston, and Philadelphia branches, while Rosenfield's "Lucky Seven" includes Milwaukee, Detroit, Kansas City, Indianapolis, St. Louis, Des Moines, and Minneapolis.

Carl Shalit, Columbia's mid-west division manager, leads Harry Rogovin, New England division manager, in that phase of the competition.

Columbia's sales drive will run until Dec. 24. More than $50,000 in prize money will be awarded with all contests based on total billings.

"ON THE BEACH"

Producer Stanley Kramer can always be depended upon to come up with an unusual picture that will create talk.

With a world premiere set for 18 countries, "On The Beach" global showings should be a curtain raiser for much publicity everywhere.

The cast, including Gregory Peck, Ava Gardner, Fred Astaire, Tony Perkins, and newcomer Donna Anderson, can all be considered boxoffice insurance.

Nevil Shute's novel was on the best seller list for a long period.

This picture will be talked about and remembered for years. It will cause more heated discussion about things to come than any feature yet produced.

Here is a film that all people should see. It is interesting, daring, and different.

And it looks like United Artists has another winner on its schedule.

—J.E.

Global Bow Ready For UA's "Beach"

NEW YORK — The first simultaneous seven-continent global premiere of a motion picture, backed by a promotion campaign penetrating virtually every market of the world, is underwriting Stanley Kramer's "On The Beach" at the boxoffice, Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation, declared last week at a trade press conference.

This film is the first in industry history to be premiered simultaneously on all seven continents of the world, and will open in 18 major cities on Dec. 17.

Lewis reported that the campaign is being developed in close coordination with the "On The Beach" global unit, headed by George Thomas, Jr. of the Stanley Kramer Organization.

In a report on the campaign to date, Lewis declared: "The results, in terms of creating and developing the broadest possible market for the film, have been most gratifying. From the very outset our thinking and planning have been on a truly international level commensurate with the universal importance of 'On The Beach.' Right now in each of the 18 premiere cities and in other markets around the globe UA representatives are coordinating specially prepared materials and promotions stressing the international impact of this unique merchandising program."

Lewis also blueprinted the special Junior Ambassador program to focus international attention on the global openings. The promotion involves the exchange of young students to serve as representatives in each of the premiere cities. Students between the ages of 15 and 19 will be chosen, on the basis of travel experience and language ability, to participate in promotional activities in foreign countries in advance of the premieres

In addition UA is launching a vast international music promotion and television coverage of the gala premieres as well as world-wide cable transmission of the openings on a scale never before attempted. Widespread newsreel and press coverage have also been arranged.

Lewis believed that this film is an answer to critics of the industry as to the content of films which has been under fire from time to time. He thought everyone in the industry can be proud of this film, and it's bound to put the carpers and the snipers to shame. He labeled it a real sign of maturity and responsibility on the part of the industry.

The film is scheduled to go into general release during the month of February with at least 20 key spots set at the moment.

D-I Installs "Midget" Ramps

CHICAGO — Herb Elisburg, circuit executive, the Stickney Drive-In, in Stickney Township, is the first to set up ramps for small-size cars. The spot has accommodations for 1,600 autos and space for 100 small cars has been provided at the reduced admission of 75 cents per occupant as against a dollar in a large-size car.

Loew's Managerial Changes

NEW YORK—Murray Lenekoff, assistant to Eugene Picker, president of Loew's Theatres, announces the following managerial changes in the in-town theatres:

Harry Meyer, manager, Loew's Post Road, Bronx, has been transferred to Loew's White Plains, Westchester. Morris Glazer has been made manager, Loew's Post Road.

"PILLOW TALK"

IS THE

ONEY TALK

BIG

TALK

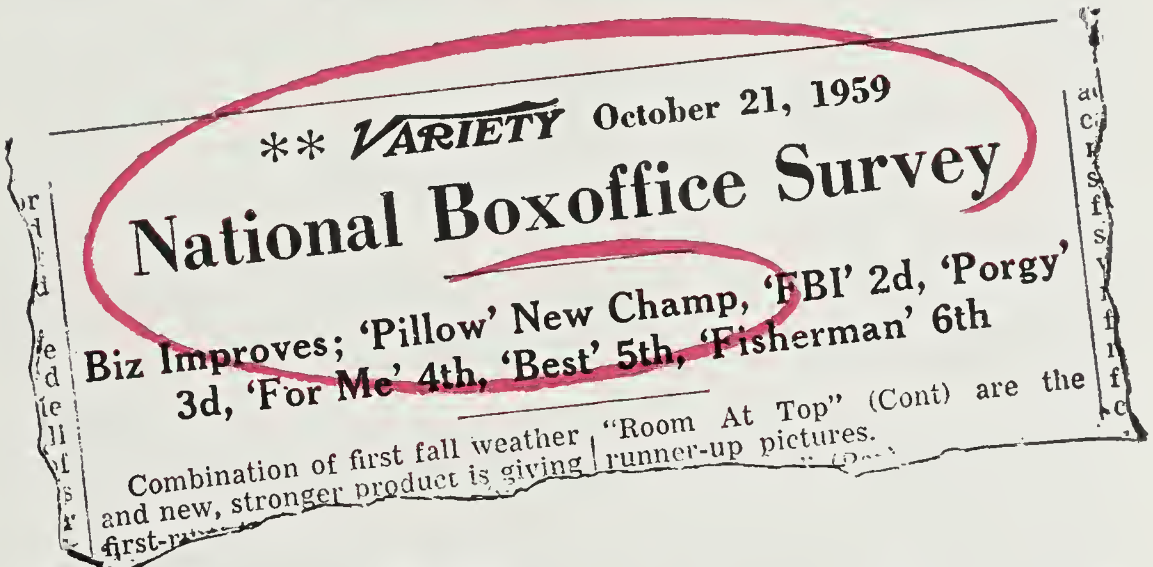
OF THE

INDUSTRY!

The Nation's
#1 BOXOFFICE STARS*

(*MOTION PICTURE EXHIBITOR POLL)

in the Nation's
#1 BOXOFFICE HIT**



** VARIETY October 21, 1959

National Boxoffice Survey

Biz Improves; 'Pillow' New Champ, 'FBI' 2d, 'Porgy' 3d, 'For Me' 4th, 'Best' 5th, 'Fisherman' 6th

Combination of first fall weather and new, stronger product is giving first-

"Room At Top" (Cont) are the runner-up pictures.

Record first weeks and Record holdovers in all 21 engagements!

ROCK HUDSON ♡ DORIS DAY

...THE PERFECT PAIR FOR...

"PILLOW TALK"

IT'S WHAT GOES ON WHEN THE LIGHTS GO OFF!

CO-STARRING

TONY RANDALL · THELMA RITTER

WITH NICK ADAMS · MARCEL DALIO · JULIA MEADE · Directed by MICHAEL GORDON

Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN · Produced by ROSS HUNTER and MARTIN MELCHER

AN ARWIN PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE · CINEMASCOPE in Eastman COLOR

The NEW YORK Scene

By Mel Konecoff

THERE ARE a number of people in the business who are superstitious regarding success, like Joe Levine, Henry "Hi" Martin, and others. These people like to believe that when a successful picture is launched over a luncheon table that others will be similarly successful similarly launched.

It was Hi Martin's turn last week at the Laurent when he, Charlie Simonelli, Jeff Levingston, and Phil Gerard of Universal discussed "Pillow Talk," "Operation Petticoat," "Snow Queen," "Spartacus," and even "Imitation of Life." The latter, incidentally, has taken in $5,600,000 domestically in 9,600 playdates.

"Pillow Talk"—The aforementioned were very excited about this because the public was buying it with the results really big in many areas. It played 84 spots since the premiere early in October and its holdover rate has been practically 100 per cent. Martin labeled it one of the easiest to handle with the best theatres ready and waiting. It's particularly easy because it's accepted by the public, press, and the industry. At the moment it's running about 25 per cent ahead of "Imitation of Life."

Martin recalled that it all started with a rough print which was set up for magazine editors and others who had an early deadline. Everybody wanted to cooperate including the producer, stars, bit players, costume designer, etc. One of the results of their efforts showed that Hollywoodites still get a tremendous amount of attention in the press of the country despite reports to the contrary.

"Pillow Talk," incidentally, cost over $1,600,000, and they opined that there is no ceiling on a good picture. The public stands ready to buy better entertainment to an extent never seen. Martin doesn't believe there is such a thing as a soft period. Only when you don't have a picture do you encounter a soft period, regardless of the time of the year.

"Operation Petticoat"—This will be the Christmas attraction at the Radio City Music Hall opening early in December with another wave of dates coming at Christmas. More will go at the end of December with still another wave scheduled for the second week in January. Staffers and cast will work on the release in the field, and it is hoped to move early on this to beat the Christmas rush and crush.

"Snow Queen"—The full-length cartoon feature made in Russia based on the Hans Christian Anderson classic has been pushed back from a November release to next Easter. This extra time will give the publicity and advertising staffs more of an opportunity to work on it. It has been re-dubbed and re-scored, and it has been entered in the San Francisco Film Festival for the exposure and reaction which could help in future selling.

"Spartacus"—Shooting should be completed on Dec. 26 and plans call for the release of the film in a few selected spots on a roadshow basis in July.

Regarding the number of pictures, Martin stated it was not possible to give the number of pictures that will be released next year. It will depend on the number produced at the studio, by independent producers, and what is picked up from other sources. He thought that if U-I can come up with 20 features handled properly, he could forecast a successful year. Twenty-two (16 new ones and six reissues) were released during the 1959 fiscal year, ending October. Martin felt that going back to 36 pictures per year would mean trouble for everyone.

Simonelli noted that the advertising situation will have to be reviewed in light of complaints by churches, etc. although much of the advertising under objection is not Code approved. Many people lumped all advertising together, and the result is an unhealthy climate.

LODGE NOTE: Cinema Lodge met last week at the Hotel Astor for the climax of the annual fund-raising drive which saw a drawing of a 1959 Cadillac and a 21-inch color TV set to lucky certificate holders. Entertainers Susan Cabot and Jean Courtney helped with the selection. Harold B. Berkowitz won the TV set while the car went to Mrs. Harold Saltz, wife of the U-I Washington branch manager.

Milton Ellerin, director of the fact-finding committee of the Anti-Defamation League, was guest speaker, reminding that there is still much work to do in the field of overcoming bias and bigotry.

President Al Schwalberg presided while chairman of the fund raising committee Joe Maharan announced the results of the campaign. Also aboard the dais were Bob Shapiro, Burt Robbins, Joseph Rosen, Martin Levine, Saul Rogers, S. Arthur Glixon, Jack Levin, Adolph Schimel, Irving Greenfield, Arthur Israel, Leo Jaffe, and Stuart Engel.

THE METROPOLITAN SCENE: Paramount sent out a hunk of red carpet for their press preview of "Li'l Abner" at the Roxy last week . . . U-I came out with a cute dimensional mailing piece on their forthcoming "4 D Man" . . . UA sent out an authentic replica of King Solomon's famous Ring of Wisdom calling attention to "Solomon and Sheba" natcherly . . . Our best to Ed Solomon, exploitation manager at Fox, who goes over as advertising manager to Joe Levine's Embassy Pictures . . . Discussing publicity and press relations on the CBS network last week via the Mitch Miller show were Jonas Rosenfield, Jr., Bill Doll, Win Nathanson, and Sid Garfield. Rosenfield naturally plugged "The Mouse That Roared."

Alliance Managers Honored

FORT WAYNE, IND.—Admidst an air of optimism and enthusiasm, 90 members of the Alliance Amusement Company gathered for the annual fall convention here recently.

For two days prior to the big group meeting, all managers were able to meet in private clinics with all department heads to discuss views for the improvement of their individual theatres. All problems on buying and booking were cleared with John Doerr and Pete Panagos; maintenance and concession conferences were held with Lew Harris and Ted Dariotis.

Dan Murray, resident manager of Fort Wayne, was the host. S. J. Papas coordinated all activities and also delivered the keynote address.

The annual meeting was called to distribute the awards for the 18 week drve from April 26 through Aug. 29.

Distributor Will Test Chicago Censor Law

CHICAGO — Times Film Corporation last week argued in U. S. Court of Appeals, Seventh District, that film licensing dependent upon prior screening by a censor board is unconstitutional, thus testing the city's film censorship board's ruling that a film not submitted to the board can not be shown.

The film on which an exhibition permit was refused without a censor's screening is the Austrian-made "Don Juan," based on the Mozart opera.

It is contended that the licensing of a film contingent upon its first being seen by a censor is unconstitutional under the First Amendment. The right to levy a licensing fee will not be contested.

Refused an exhibition license without a screening by the censor board, Times Film appealed to the Police Commissioner and later to the Mayor. Both officials upheld lower findings calling for a censor board examination and paving the way for an appeal on the broad ground of unconstitutionality.

"Don Juan" would have no problem obtaining a license if one had been applied for, and the industry will watch the appeal with interest as the whole concept of prior censorship is put on trial.

Battle Among Chi Censors Results in "Snoozing" Charge

CHICAGO — Mrs. Honey Fischman, 52, who was fired with another censor board member, Mrs. Josephine O'Hallaren, after a recent screening fracas, charged last fortnight that the censors "snoozed whenever they got tired; that Sergeant Vincent Nolan, head of the censors, was never there and rarely views any of the movies; and that the $4,380 a year censor jobs were obtained through Democratic ward committeemen."

Lieutenant Edward M. O'Malley, former head of the censor board, and Sergeant Nolan both dismissed her claims as "sour grapes."

Film Care Stressed

LONG ISLAND CITY, N.Y.—To highlight the importance of the proper care and rejuvenation of film as a means of increasing print runs and saving thousands annually, Rapid Film Technique, Inc., proposes the formation of a presentation committee in the U.S.A., consisting of producers, processors, distributors, and exhibitors.

Jack Bernard, president of the firm, said "The film industry needs to form a committee to help safeguard film properties and examine the whole process of motion picture presentation in its widest sense. The substantial investments in shooting, scripts, talent, lab work, and production results simply in a reel of film in a can. This reel demands protection. It is important footage."

He suggests the presentation committee adopt four main areas of interest; the initial release print quality, subsequent deterioration, equipment, and projcetion.

Rapid Film Technique, Inc., specializes in processes for restoring prints.

Essanjay Changes Hands

DETROIT—Sam Seplowin, veteran local independent distributor and district manager, Essanjay Film Corporation, has purchased the interest of Irwin S. Joseph in Detroit and Cleveland exchanges of Essanjay. He will change the name of the company to Selwin Film Corporation after Nov. 1 with offices in the Fox Theatre building here.

Indonesian Exhibitor Learns U.S. Methods

DETROIT—Julian Rikin, assistant managing director of the Kestiahan Circuit of Djakarta, Indonesia, and chairman of the Djarka Association of Exhibitors, was guest of United Detroit Theatre's president Woodrow R. Praught at lunch recently at the Statler Hilton Hotel, attended by trade press, press, and local industry notables.

Rikin was in town as part of a year's training program by the State Department's International Cooperative Administration in conjunction with the University of Syracuse for foreign business executives. This, both classroom and field, will take Rikin to many parts of United States to study our motion picture industry, as well as radio and TV.

While Rikin was observing, Detroiters learned much from him:

Popcorn is unknown at Djakarta concessions. There, cookies compliment candy. Trade practice on first-run ranges film rental from 50-50 to 60-40 depending on quality of product. Second runs bring 40-60. Djakarta has 34 houses, of which Kestiahan operates four. There are quite a few operated by Chinese, showing Chinese product. Soviet films are shown, although not by Kestiahan. American product is most popular. Indonesian production is on the increase and gaining wider acceptance. On Aug. 17, which is National Day, all theatres are required to show home-made product.

Other films in favor are Indian, due to cultural similarity to the Indonesian, French, Italian, and Philippine. Favorites are Alan Ladd, Pat Boone, and Elvis Presley. A still-popular attraction is "Song of Bernadette" of over a decade ago. Rikin proved attractive copy for the Detroit daily press. After learning about Tent 5, he hopes to organize a Variety Club of Djarka when he returns to Indonesia.

RKO Circuit Sets Drive

NEW YORK—Sol A. Schwartz, president of RKO Theatres, in his keynote speech at the meeting of RKO theatre managers of the Metropolitan New York and New Jersey areas, ,stressed the important role a manager should play in making his theatre a vital part of his community. "He must give a theatre personality and command the respect of all with whom he comes in contact," said Schwartz. "The manager must become part of the local community and participate in its activities. Nothing should be overlooked to build up the importance of his theatre and himself."

At this meeting held in the Park-Sheraton Hotel with Harry Mandel, RKO vice-president, presiding, the managers were active participants. Mandel anounced that there would be special prizes to the managers turning in the best overall results during November, December, and January. The prizes are first—$250, second $150, and third $100. The division manager and publicist of the first prize winning manager will each receive $100. As a special incentive for assistant managers, a prize of $100 will be given the man doing the best work during the campaign. The winning assistant does not necessarily have to be associated with any of the wining managers.

Matty Polon, film buyer and booker for RKO Theatres, read telegrams from Buddy Adler of 20th Century-Fox, Charles Boasberg and Jules Lapidus of Warner Bros., Joe Rosen and Charles Simonelli of Universal Pictures. He also outlined some of the future product extending well into 1960.

LONDON Observations

by Jock MacGregor

TRADE PRESS lunches at studios can mean empty stages and that an effort is being made to drum up business. The exception was when David Kingsley entertained us at Shepperton. It was more of a celebration so that we could see that the stages and facilities are being used to capacity. Six features and a TV series are on the floor and a further one, Stanley Donen's "Surprise Package" starring Yul Brynner and Mitzi Gaynor, is on location in Greece. The studios are heavily booked.

WHAT A GRAND TROUPER (and showman) Jayne Mansfield is. At Variety's benefit of Billy Smart's Circus under the biggest top in Europe on a south London lot, she accepted "The Challenge" (pure coincidence that this should be the title of her next picture!) and lay in the centre of the ring while a 3½ ton elephant walked over her putting his foot within inches of her face. How the 5,000-plus audience roared their approval. And how Jayne wriggled at the applause, only pausing, I am happy to say, to plant a kiss on my cheek as she left the arena. I repeat, what a showman! Many other stars headed by Broderick Crawford, Aldo Ray, Robert Beatty, and Stanley Baker joined the show for the night. Further triumph for Tent 36.

Another big Variety Club night was the "Five Pennies" premiere. At the end Bill Blowitz, with whom I was standing, positively glowed as the Duke of Edinburgh left the auditorium saying what a jolly good show it was. Danny Kaye had the trade press up to his suite one morning for coffee and gave a special inimitable performance to put over a story—the dubbing of films for the continent. American musicals have not been all that successful there because either songs have not been translated or have been dubbed by inferior artists. Danny has been in France, Germany, and Italy, dubbing his solo numbers for "Five Pennies."

HATS OFF to Leonard Mosley, critic of the Daily Express, for a wonderful bit of initiative. He flew to New York to catch the sneak preview of "On The Beach" and gave an unprecedented glowing full page review. The paper is now serializing the story. The movie does not open here till Christmas. . . . Even before the opening was announced MGM was receiving ticket applications for "Ben Hur." Many firms and organizations are now buying blocks of seats and arranging coach trips—one even wants to book the whole theatre for a performance. "The Nun's Story," also a hard ticket show, must leave the Warner after 15 weeks even though it is still doing top business. "John Paul Jones" and other Warners pictures must find a show case. "Nun" breaks the all time gross and run held by "Wax Museum." More and more evidence is coming to hand that in many areas patrons tired of the discomforts of the continuous grind policy like the luxury of set performances. As my barber said: After work he can buy his tickets, enjoy a meal at leisure knowing that he will see the show in comfort from the start without lining. We must stop herding patrons.

The present London mass release system is basically unfair to picturegoers and producers when there is a hit around. British Lion, whose "I'm All Right Jack" garnered the staggering, record breaking tally of £100,000 ($280,000) in its rigid three weeks in the suburbs, has had to set up a special service to deal with the hundreds of calls daily inquiring where it can be seen in London. The answer—only at the Studo One. The current pattern must inevitably be changed. . . . It was a busy week-end. Saturday morning saw 12 rather het up young women sitting in the MGM private theatre. They were the finalists in Ron Lee's "Ask Any Girl" contest to find Britain's top Career Girl to go on a trip to Hollywood. They ranged from a police woman and income tax clerk to model and poodle trimmer. . . . At midnight, Irving Allen and Cubby Broccoli previewed their new romp for Columbia, "Jazz Boat," which has a powerful teenage slant. It's great fun, but with head bowed I must guiltily admit to being accused by the young girl I took of being a square for not having laughed as much as she thought I should have.

Monique Van Vooren, starring in United Artists' "Happy Anniversary," recently joined Lige Brien, left, UA's promotion director, in congratulating Hary Goldblatt, vice-president, Exquisite Form Brassiere in charge of marketing, for the role played by the bra company in the film. The two companies are participating in a big promotion campaign.

London VC Marks 10th Year

LONDON, ENG.—H.R.H. Prince Philip, the Duke of Edinburgh, and Earl Louis Mountbatten will be guests of honor at Variety Tent 36's 10th anniversary luncheon at the Savoy Hotel on Nov. 10.

Both are life members of the London tent, one of the most active units in Variety Clubs International. Though each has attended tent functions through the years, this will be the first time they will appear together at a Variety event. Billy Butlin is current chief barker of the London tent.

Known throughout England for its good works, Variety Club of Great Britain supports an endless number of projects. Recently, it dedicated Variety's Kingston Boy's Club as a center for the club's 80 boys. Another recent project is the establishment of a cancer research unit for children which will enable further research on leukemia.

"BREATHTAKING"
—Motion Picture Daily

WALT DISNEY'S
THIRD MAN ON THE MOUNTAIN
TECHNICOLOR.

Decision Reserved In Stockholder Suit

WILMINGTON, DEL.—A hearing was held last week in U. S. District Court and decision was reserved on a proposed settlement agreement to dispose of a suit in which liquidation and dissolution of General Industrial Enterprises, Inc., formerly known as the Midvale Company, was sought by GIE stockholders Norte & Co. and Irving A. Koerner of New York, who brought the action on behalf of themselves and all other holders of common stock of GIE similarly situated. Purchase of 80,000 shares of Loew's, Inc., stock by GIE was involved in the case through an amended complaint filed in December, 1958.

Objections to the proposed settlement have been filed by stockholders Louis Yeager and Irwin D. Miller. One of them, Miller, filed a motion to intervene in the action as a plaintiff and carry it forward.

According to the amended complaint, during September, 1958, GIE purchased 80,000 shares of Loew's at $21.50 a share, but earlier in the month Baldwin Securities Corporation, one of the defendants, bought 86,000 shares of Loew's at $16 a share, and Ira Guilden, one of four individuals named as defendants, bought 2,100 shares at $14 a share. The other defendants are Edward Hopkinson, Jr., Henry B. Bryans and Richard T. Nalle.

The reason for the spurt of Loew's buying, the amended complaint says, is that Guilden and Philip Roth, another Baldwin director, are Loew's directors, and the Loew's board at that time was reportedly split and heading for a proxy fight.

WB Sells Minn. Exchange

MINNEAPOLIS—Warner Brothers has sold its exchange building at 1000 Currie Avenue to an insurance firm as of Nov. 1, it was announced last fortnight by branch manager Art Anderson. The Warner exchange will move about Feb. 1 to one of several Film Row spots now being considered.

Also making a move on the Row will be Allied Artists, from 1019 Currie Avenue to 1113 Currie Avenue in the Universal-International exchange building. Irving Marks, AA branch manager, said this move is expected early in November. The AA staff will be retained, but its shipping operation will be pooled with U-I, Marks said.

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15 Pa. Towns To Vote On Sunday Movie Question

HARRISBURG—The issue of whether to permit or ban Sunday movies comes before the voters of 18 municipalities in 15 counties Nov. 3 in local option referenda.

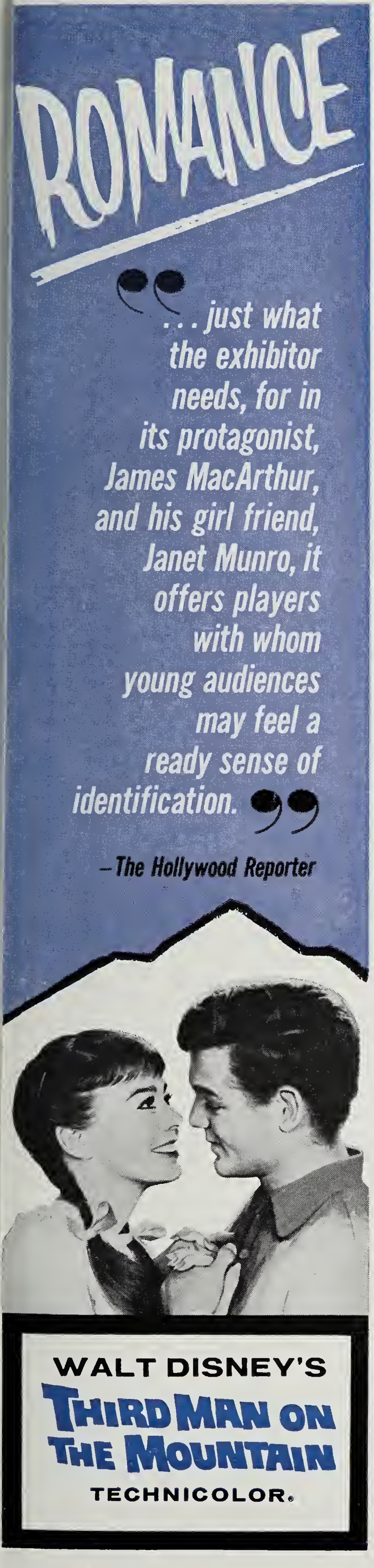
In five of the municipalities, Sunday motion picture showings are now permitted and voters will be asked if they want to prohibit them. They are Waynesburg, Carmichaels, and Mount Morris, all in Green County; Danville, in Montour County; and Tremont, in Schuylkill County.

The remaining communities now ban Sunday movies. They are Braddock Hills, Allegheny County; Rural Valley, Armstrong County; Solebury, Bucks County; Center Township and Zelienople, both in Butler County; Oxford, Chester County; Antrim Township and Green Township, Franklin County; Indiana, Indiana County; Meyersdale, Somerset County; Montrose, Susquehanna County; Lewisburg, Union County, and Bolivar, Westmoreland County.

SUSPENSE

"It has the sort of high altitude thrills to send the viewer cowering deep in his seat and the sort of moving drama to put him on the edge of it."
—Variety

WALT DISNEY'S
THIRD MAN ON THE MOUNTAIN
TECHNICOLOR.


ROMANCE
". . . just what the exhibitor needs, for in its protagonist, James MacArthur, and his girl friend, Janet Munro, it offers players with whom young audiences may feel a ready sense of identification."
—The Hollywood Reporter
WALT DISNEY'S
THIRD MAN ON THE MOUNTAIN
TECHNICOLOR®

N.C. Parents' Group Fights "Obscene" Films

WINSTON-SALEM, N.C.—Action aimed at obscenity in motion pictures shown at local movie houses was taken by the Winston-Salem Parents League.

The group sent a letter to the chief of police giving the legal aspects of obscenity, named a committee to handle further parent complaints regarding obscenity in movies, and voted to list the names of all theatre owners and managers in the next letter sent out to its membership. The latter will be done, it was said, merely for information so parents may readily contact managers to offer comments or complaints.

The letter dispatched to the chief of police quoted City Attorney Irving Carlyle as citing sections of the state statutes which makes it a misdemeanor for any person, firm or corporation which shall, "for the purpose of gain or otherwise, exhibit any obscene or immoral motion picture . . . or post any obscene or immoral placards, writings, pictures or drawings on walls, fences, billboards or other places, advertising theatrical exhibitions or moving picture exhibitions or shows."

Also cited was a section of the city code which says, "It shall be unlawful for any person to display on any street, alley or sidewalk, or in any store or other public place in the city, or its jurisdiction, any vulgar or obscene picture, work, word, or representation of any kind."

AB-PT Sets Option Plan

NEW YORK — At a special meeting called for Nov. 24 at the home office a proposal for a restricted stock option plan under which up to 350,000 shares of AB-PT common stock would be optioned to key executives, will come before stockholders.

Under the proposal, voted by the board subject to stockholder approval, Leonard H. Goldenson, AB-PT president, would receive an option for 50,000 shares, with other key executives eligible for up to 25,000 shares each.

The purchase price would be 95 per cent of the market price on the day of granting of an option, with the agreements not exercisable before two years from the date of granting, when 25 per cent could be exercised.

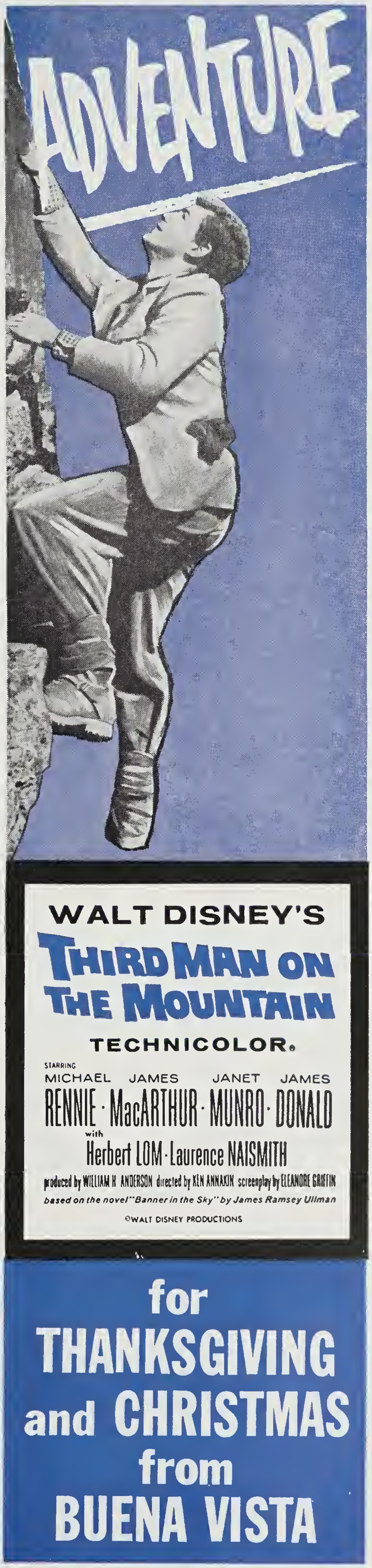
The purpose of the option plan, it was said, "is to aid in maintaining and developing a management capable of assuring the future success of the company. The plan is designed to aid the company in retaining the services of executives and key employees and in attracting new management personnel when needed for future operations and growth."

Exchangeman Deals In Joy

ATLANTA—For the last seven years, Joe Dumas, head booker and office manager for Buena Vista in southeastern theatres, has practiced an unobtrusive little hobby.

Joe will pick up the paper and read about a shut-in kid who is fighting arthritis or one of the more unappeasable diseases, and he will quietly pack up his projection equipment, go over to a friend on film row and borrow a color cartoon (if he doesn't have any himself) or a western, then hit the movie popcorn dealers for popcorn. He is then ready to give a free show in some hospital or at a small invalid's bedside.

Joe not only handles, but arranges the whole party. He allows the child to invite anyone at all, one boy invited over 100.


ADVENTURE
WALT DISNEY'S
THIRD MAN ON THE MOUNTAIN
TECHNICOLOR®
STARRING
MICHAEL RENNIE · JAMES MacARTHUR · JANET MUNRO · JAMES DONALD
with
Herbert LOM · Laurence NAISMITH
produced by WILLIAM H. ANDERSON directed by KEN ANNAKIN screenplay by ELEANORE GRIFFIN
based on the novel "Banner in the Sky" by James Ramsey Ullman
©WALT DISNEY PRODUCTIONS
for THANKSGIVING and CHRISTMAS from BUENA VISTA

"How I would sell...

MGM's Spectacular Sea Drama in Color and CinemaScope

THE WRECK OF THE MARY DEARE"

An Exclusive **SHOWMANALYSIS** *Prepared by—*

JAMES L. SHANAHAN, assistant director of advertising and publicity for LOEW'S THEATRES, New York

ABOUT THE AUTHOR • Jim Shanahan grew up in Brookline, Mass. After matriculating in local schools he entered Northeastern University where he majored in advertising. Concurrent with his scholastic program he worked evenings in the advertising department of the Boston Daily Globe. Upon completion of his education, he enlisted in the Army where he spent three and a half years as a public relations specialist for the Signal Corps. Jim then spent a year as account executive for the Lawrence Advertising Agency in Boston. His first industry job was assistant to the veteran publicist, Joe DiPesa, who handled the Loew-Boston interests. In 1947, he succeeded the late Mr. DiPesa as publicity man for Loew's State and Orpheum Theatres, a position which he held for two years. In 1949, Shanahan was transferred to the Loew home office in New York, where he specialized in out-of-town theatre publicity. In 1957, Jim was named assistant director of national publicity and advertising, working under the capable Loew chief, Ernie Emerling. He is 38 years old, a bachelor, and resides in Manhattan.

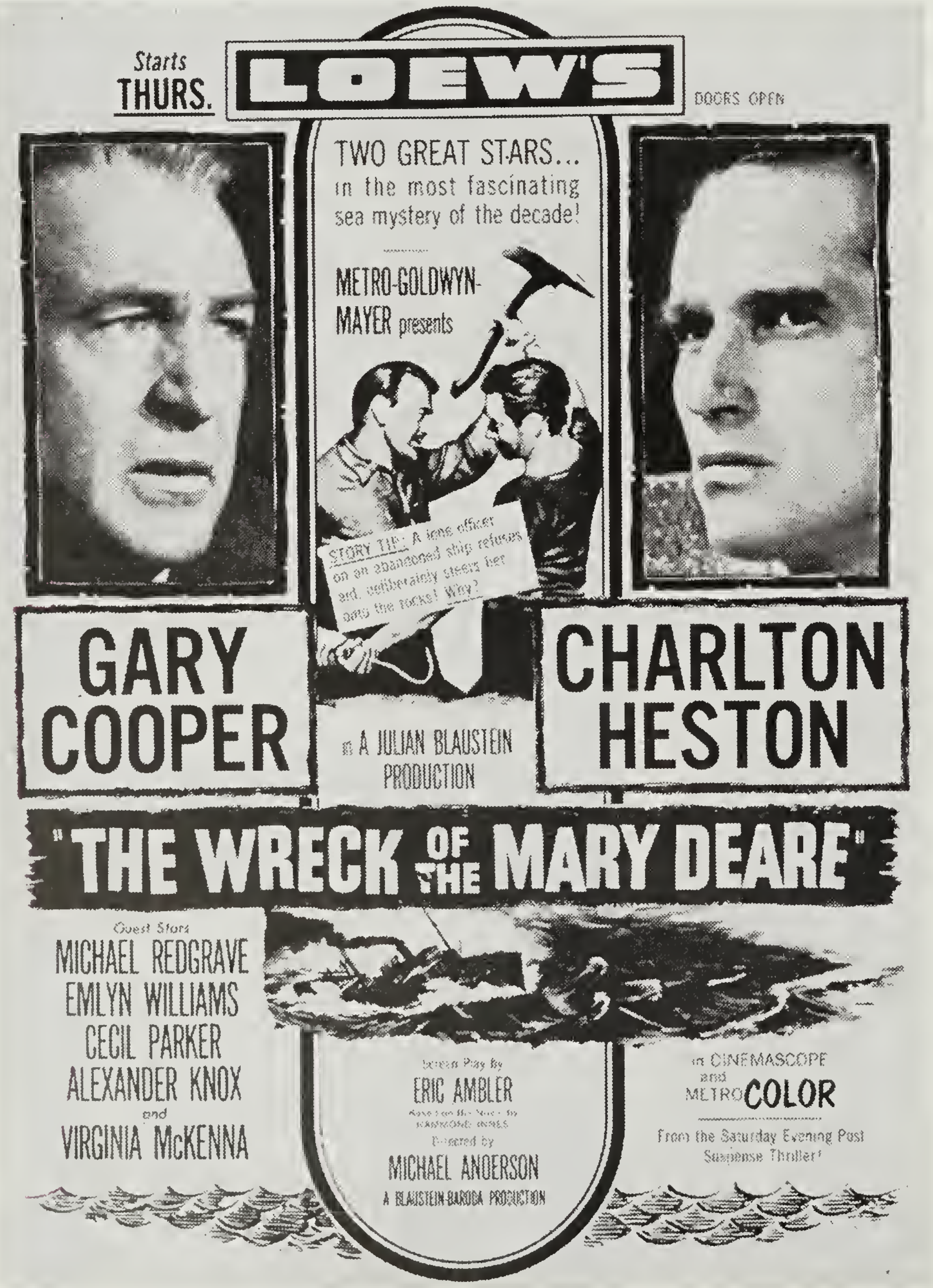
James L. Shanahan

As a regular student of the "Showmanalysis" section, and an ardent advocate of the "idea exchange" in exhibition, I welcome the opportunity to join the roster of practical theatre men who have so capably expressed their viewpoints on how forthcoming product should be merchandised.

Generally, I concur with MGM in its national advertising approach towards "WRECK OF THE MARY DEARE." However, there are a few modifications which we plan to incorporate into our Loew ads. More prominence should be given to the fact that this is a MetroColor and CinemaScope attraction. I also think it advisable to incorporate into layouts that this was an exciting serialization from the Saturday Evening Post, a publication which enjoys a circulation of approximately six million.

Ads number 601, 402, 301, and all of the two-column units feature art of Heston and Cooper with beard stubble. We plan to substitute regular portrait photos of both stars in all layouts. This is predicated on the box office success we had in revising the "WONDERFUL COUNTRY" ads. They originally featured drawings of an unshaven Robert Mitchum, and, with all deference to the Smith Brothers, there is nothing attractive about a bewhiskered male.

AN ADAPTATION of Press Book mat No. L-301 (3 col x 8" or 336 lines). Later adaptations incorporated a bold face headline: "A MAN'S PICTURE THAT WOMEN LOVE."



Starts THURS.

LOEW'S

DOORS OPEN

TWO GREAT STARS...
in the most fascinating sea mystery of the decade!

METRO-GOLDWYN-MAYER presents

STORY TIP: A lone officer on an abandoned ship refuses and deliberately steers her onto the rocks! Why?

GARY COOPER

in A JULIAN BLAUSTEIN PRODUCTION

CHARLTON HESTON

"THE WRECK OF THE MARY DEARE"

Guest Stars
MICHAEL REDGRAVE
EMLYN WILLIAMS
CECIL PARKER
ALEXANDER KNOX
and
VIRGINIA McKENNA

Screen Play by
ERIC AMBLER
Directed by
MICHAEL ANDERSON
A BLAUSTEIN-BARODA PRODUCTION

in CINEMASCOPE and METROCOLOR

From the Saturday Evening Post Suspense Thriller!

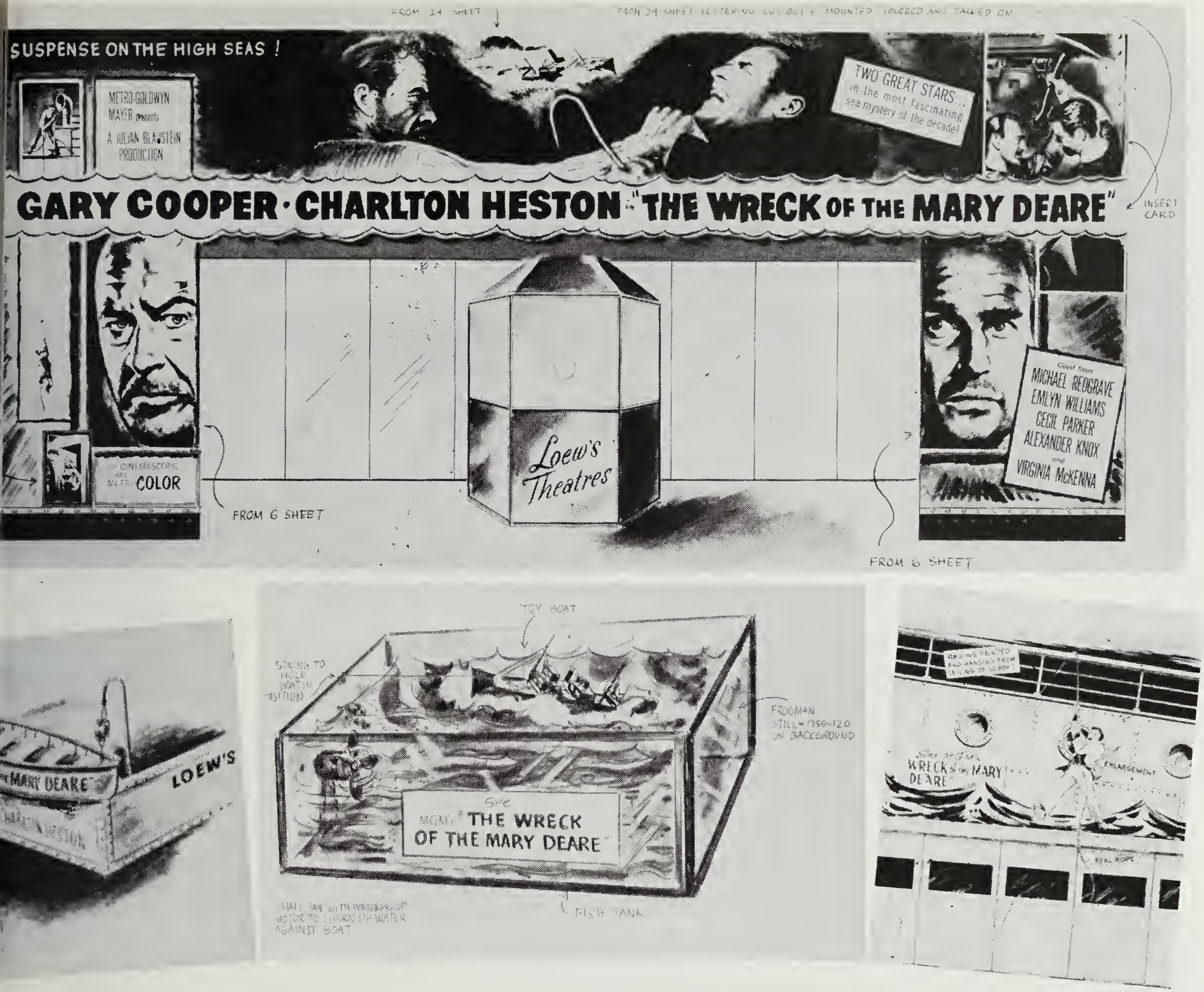
At Loew's, we often employ a "story tip" box in our advertising to give the reader a capsule synopsis of the story. Because of the offbeat theme of this attraction it might be advisable to incorporate such a box into some ads and lobby layouts. To emphasize the exciting episodes (and there are a goodly number in "WRECK OF THE MARY DEARE") special lobby pieces and supplementary ad spreads will be tested, using the proven "see" approach—"SEE the savage underwater battle of the frogmen!" "SEE a crewless ocean liner battered against storm-swept rocks!" "SEE one of the most suspenseful courtroom dramas ever filmed!" etc.

Having viewed the trailer I would strongly recommend to all exhibitors that they give this well-edited accessory all of the advance playing time that schedules will allow. This is one of the finest trailers I have seen. It incorporates all of the exciting highlights of the film and certainly will stimulate patron interest.

How do we plan to sell "WRECK OF THE MARY DEARE" in our lobbies?

Illustrated on these pages is a rough sketch for a theatre front which can be inexpensively constructed by combining various elements of the available poster paper.

We plan to make up a special lobby display to emphasize the *bigness* of this attraction by playing up the star values of Heston and Cooper. To accomplish this, we will associate Heston with his forthcoming "BEN-HUR," and two-time


FROM 24 SHEET
FROM 24 SHEET LETTERING CUT OUT + MOUNTED - COLORED AND TACKED ON
SUSPENSE ON THE HIGH SEAS !
METRO-GOLDWYN MAYER presents
A JULIAN BLAUSTEIN PRODUCTION
TWO GREAT STARS... in the most fascinating sea mystery of the decade!
GARY COOPER · CHARLTON HESTON "THE WRECK OF THE MARY DEARE"
INSERT CARD
CINEMASCOPE AND METRO COLOR
FROM 6 SHEET
Loew's Theatres
Guest Stars MICHAEL REDGRAVE EMLYN WILLIAMS CECIL PARKER ALEXANDER KNOX and VIRGINIA McKENNA
FROM 6 SHEET
MARY DEARE
LOEW'S
TOY BOAT
STRING TO HOLD BOAT IN POSITION
FROGMAN STILL # 1750-120 ON BACKGROUND
See MGM's "THE WRECK OF THE MARY DEARE"
FISH TANK
ENLARGEMENT
WRECK of the MARY DEARE
REAL ROPE

FRONT AND LOBBY EXCITEMENT test ingenuity, but can often be accomplished without too much expense. An inexpensive false front idea (top) utilizes only a 24 sheet, 6 sheet, and insert card. A real eye-popper of a marquee treatment (left) might be a pair of boats; if unable to do, a flock of life preservers lettered "MARY DEARE" will cause talk. An inexpensive animated display in the lobby (center) can direct attention to the thrilling frogmen battle scenes. Or, over the exit door in a large lobby, the cutout of a man, suspended from a real rope against a simulated ship, can be interesting.

Academy Award-winner Cooper with his current release, "THEY CAME TO CORDURA." Prominence will also be given to the fact that Michael Anderson also directed "AROUND THE WORLD IN 80 DAYS." To get across the woman angle, I would include a sketch of Virginia McKenna along with the line—"She held the key to a deadly secret." Combine the above with copy about the author, Hammond Innes, who has a big following among mystery readers, and the Saturday Evening Post angle, and you have the ingredients for a display which connotes a prestige film.

Another lobby display illustrated on these pages is a small aquarium type exhibit which directs attention to the underwater action scenes. This exhibit can be inexpensively set up by promoting an aquarium from a local pet shop and placing a blowup of still # 1750-120 on the back side of the tank. Live fish, and a small model boat inside of the tank would add animation.

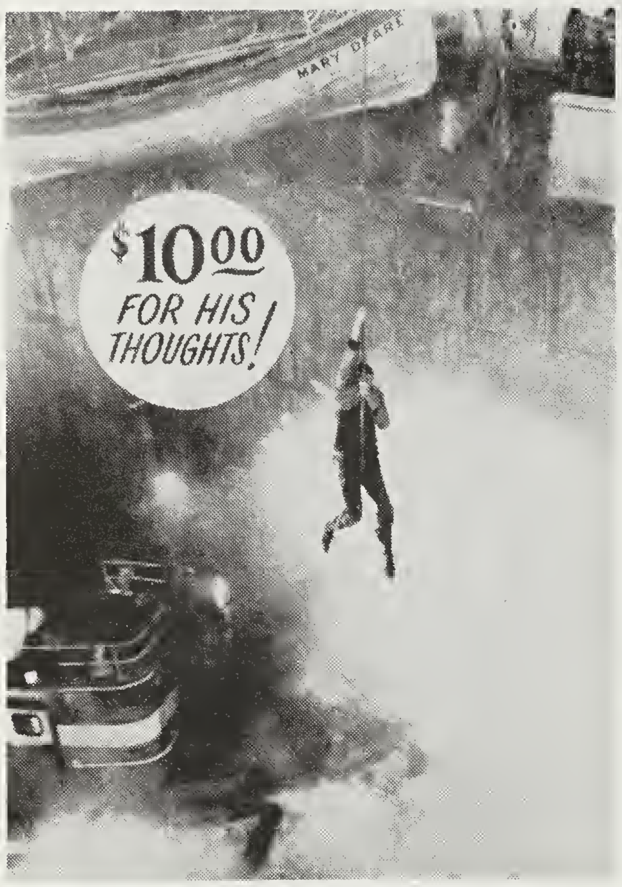
We've assembled a collection of scene stills from well-known sea-adventure films, to be used as the basis for a newspaper photo identification contest. Suggested format is illustrated on these pages. The same art can be adapted for lobby and window contests or adapted for heralds.

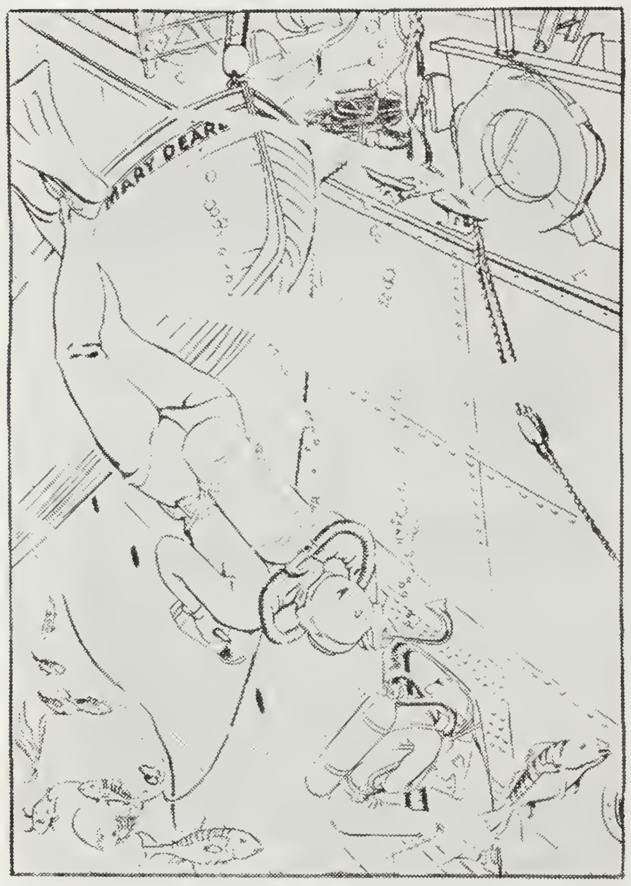
One of the most flexible accessories in the MGM press book is the open-end star transcription. This need not be limited to radio. It might be put to work, in certain larger situations, as a live stage trailer: place a spotlighted Gary Cooper blowup on stage, with the interview being played on a Victrola hidden behind the cutout. Invite pre-selected drama or journalism student to "interview" Mr. Cooper before your audience, publicizing the stunt in regular dailies. The idea will act not only as an advance trailer for "MARY DEARE" but will also get word-of-mouth around the various schools and possibly attract student money to the boxoffice.

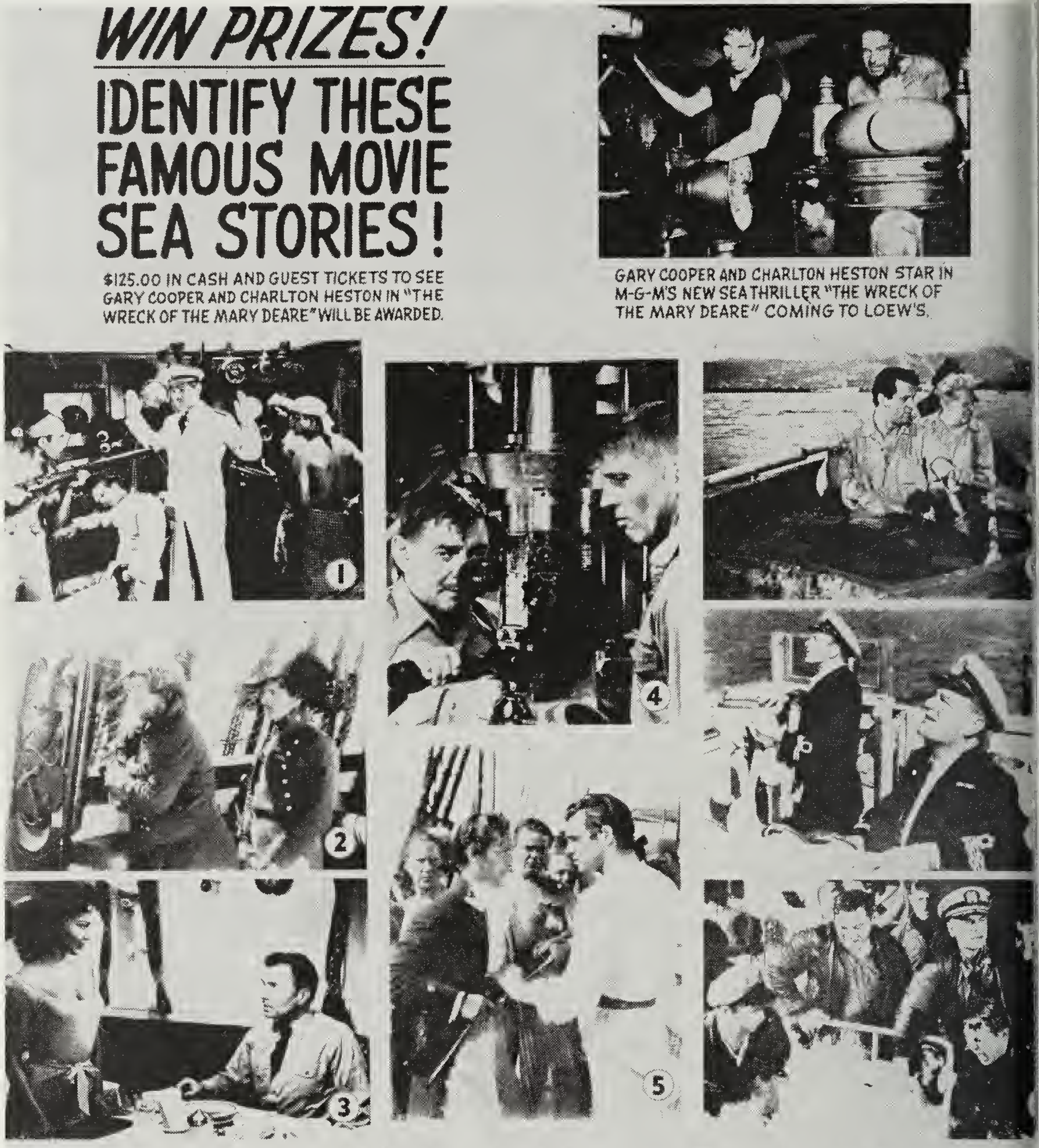
Since there is no theme recording available, it might be a thought to have a well-known local deejay make up an endorsement platter to be used as a teaser record for recessional and lobby use.

MGM has cleverly circumvented the lack of sound-track recordings by having Cooper cut transcriptions for local radio stations to use at time and weather breaks. They should account for plenty of gratis air time.

Since it is difficult to peg many radio promotions around the theme of the picture, we plan to use promotions which are applicable to any pictures. One suggestion featured in our "WRECK OF THE MARY DEARE" manual will be for deejays to conduct a contest whereby listeners write in why they would like to have a private showing of this film for everyone on their block. Prize can be a special midnite showing of the







WIN PRIZES!

IDENTIFY THESE FAMOUS MOVIE SEA STORIES!

$125.00 IN CASH AND GUEST TICKETS TO SEE GARY COOPER AND CHARLTON HESTON IN "THE WRECK OF THE MARY DEARE" WILL BE AWARDED.

GARY COOPER AND CHARLTON HESTON STAR IN M-G-M'S NEW SEA THRILLER "THE WRECK OF THE MARY DEARE" COMING TO LOEW'S.

NEWSPAPER CONTEST--SPREAD OR 8-DAY CONTINUING

CONTESTS MAINTAIN INTEREST. A simple newspaper coop contest (upper left) would ask reader to submit their ideas of the thoughts that race through Charlton Heston's head as he dangles midway between the "MARY DEARE" and his salvage tug. A newspaper color-in mat (lower left) is i the pressbook. Loew's will aim for bumper newspaper space via the Sea Stories "PHOTO QUIZ."

film for the winner and his neighbors. Another adaptation of this promotion would be—"Why I would like to have a special showing of this film for members of my club."

And let's not overlook newsboy screenings when planning newspaper publicity campaigns. Always a space grabber.

To obtain local level publicity on an attraction with a theme such as "WRECK OF THE MARY DEARE" requires ingenuity on the part of the theatre manager.

A search for a local resident who has been associated with ship salvaging could make an interesting feature story and can easily be tied in with the theme of this picture.

Exploit the fact that a major portion of this picture was filmed in England by inviting opening night patrons to come on stage and place a phone call to friends or relatives in England. A feature writer could peg his story around the angle that this was the biggest party line telephone call ever staged in the city as the entire conversation would be amplified for the audience.

MGM has made available a coloring contest mat which can be used in a number of ways. Interest a newspaper to run this mat on the comic page, awarding guest tickets to children who best color not only the "MARY DEARE" mat, but the entire comic page. This allows the newspaper to also promote their own comic features.

EDITOR'S NOTE: Due to the general excellence and idea value in the Loew's Theatre specially prepared artwork, we have concentrated on it to the exclusion of normal pressbook selections. Mr. Shanahan merits a very special bow. We would also like to call attention to a special teaser trailer on the film available free at National Screen Service. It's aimed directly at the ladies with the theme, "A MAN'S PICTURE THAT WOMEN LOVE."

Every effort should be made to have local schools and art clubs sponsor a lobby exhibit of sea paintings. This should allow for valuable off-the-theatre page publicity.

Invite critics and columnists to the opening via a message enclosed in a bottle.

Don't overlook the Sea Scouts when planning floats. Most of the groups have ready made floats which they use in civic parades.

Cute giveaways for deejays and columnists might be harmless sugar pills, labeled "dramamine" for use while watching "WRECK OF THE MARY DEARE." The obvious tieups, such as Pocket Book promotions, truck banners, skin diving contests, the use of co-op stills, library and book store displays, sea-song contests, and the like, have been thoroughly outlined in the pressbook.

In closing, I would like to compliment the MGM staff for presenting such a fine pressbook, which is indicative of the service which they consistently afford exhibitors.

PROTECTION AT THE BOXOFFICE!

SENATE
THEY
GOLDEN JUBILEE
KERASOTES
TRAILERS

"We're having our trailers delivered by armored car to remind us there is no more valuable box office protection than trailers!"

George G. Kerasotes
President,
Kerasotes Theatres
Springfield, Illinois

NATIONAL SCREEN SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

CANADIAN Highlights

By Harry Allen, Jr.

WITH THE SUGGESTION that the Canadian government might subsidize film production in this country, some thought is being given to the possibility of putting a bigger bite on the amount of film rentals taken from here by film distributors. Already all money taken from this country is subject to a 10 per cent withdrawal tax. However, this is credited to the distributors' taxes in the United States.

In 1958, film rentals in this country were something over $25,000,000. Yet what percentage of this money was left behind by the distributors? What contribution was made to the country's film industry? The 49 film distribution companies employed the grand total of 1,102 persons and paid out $4,104,677 in salaries and wages during 1958. Yet none of this money went towards production of motion picture films.

N. A. Taylor, writing in his own publication, The Canadian Film Weekly, has called for the need of Government subsidy, "a practice common to almost every country in the world with the exception of the United States." Taylor, who also heads up a theatre chain, a film distributing company, a film production company, as well as theatrical booking agency, might be thought to be interested in his own operations when he points out: "There is now available more studio space, the most modern facilities, and experienced technical personnel." However, Taylor argues that Canada "is one of the very few places in the world where films can be made outside of the U.S. and be brought into that rich market as practically indistinguishable from its own.

"We should also have the opportunity to assert Canadian individuality and make possible expression of the great talent which exists in our country."

The exportation of the films made in this country could spark new foreign dollars into our economic system. A subsidy, suggests Taylor, would assist itself through income taxes based on the salaries of those who will earn a livelihood in this new industry "and on the profits accruing from such productions."

What Taylor fails to mention in his articles is that already the Canadian Government is pumping money into a film industry through the National Film Board. Yet many of the films made by the NFB fail to find an audience among the very exhibitors it should in the first instance, the Canadian exhibitors. The average citizen who wonders where he might see Canadian production has to scratch his head to find the productions of the NFB. The NFB spends $3,000,000 annually.

Once upon a time, when the Canadian Government began to worry about all the money being sent to the United States by distribution companies, the producers came up with an answer, Canadian Cooperation Project. It had high ideals. It would encourage American producers to produce films in this country. There were some, using Canada as a background, mentioning the name in films, but that was about all. Most of what was done by the project were the fulsome talks by its Canadian representative, silver-tongued Don Henshaw.

Never before have there been so many producers and would-be film producers in this country. Every man who knows where to purchase a movie camera can call himself a producer. Question for Taylor—not answered in his column: How does he propose to distribute this subsidy? And just how large should this subsidy be? Anything to stir up film production of features would be ideal. Perhaps Taylor's idea might result in a further tax on the film rentals taken from this country by American film distributors and others. Won't there be a loud howl then?

REEL CLIPS: Orpheum, Montreal, 1,100-seat Consolidated house, is switching to a stage policy with Le Theatre du Nouveau Monde taking it over. . . . Prices of raw film stock have been raised by Canadian Kodak, with 35mm. black-and-white positive release stock $1 higher per thousand feet, and 16 mm. of the same category 35 cents higher for the same amount. . . . Irwin Burns is president and Allan Wargon vice-president and general manager of Clarion Productions, Toronto. Clarion has been making recent programs for CBC-TV. . . . Former Governor General Vincent Massey gave Roy Tash, Associated Screen Industries newsreel cameraman, an autographed photo of himself in appreciation of the former's associations with him across the years. Tash has been a cameraman for a half-century.

Paper Raps COMPO Ad On Censorship

SYRACUSE, N. Y. — The Syracuse Post Standard, owned by S. I. Newhouse, devoted its lead editorial to an attack on COMPO's latest Editor and Publisher "friendly talk" which urged that newspapers instead of "pretending to worry about the morality of movies . . . give careful scrutiny to the aims of . . . censorship agitators, especially as these aims relate to the freedoms guaranteed in the First Amendment."

In what is believed to be the first a newspaper has criticised a COMPO ad addressed to the nation's press, the editorial, which reprinted in full the COMPO text, said, "We believe it to be both subversive and destructive. It is an expression of defeat, an agreement with the forces which seek to foist indecency and immorality on the nation. We call for a return to sanity and decency in movies and literature. We need a stronger Legion of Decency in this country, backed by all its resources."

The editorial asserted that the Post Standare stands "firmly opposed to the whole purpose of this advertisement . . . We are not fooled by this thinly veiled plea for license in making motion pictures. Nor are we fooled by its equally thin appeal to newspapers to look the other way when motion pictures that outrage decency and good sense are shown. We are not afraid of any censorship."

BUSINESS BUILDING

(*Continued from page 7*)

Richard Kline, manager of Ohio indoor theatre and Lorain Drive-In, Lorain:

"Concession gimmicks that have worked for us at the Lorain Drive-In include use of shrubbery around concession stand, lighted food display exterior cases, printing menus on backs of handbills, announcing food items via the public address system, opening drive-in 45 minutes before show time and sending vendors with easily-sold items like popcorn around the parking area before the show starts. Managers should pay close attention to operation of concession stand."

Rodney Bush, exploitation director of 20th-Fox:

"All of our ad and publicity campaigns are being tailored to individual pictures like those for "The Best of Everything," "Hound Dog Man," and "Journey To The Center of the Earth." I urge exhibitors to make use of gratis trailers which introduce new personalities like Carol Lynley and Fabian and to use free radio spots, TV trailers, etc."

Robert Hoff, director of national sales for Motion Picture Investors Fund:

"Investment by exhibitors in our fund is an effective way for the voice of the exhibitor to be heard in policies of producers. This is better than making resolutions and firing 'blasts' at film company officers. Make your influence felt with the stockholders of these companies."

Herbert Evans, president of Peoples' Broadcasting Corp., Columbus:

"Movies have done more to raise the standard of living than any other force. The film industry has a moral responsibility to the audience. We turn down some spot radio plugs for horror and art films because of their possible effect on our listeners. Any industry that wants only to make money and not give real service to people will eventually fail. Radio spots can put excitement into movie selling."

Ray Gifford, sales promotion department, Columbus Dispatch:

"Sincerity is of primary importance in movie newspaper ads. List theatre address and phone in ads, because there are many new residents in our cities who may not be familiar with your theatre. Sexy ads rebound on theatres adversely and should be eliminated to maintain good public relations. Ads must be true and sound believable. Readers must have confidence in the advertiser."

Perry To Lopert Post

NEW YORK—Clem Perry has been appointed executive assistant to the president of Lopert Films, Inc., effective immediately, it was announced by Ilya Lopert, president. Perry, who recently resigned as general manager and vice-president of Rugoff & Becker after 15 years with the Art Theatre chain, was a leading exponent and contributor to the growth of the Art Theatre movement throughout the United States.

At Lopert Films, in addition to his activities in the over all operation of the company, Perry enters the Broadway scene, supervising the operations of the Astor and Victoria. He will also be in charge of the company's Art Theatres both here and in other cities.

Dorothy Pressman, for many years active in film booking and print control, also joined the Lopert Films organization as manager of the print department. Prior to joining Lopert Films, Mrs. Pressman was in charge of the booking office for N.T.A. Pictures, Inc., and previous to that was in a similar capacity with Jacon Film Distributors and the I.F.E. Releasing Corp.

ALBANY

The 20th-Fox exchange "honor roll" listing exhibitors saluting Spyros P. Skouras by full cooperation in the current drive honoring the company president has formed a mosaic of big circuits, smaller independent exhibitors, and buyers-and bookers. . . . The Fox branch recently registered its biggest week of cartoon business in history, and also a large increase in newsreel dates. . . . Paul Marcelli, who proved an alert and resourceful promoter in his first season of directing Leeds Drive-In, Leeds, after graduating from the projection booth, has leased the four-wall Vanderbilt, Greenville, from Mrs. Harry Lamont. . . . Joseph L. Jarvis, son of the pioneer Delmar exhibitor and manager of the Palace, Lake Placid, is resigning from the film business. . . . Neil Hellman attended the corner-stone laying at the de luxer he is building next to Thruway Motel, near Washington Avenue city line. . . . Leon Herman, former Republic branch manager for Buffalo and Albany, and one-time salesman here for RKO and UA, visited in his new post as salesman for Hollywood Television, offering post 1948 Republic pictures to TV stations.

ATLANTA

Managers of the Martin Circuit attended a regional meeting at the Tift, Tifton, Ga., called by general manager Carl Patrick. . . . Mr. and Mrs. Gene Nash, he's booker for Rockwood Amusement Company, Nashville, Tenn., have a new son, Gene Russell, at their house. . . . R. J. (Hap) Barnes and Charlie Simpson, vice-president, Capital Releasing Corporation, have become partners of Hal Macon, owner for many years. . . . Mrs. Carole Mosessner, formerly secretary to Gene Goodman, UA branch manager, is now secretary to Bob Moscow, Rialto theatre. . . . Clayton Moore, The Lone Ranger, was in on U.S. Treasury promotion selling saving stamps to school children. . . . United Artists employees enjoyed their first annual fall outing and wiener roast. . . . C. W. Tumlin is the new owner of the Hampton, Hampton, Ga. . . . John Miller closed his Manchester Drive-In, Manchester, Ga. . . . The Rhea Drive-In, Dayton, Tenn., closed for the season. . . . Hewlett Jones, Carrollton Amusement Company, Carrollton, Ga., was seen on Film Row following hospitalization.

BOSTON

Paul J. Cavicchi, Jr., Film Exchange Transfer, was elected Commander of the LT. A. Vernon Macaulay Theatrical Post of the American Legion. . . . The Exeter Street had the American premiere of the United Nations film, "Power Among Men," for an extended engagement. . . . Ray Feeley, Milton, Milton, and the Lexington, Lexington, has taken over the Strand, Woburn, a former Stanley Warner theatre. The Strand was closed in the spring. . . . The Norton, Vt., Drive-In and the Grand View Drive-In, Gorham, N. H., both operated by Al Daytz, have closed for the season. . . . After 28 years as a manager with Loew's Theatres, Inc., Jack Mercer has resigned from the circuit and is vacationing at his Duxbury, Mass., home. Mercer was the manager of Loew's State until it was sold to the Archdiocese of Boston and spent a brief time as manager, Loew's Lexington, New York. . . . There are two new bookers at the Paramount exchange, Arthur Hessel and Richard Dicerson. Cyril McGerigle, for many years head booker at RKO, has joined Universal-International in the same capacity, after serving as a booker for DCA and more recently for Hal Roach Distributors. . . . Eleanor Ahern, office manager at Columbia, has returned to her home after major surgery. . . . The Victoria, Greenfield, has been taken over by Mr. and Mrs. Edward King, who also operate the Park, Jaffrey, N. H., which is open weekends only. With Joseph G. Cohen handling the buying and booking for the Victoria, the theatre will play continuous shows Saturdays and Sundays, with a 6 p.m. opening on week days. . . . Changes in the Sack Theatres staff include the resignation of Max Selver at the Beacon Hill, replaced by Jack Roy, formerly at the Capri. Allan Friedberg has been recalled to the Sack roster as manager, Capri. Joe Longo, assistant to Sam Richmond, has also resigned, with Paul Harling stepping in. Other changes in the district include the resignation of Abe Weiner as New England representative of Lopert Films, and Edward Segal, who was brought in to the Albany office of Warner Brothers to take over the sales managership. . . . The group sales plan for theatre tickets is in full swing at three of the Sack Theatres for "Ben Hur" at the Saxon, "Big Fisherman" at the Gary, and "Solomon and Sheba" at the Capri. Although "Ben Hur" does not open here for another month, the theatre is sold out for week nights until Dec. 24, according to Sam Richmond, general manager. Six special children's matinees are also arranged, but Friday, Saturday, and Sunday are reserved for the public. Under the direct supervision of Richmond, Allen Zee is handling the group sales.

Like
NOW
THIS IS "THE FBI STORY"

Jack Sanson, Stanley Warner Strand, Hartford, Conn., right, recently hosted representatives of local area police departments at a screening of Warners' "The FBI Story."

NEW HAMPSHIRE NEWS—Midway drive-In, Littleton, is open weekends only until the end of the season. . . . Latchis, Keene, will be given a new fuel tank by the city government since the present tank interferes with a parking lot recently deeded to Keene by the theatre.

PROVIDENCE, R. I., NEWS—For the fifth consecutive year, Bill Trambukis, Loew's State manager, will act as master-of-ceremonies at the monster Hallowe'en Party, staged annually by the Junior Chamber of Commerce. . . . Edward Stokes, Avon Cinema manager, was recently the subject of a feature story in the Providence Sunday Journal. Stokes, characterized as a man of many professions, highlighted by his interest in the theatre; his excellent management of a noted art house; a leading disk-jockey over station WPFM; and as an insurance adjuster. . . . Joseph Jarvis, owner-manager, Gilbert Stuart Cinema, recently noted the sixth anniversary of his popular East Providence house with a gala party, with his patrons receiving the gifts. . . . George Norton, former student assistant-manager, Loew's State, is now a popular disk-jockey in Fall River, Mass.

BUFFALO

Lou Levitch, manager, Granada, a Schine de luxe community operation, announces that his house will present the premiere showing in Buffalo of Sam Goldwyn's "Porgy and Bess," the week of Nov. 9. . . . Jack Webb, star of the Warner Bros.' "30," will be in Buffalo on Oct. 31 and will make one stage appearance at the Paramount where the film will open that day. . . . Charlie Siegert, property master of Tent 7, Variety Club of Buffalo, announces that the weekly Monday lunches have been resumed in the clubrooms. The annual election of Tent 7 will be held Nov. 9 with voting from 12 noon until 10 p.m. . . . Plans for a major special exhibition to celebrate the 10th anniversary of George Eastman House in Rochester—the first of a year long anniversary series—has been announced by Beaumont Newhall, director. . . . Ralph Buring, exploitation representative for 20th-Fox in the Pittsburgh and Buffalo areas, was in discussing promotion plans for "The Best of Everything," coming soon to the Paramount. . . . Leon Herman, former manager for Republic in Buffalo and Albany and salesman for several distributors, is now selling post-1948 Republic releases to TV stations. He is associated with Hollywood Television and covers a territory that extends south to Virginia.

CHARLOTTE

Yadkin Valley Drive-In near Elkin, N. C., was inundated when a flash flood covered several hundred acres in the area. . . . George D. Duffy has taken over ownership of the Orpheum at Oxford, N. C., of which he has been manager since 1944, following the death of the late E. G. Crews. He managed both the Orpheum and the Carolina as long as the Carolina was in operation. . . . The Paramount, Asheville, N. C., closed as a movie house after almost 50 years of operation. Easton L. Hulme, Asheville, N. C., closed as a movie house after almost 50 years of operation. Easton L. Hulme, manager, said the house had suffered the same fate befalling many second-run theaters across the country. Once regarded as one of the finest theaters in Asheville, it formerly was known as the Majestic. Owned by the American Broadcasting-Paramount Theaters Corporation of New York, it had 10 employees. . . . A 15-year-old boy who allegedly had stolen more than $200, a little at a time, from the safe of the Skyview Drive-In at Winston-Salem, N. C., was caught in the act by a policeman who had set up a stake-out in an adjoining room at the request of manager Jack Haithcock. . . . Fire of undetermined origin knocked out the screen, curtains and sound system of the Rialto at East Main Street, Durham, N. C., and probably would have gutted the building had not the automatic sprinklers extinguished the blaze before firemen arrived.

CHICAGO

Reports that quarreling has been going on for some time among the six widows who review films at the censor board led to an investigation by the Police Commissioner and the Mayor. One member of the staff complained that another member threw a book at her. . . . Mr. and Mrs. T. A. Baker, operators, Sharon, Bunker Hill, Ill., celebrated their 26th wedding anniversary. They have been theatre operators there for 25 years. . . . The Palace, home of the five Cinerama productions, is closing. The special projection equipment will be dismantled. . . . Loren Waltz received congratulations from the residents of Bremen, Ind., for the continuous operation of the Bremen for 25 years. . . . Bill Tan joined Essaness Circuit advertising department under

Harry Belafonte visited Chicago recently in connection with the world premiere of United Artists' "Odds Against Tomorrow," Woods, and some of his activities included a press luncheon at the Ambassador East Hotel, left, attended by, left to right, Irv Kupcinet, Sun-Times; Wally Heim, midwest exploitation representative; Al Fisher, assistant exploitation director; John Stanton, Chicago Daily News; Virginia Kachan, Sun-Times; Ann Marsters, movie critic, Chicago American; Belafonte; Pat Moore, Chicago Daily News; Max Youngstein, executive vice-president of UA; Mike Merrick, Belafonte's personal manager; and Bill Leonard, Daily Tribune; center, Belafonte appearing on the Fran Allison Show on WGN-TV; and, right, Belafonte addressing 132 interested student editors.

the direction of Jack Belasco. . . . The application of Irwin Joseph and Dave Friedman for a permit to build the Park Hites Drive-In, Park Hites, Ill., was denied by a zoning board. They will continue their efforts and will reapply next year. The Hilltop, managed by Bob Bachman, is operated by them. . . . The Jackson Park is now being operated by Max Mazur, formerly with National Screen Service, and attorney Ed Warman, who had taken over the house from Mrs. Hilda Kimbly, owner. . . . Norman Van Wormer, formerly of Hale, Ill., opened the Bay Drive-In, near Standish. . . . The suit of General Drive-In Company, represented by attorney Seymour Simon, against 20th-Fox, was settled out of court. . . . The Lakeside lease, which was given up by Balaban and Katz, will be taken over on Nov. 1 by Howard Lambert, operator of the Adelphi, and Sam Barliant. . . . Mrs. H. Odendahl, wife of the Roosevelt manager, recovered after surgery. . . . Milt Simon is retiring from the 20th-Fox sales staff after 25 years of service. . . . Sy Handworker was named to the B. and K. publicity staff under the direction of Eddie Seguin. . . . David Wallerstein, president, B and K, and Herb Lyons, newspaper columnist, were appointed co-chairmen of the amusement division of the Red Cross Community Fund. Jack Kirsch, president, Allied Theatres of Illinois, is actively participating. . . . Jim Cannon, former projectionist, was appointed manager, Elwood and Elwood Drive-In, Elwood, Ind. . . . Bill Scorelle, former Essaness booker and ad director, joined Capri Theatre and Central Film Distributors. . . . Teatro Del Lago, Wilmette, Ill., was plunged into darkness during a performance when a heavy wind storm hit the city knocking down power poles.

CINCINNATI

After a successful opening for the benefit of the Cincinnati Summer Opera, Columbia's "Porgy and Bess" broke all house records for the first week at the Valley, exceeding those set by "Around the World in Eighty Days" and "South Pacific." Lou Weithe, Valley owner, attributed the record largely to the advance publicity efforts of Columbia's exploiter, Ray Nimo. . . . William Rush, Capitol's managing director since 1954, has resigned to become managing director for Cinerama, Inc., with headquarters in San Francisco. . . . "Windjammer" opened to an enthusiastic audience following the very successful "South Seas Adventure" run of 50 weeks. An intensive promotion campaign for "Windjammer" included a trip for two to Norway, sponsored by the Capitol for the benefit of area hospitals. . . . William Brower, formerly U-I salesman, has been appointed Buena Vista branch manager here. . . . Nona Robbins is new secretary to Haywood Mitchusson, branch manager, Hal Roach Distributors Corp. . . . James Curran, UA Kentucky salesman, and Mrs. Curran celebrated their 33rd wedding anniversary. . . . Supporting William Garner, Buena Vista booker, as the star in the Bellarmine Players production of "All My Sons," were Garner's nine-year-old son, Mike, and Herb Winkler, son of Sol Winkler, Lahmann Film Service. . . . Two area houses are scheduled to reopen in mid-October. C. A. Mauk's Majestic, Crooksville, which has been closed for three years, and the Rex, Chapman, W. Va., owned by Alkan Dwyer and William Hale. . . . JUR Circuit has installed heaters in two drive-ins so that they can run continuously throughout the year. They are the Drive-In, Belpre, O., and the Riverside, Constitution, O., each with 400-car capacity. . . . A number of drive-ins will operate during the fall and winter seasons on a part time basis, including the Starlite, Mount Holly, O., Jerry Jackson, owner; Acme Drive-In., Stockton, O., and Holiday Auto Hamilton, O. both owned by Ben Cohen; Monitor, Logan, W. Va., Thomas Mathis, owner, and the Starlite, White Sulphur Springs, W. Va., Ralph Ballard, Sr., owner. . . . Closed for the winter are the Sidney Drive-In., Irvin Klass, owner; Millers Grove, owned by Dave Miller, West Milton, O., and the Old Town Auto Drive-In, Xenia, O., owned by Milton Strauss. . . . Jack Needham, owner, Needham Booking Agency, Columbus, O., will be the guest of honor on his 80th birthday Nov. 2 at a testimonial dinner at the Variety Club here. The affair is being sponsored jointly by the Variety Club and the motion picture industry of the Cincinnati exchange territory. Nat Kaplan, owner of the suburban Woodlawn Drive-In, is general arrangement chairman, assisted by Ray Russo, UA salesman, and president of Colosseum; Nate Wise, chief barker, Tent Three; and Donald Hicks, Paramount branch manager. Needham's long career includes almost every phase of the amusement world. From 1921 until his retirement in 1948, he was a salesman for 20th-Fox. Since that time he has operated his booking agency.

COLUMBUS, O., NEWS — Ed McGlone, RKO city manager, has been named a member of the public relations sub-committee of the Downtown Study Committee by Mayor M. E. Sensenbrenner. Sam Shubouf, manager, Loew's Ohio, also is a member of the committee, as previously announced. . . . City Attorney Russell Leach said that the city could not file charges against Jerry Knight, owner, Fox art house, under the city's newly-amended anti-obscenity ordinance in the showing of "Ten Days In a Nudist Camp" because vice squadmen reported the film was not obscene. . . . Norman Nadel, theatre editor, Columbus Citizen, won a $25 first prize in the "story of the month" contest conducted by Scripps-Howard newspapers for his review of "Hercules". . . . Samuel T. Wilson, theatre editor, Dispatch, is on a Broadway theatre party tour with some 300 members of the Dispatch showshoppers' group. . . . It is reported that Herman Hunt, Hunt's CineStage, will show "Porgy and Bess" following the current run of "The Big Fisherman". . . . Ed McGlone, RKO Palace manager, was host to some 200 law enforcement officials and others at a screening of "The FBI Story."

CLEVELAND

Adrian Awan, 20th-Fox area publicity director, who initiated the merchandising clinics in Cleveland which have since spread to national acceptance, left to take up a new assignment as publicity director in the 20th-Fox New York exchange. Succeeding Awan in Cleveland is E. C. Perason, well known theatre publicist, formerly with MGM and Warners. . . . Joe Weinstien, Warners northern Ohio booker, and Mrs. Weinstien celebrated their 25th wedding aniversary. . . . Judy Kovach has moved from the Warners secretarial force to Imperial Pictures in a similar capacity. . . . Nat Barach, National Screen branch manager, announced the appointment of Justin Spiegle as area salesman. Spiegle, former salesman for Republic and, more recently, for Imperial Pictures, succeeds Irving Marcus, who was promoted to be manager of the NSS exchange in Pittsburgh. . . . The Variety Club Auxiliary held a farewell luncheon at the Virginian in Shaker Heights for Mrs. Norman Weitman who leaves Cleveland shortly to join her husband in Philadelphia where, as Lopert Films district manager, he maintains headquarters. . . . Bob Blitz, Warners salesman, who has been convalescing from surgery, is back on the road calling on exhibitors. . . . Milton Overman representing McLendon Radio Pictures, was in town to confer with Imperial Pictures branch manager Rudy Norton, on promotion of his pictures to be released through Imperial. . . . Gordon Bugie, Paramount salesman, father of two boys, became an even prouder father of a daughter who carries the appropriate marquee name of Tracy Anne. . . . I. J. Schmertz ended 10 days of active sales duty in the 20th-Fox exchange where for 30 years he was branch manager until his retirement two years ago, and is back at his home in Miami, Fla. . . . Eddie Catlin, Warners city sales manager, was taken ill while driving home from a California vacation. . . . Grover Livingston, Warners central division manager, spent three days in the local branch conferring with branch manager Bill Twig. . . . In these days of movie retrenchments, it is worthy of note that the local 20th-Fox exchange is expanding its booking department to three bookers. Harold Patton, who has been with the company in Cincinnati and St. Louis, joined Joe Davidson and Frank Hunt to look after the interests of the exhibitors. . . . Universal was host to an industry buffet cocktail party in the Ohio Room of the Statler-Hilton Hotel to introduce Ross Hunter, Rock Hudson, and Thelma Ritter prior to the opening of "Pillow Talk". . . . Bill Gandall, University publicity field representative, has been promoted to the UA New York office. John Maynier succeeds him in this territory. . . . Harry Belafonte, making a seven-city promotion tour for his new production, "Odds Against Tomorrow," was in. United Artists was host at a press luncheon. . . . Charles Mack is reopening his Strand, Sebring, on Oct. 30. The house has been closed all summer. . . . MGM branch manager Jack Sogg learned that his newest grandson, born last week in Frankfort, Germany, to Capt. and Mrs. Alan Sogg, is named Richard Steven. . . . Ted Levy, Buena Vista district manager, has appointed Bill Brower manager of the Cincinnati BV exchange. . . . Maurice Brown is operating the Dreamland and Pearl, Lorain, for the Zegiob estate since the death of Elias Zegiob. . . . Rudy Norton, Imperial Pictures manager, states the northern Ohio premiere of "The Sign of the Gladiator" takes place Oct. 29 at the Ohio, Lima. . . . Arnold Weiss, who bought the Ohio Theatre Supply Co. from Ben L. Ogron, is now the northern Ohio distributor for Century 70/35 projectors, as well as all standard booth equipment. . . . Sam Schultz, Allied Artists branch manager and Mrs. Schultz celebrated their 25th wedding anniversary.

DALLAS

The 11th annual convention of Claude Ezell and Associates, operators of Bordertown Theatres, Inc., the largest circuit of drive-ins in the United States, will be held at Gaido's in Galveston, Tex., on Dec. 9, 10 and 11. . . . A new film opening policy has been posted by the Fine Arts. New movies are now scheduled to open each Wednesday at the art theatre with "The 8th Day of the Week" leading off the change. . . . Jack Webb and his wife are scheduled to visit on Nov. 10 to promote Webb's latest movie, "30," a newspaper story. The Webbs also will visit Houston and San Antonio before coming to Dallas. . . . The Dallas branch office of 20th-Fox has announced plans for a construction project on a new $490,000 Texas headquarters building to be built here starting in 1960. . . . As part of the promotion campaign for "It Started With a Kiss" a kissing booth was erected in front of the Palace manned by several lovely girls. Donations from the kissing booth were turned over to the Will Rogers Memorial Hospital. . . . Charges have been filed against Woodrow Wilson Lee, a former usher at the Esquire, accused of taking $2,000 at gunpoint from J. A. Cain, manager. . . . Ed Linder has been appointed manager, Melba, according to an announcement made by Harold Novy, president of Trans-Texas Theatres. Linder comes here from the Howard Lesser New York circuit. . . . Tim Ferguson, president, Texas Drive-In Theatre Owners Association, has sent a letter to major distributor sales managers requesting a review of drive-in availabilities looking to a general improvement. On receipt of the answers from the sales chiefs, Ferguson is to appoint a committee to call on the Dallas branch managers.

DETROIT

"Porgy and Bess" was launched at the Mercury with trade and press performance, followed by two benefits and a sell-out Saturday night. Samuel and Mrs. Goldwyn scheduled to be present, cancelled out when he was hospitalized in New York. . . . Rock Hudson, Thelma Ritter, and Tony Randall were here for personal appearances at opening of "Pillow Talk". . . . Jack Herford, at one time assistant to David Idzal when he managed the Fox, died. . . . Tracy B. Hare, charity committee, Variety International, and director, Variety Children's Hospital of Miami, was due here to canvass the religious, medical, and social service fields to explore possibilities for new Tent 5 projects.

DES MOINES

The Perry, Perry, Ia., which reopened recently through conciliation, will be managed by James Mertz, formerly of Webster City. The house is operated by Pioneer Theatre and is the only conventional theatre in Dallas County. It was the first house in the United States reopened through conciliation. . . . Raymond C. Lanfitt has taken over as manager, Algona, Algona, Ia. Lanfitt came from Tuscon, Ariz., where he was associated with Arizona Paramount Corp. . . . A. A. Hopper is remodeling the Empire, Sioux City, Ia.

HOUSTON

Homer McCallon, manager, Loew's State, is observing his 33rd anniversary with Loew's Theatres. . . . Jim Ross, local producer who headed the company who filmed "Five Bold Women" has announced that the picture will have its world premiere showing here on Nov. 19. . . . Besides featuring films, Loew's State will initiate a series of organ concerts.

JACKSONVILLE

Thomas P. Tidwell, 20th-Fox manager here, is gratified over the excellent response he has received from area exhibitors in pledging their support to the company's current Spyros P. Skouras Drive. . . . Victoria-X 70/35mm. projectors have been ordered for the Town and Country, with the installation to be made by Cinematograph International, a division of Joe Hornstein, Inc., New York and Miami. . . . Maurice Magnan's Lake Shore is currently closing Monday through Thursday, and Sam Newton closes his Dixie Tuesday through Thursday. . . . The Fairfax, formerly a motion picture house, has begun its fifth year as a legitimate theatre. . . . Clyde Hall has announced that his new Crown Drive-In, now being completed in suburban Titusville, will be opened to the public on Oct. 30. It will accommodate 300 cars. . . . The Roy Smith Co., local theatre supplier, has installed a new Frost-Temp ice machine at Bob Cannon's Alimar, Live Oak. . . . Bob Clark, formerly of New York, has joined the managerial staff of the local Florida. . . . Al Jewell, formerly of 20th-Fox, is now a booker on Fred Hull's staff at MGM. . . . Berney Goodman and Larry Leshansky, Warners officials from Burbank, Cal., were here briefly for a meeting with Johnny Tomlinson, Warners manager, and his staff. . . . Lenore Kirkwood, FST home office, has been welcomed back into WOMPI membership. . . . All members of the Warner staff pitched in to dress up the branch office with

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Yuletide decorations, complete to a ceiling-high tree, to launch their Operation Christmas Tree booking drive. . . . Many local friends of George H. Walter, national sales manager for Lorraine Carbons, Boonton, N. J., were saddened on learning of his untimely death. . . . George K. Friedel, 20th-Fox salesman, was named to the presidency of the local loge of the Colosseum of Motion Picture Salesmen at a recent reorganization meeting. Other newly elected officers are Marvin Shubert, Columbia, vice-president; Marvin Skinner, 20th-Fox, secretary-treasurer; and Walter Mock, Paramount, sergeant-at-arms. . . . Stein Theatres, a circuit of 11 theatres in south Georgia with home offices on the local Film Row, launched a month's jubilee drive to celebrate owner L. A. Stein's 33rd year in show business. . . . Ken Barrett, Florida State Theatres' traveling auditor was reelected to another term on the town council of Neptune Beach. . . . Home office officials, district supervisors, field personnel, theatre managers and their staffs were readying Florida State Theatres for its 45th birthday celebration. The celebration will be observed from Nov. 1 to Dec. 15. . . . John Meehan, young manager trainee at the suburban Edgewood, volunteered for Army duty and said he plans to return to theatre work at the end of his two-year enlistment. . . . Carl Floyd, head of the important central Florida theatre circuit bearing his name, was admitted to a Tampa hospital for treatment of a chest ailment. . . . A gala fall luncheon was served in the Studio for the FST home office staff, heads of Film Row distribution offices, the FST warehouse staff, and local FST theatre managers. Hosts were Louis J. Finske, FST president, and LaMar Sarra, FST vice-president.

MIAMI, FLA., NEWS—The Florida was preparing to install 70-mm projectors preparatory to their showing of "The Big Fisherman" scheduled to open Nov. 19 as a road-show attraction. . . . Pete Reed, 74, father of Martha Raye, died here in a nursing home. Reed, an ex-vaudeville trouper and old time song-and-dance-man, moved to Miami 10 years ago from Los Angeles. . . . Krag Collins has been transferred to the North Dade Drive-In as manager. Jack Dean has been assigned to the Center, as student manager.

LITTLE ROCK

Byers Jordan, manager, White River and Melba Drive-In, Batesville, Ark., has won a free all-expense trip and a week's stay in Las Vegas, Nev. He won first place in an annual sales promotional contest that was conducted among the managers of 100 Commonwealth Theatres in Arkansas, Kansas, Missouri, Nebraska, and South Dakota.

MEMPHIS

"The Big Operator," after several cuts, has been approved for adults only showing by the Memphis and Shelby County Censor Board. Previously the film had been banned. . . . To promote "The Jayhawkers," Loew's Palace held a preview with Fess Parker appearing in person. He greeted patrons in the lobby, giving each a photograph of himself. Another current Palace promotion is the sale of gift books of tickets. . . . Joseph Thigpen is now operating the Tyson, Tunica, Miss. . . . Rex, Lilbourne, Mo., has reopened on a week-end basis. . . . The coming of fall weather to the south has brought the closing of Malvern Drive-In, Malvern, Ark.; Riverside Drive-In, Little Rock, Ark.; Sunset Drive-In, Martin, Tenn.; Starvue Drive-In, Stuttgart, Ark.; and Mesa Drive-In, Camden, Ark. Grover Wray, Exhibitor Services, announces Bel Air, Centerville, Tenn., and Paris Drive-In, Paris, Ark., are operating week-ends only. J. W. Clark, 270 Drive-In, Sheridan, Ark., also has this operation on a week-end basis. White River Drive-In, Batesville, Ark., and 41 Drive-In, Amory, Miss., are two more on week-end operation. . . . Uptown, Dresden, Tenn., has reopened, announces Fred Rucker.

NEW HAVEN

Raymond Bayus has been named assistant manager, Candlelite-Pix Twin Drive-In, Bridgeport, Conn., a joint Lockwood & Gordon-E. M. Loew Enterprises operation. Earl Wright continues as resident manager. . . . Frank McQueeney, Pine Drive-In., Waterbury, Conn., and Bruno Weingarten, E. M. Loew's Norwich-New London Drive-In, Montville, Conn., have been named to the public relations committee, Connecticut Drive-In Theatres. . . . Brandt Theatres have relinquished their lease on the Portland, Conn., Drive-In, and the owners, Joe and Ted Markoff, Markoff Bros. Theatres, have resumed operations. Fred McNaughton has been named resident manager. . . . The 50-cent Early-Bird plan, under which adult pa-

(*Continued on page 28*)

Film Exchange and Dealer Listing for the
ATLANTA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 186 Luckie St., N.W.—JA 2-3959
Br. & Sls. Mgr.: J. E. Hobbs. Office Mgr. & Head Booker: O. S. Barnett. Sales: J. D Campbell, George [illegible]. Booker: Pete Howell. Cashier: Mary Dale. Bookkeeper: Hilda Knight. Emerg. Phone: Howell, PO 1-7195.

BUENA VISTA (Disney), 402 Walton Bldg., Walton St., N.W.—JA 5-6457
District Mgr.: Ken Laird. Office Mgr.: Clyde Sampler. Booker: Joe Dumas. Emerg. Phone: DR 8-5101.

CAPITOL, 164 Walton St., N.W.—MU 8-9845
Pres.: W. M. Richardson. Vice-Pres.: C. H. Simpson. Sls. Mgr.: Jimmy Bello. Booker: Rogers Wood. Emerg. Phone: BU 9-8084.

COLUMBIA, 195 Luckie St., N.W.—JA 1-1524
Br. Mgr.: Paul Hargett. Office Mgr.: J. P. Huggins. Sales: Curley Burns, Lamar McGarity, Herbert Legg. Bookers: Paul Stevenson, Sue Johnson, Helen Mcgasee, Pearl Mose. Cashier: Stella Poulnot. Emerg. Phone: Huggins, TR 6-3127.

CONTINENTAL, 164 Walton St., N.W.—JA 3-3770
Southern Dist. Mgr.: James V. Frew. Emerg. Phone: CE 3-1996.

HOWCO, 193 Walton St., N.W.—JA 5-5688
Br. Mgr.: C. T. Jordan, Jr. Sales: Ray Edwards. Booker: Bernice Fricks. Cashier: Grace Parrott. Emerg. Phone: TR 5-6194.

KAY, 158 Walton St., N.W.—JA 4-0261
Pres.: Ike Katz. Booker: Barney Ross. Cashier: Bernice Hinton. Emerg. Phone: TR 6-2203.

METRO-GOLDWYN-MAYER, 198 Luckie St., N.W.—JA 3-2736
Br. Mgr.: William B. Zoellner. Office Mgr.: Pearl Perloff. Sales: L. B. Butler, J. L. Stonton. Bookers: Dick Johnson, Marie Pinkston, James Corbett. Cashier: Allen Miller. Emerg. Phone: DR 8-2881.

PARAMOUNT, 135 Cain St., N.W.—JA 3-1636
Br. Mgr.: Foster Hotard. Office Mgr. & Head Booker: Max Brice. Sales: Paul Morgan, W. J. Andre. Bookers: V. Hopkins, Dean Morris, Jim Hill. Cashiers: Louis Cathey, Kate Lewis. Emerg. Phone: DR 7-2539.

TODDY, 148 Walton St., N.W.—MU 3-3117
Pres.: Teddy Toddy. Office Mgr. & Booker: Jimmie Roberts. Emerg. Phone: Lawrenceville, Ga. TH 3-2377.

20th CENTURY-FOX, 197 Walton St., N.W.—JA 3-4633
Br. Mgr.: Paul Wilson. Sls. Mgr.: M. W. Doris. Office Mgr.: R. G. McClure. Sales: Cecil Peacock, B. W. McChesney. Booker: H. M. Purdy, Jr. Cashier: J. E. Estes. Emerg. Phone: McClure, BU 4-1765.

UNITED ARTISTS, 191 Walton St., N.W.—JA 2-6386
Br. Mgr.: Gene Goodman. Sls. Mgr.: Robert W. Tarwater. Office Mgr.: Charles D. Touchon. Sales: Dave Ed Hays, Frank Lowery. Bookers: Martha Chandler, Walter McDonald, Lynda Burnett. Cashier: Betty Dryden. Emerg. Phone: Touchon, DR 8-1229. (*Southern Dist. Mgr. in residence*: *Bill Haines*)

UNIVERSAL-INTERNATIONAL, 205 Walton St., N.W.—JA 3-5081
Br. Mgr.: R. C. Satton. Office Mgr.: George M. Jones. Sales: S. W. Whiteman, E. L. O'Neill. Bookers: Lewis Owens, Paul Maddox, Norris Gazaway. Emerg. Phone: CE 3-2870.

WARNER BROS., 193 Walton St., N.W.—JA 3-3495
Br. Mgr.: Carroll Ogburn. Sales: Bill Humphries. Wallace Carter. Bookers: J. C. Steeby, P. Hopkins, Sue Carr. Cashier: Pat Brown. Field Exp.: J. D. Woodword. Emerg. Phone: PO 7-4484.

• *Supply Dealers*

CAPITAL CITY SUPPLY, 161 Walton St., N.W.—JA 1-1244 Emerg. Phone: CE 3-6885
NATIONAL THEATRE SUPPLY, 187 Walton St., N.W.—JA 4-8486 Emerg. Phone: TR 3-3887
SOUTHEASTERN THEATRE EQIUP., 203 Luckie St., N.W.—JA 3-0461 Emerg. Phone: TR 2-1221
WIL-KIN THEATRE SUPPLY, 150 Walton St., N.W.—JA 2-4613 Emerg. Phone: CE 3-6983

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—JA 3-5881
PEACHTREE PRODUCTIONS, 220 Pharr Road, N.E.—CE 3-5317

• *Signs, Advertising and Printing*

DIXIE LITHOGRAPHING, 158 Walton St., N.W.—JA 3-5235
MOTION PICTURE ADVERTISING SERVICE, 193 Walton St.,—JA 5-1594
NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—JA 3-5881
POSTER EXCHANGE, 163 Walton St., N.W.—JA 5-0935
REBEL POSTER, 142 Walton St., N.W.—JA 3-4996
SOUTHERN POSTER & PRINTING, 138 Houston St., S.W.—MU 8-7733

• *Film Delivery Services*

BENTON BROS. FILM EXPRESS, 168 Baker St., N.W.—JA 4-5411 Emerg. Phone: CE 7-1740
THEATRE SERVICE CO., 282 Hayden St., N.W.—JA 3-6972 Emerg. Phone: BU 9-1556

• *Service Companies*

ALTEC SERVICE CO., Walton Building, Walton St., N.W.—JA 4-4916 Emerg. Phone: Same
RCA SERVICE CO., 160-14th St., N.W.—TR 4-4166

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Denver Territory
Issue of November 11

Buffalo Territory
Issue of November 18

Save them!

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

ANATOMY OF A MURDER (COL.)

Criterion, New York (*$29,500)	16 wks.	...110%
United Artists, Detroit (**$8,810)	12 ”	....150%
United Artists. Louisville (**$7,690)	4 ”	....119%
Gary, Boston (**$11,100)	13 ”	....101%
St. Louis, St. Louis (**$12,850)	4 ”	....115%
Randolph, Philadelphia (**$13,730)	8 ”	....130%
Fifth Ave., Seattle (**$7,480)	5 ”	....115%
Woods, Chicago (**$19,400)	14 ”	....125%
St. Francis, San Francisco (**$10,550)	8 ”	....150%
Orpheum, Omaha (**$6,590)	3 ”	....142%

ASK ANY GIRL (MGM)

24 wks—8ths—82%

BEAT GENERATION (MGM)

Warfield, San Francisco (*$11,880)	1 ”	....101%
Orpheum, Seattle (**$5,660)	1 ”	.... 80%
United Artists, Louisville (**$7,690)	1 ”	.... 85%
Fox, Philadelphia (**$14,580)	1 ”	.... 82%
Pilgrim, Boston (**$8,610)	1 ”	....141%
Fox, Detroit (**$14,380)	1 ”	....108%

BEST OF EVERYTHING (20th FOX)

Ambassador, St. Louis (No Ave.)		
Fox, San Francisco (**$12,230)	1 ”	....117%
Fifth Avenue, Seattle (**$7,480)	1 ”	....104%
Normandie, New York (**$7,340)	2 ”	....151%

BIG CIRCUS

23 wks—10ths—109%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	11 ”	....121%
Midtown, Philadelphia (**$9,000)	3 ”	....122%
Brown, Louisville (**$4,950)	1 ”	....182%
Gary, Boston (**$11,100)	2 ”	.... 99%
Pageant, St. Louis (**$4,850)	1 ”	....169%

BLUE ANGEL (20th-FOX)

Paramount, New York (**$29,850)	5 ”	.... 72%
St. Louis, St. Louis (**$12,850)	2 ”	....123%
Fox, San Francisco (**$12,230)	2 ”	....102%
Memorial Boston (**$17,080)	3 ”	.... 84%
Viking, Philadelphia (**$8,330)	5 ”	....109%
Fifth Ave., Seattle (**$7,480)	1 ”	.... 81%
Oriental, Chicago (**$24,550)	3 ”	.... 69%
Orpheum, Omaha (**$6,590)	1 ”	.... 79%
Fox, Detroit (**$14,380)	1 ”	....122%
Rialto, Louisville (**$9,220)	1 ”	.... 76%

BLUE DENIM (20th FOX)

30 wks—9ths—105%

BUT NOT FOR ME (PAR.)

Madison, Detroit (**$19,920)	3 ”	.... 70%
Metropolitan, Boston (**$15,120)	3 ”	....105%
Capitol, New York (**$24,950)	3 ”	....116%
Esquire, Chicago (**$12,300)	2 ”	....155%
Omaha, Omaha (**$5,450)	1 ”	....111%
Paramount, San Francisco (**$10,400)	2 ”	....100%
Randolph, Philadelphia (**$13,730)	2 ”	....127%
Fox, St. Louis (**$13,400)	2 ”	....112%

CAREER (WB)

Saxon, Boston (**$10,270)	2 ”	....165%
Loew's State, New York (**$43,175)	2 ”	.... 94%

CRIMSON KIMONO (COL.)

Pilgrim, Boston (**$8,610)	1 ”	....105%
Paramount, San Franc. (**$10,410)	1 ”	....119%

CRY TOUGH (UA)

Palms, Detroit (**$19,850)	1 ”	.... 82%
Viking, Philadelphia (**$8,330)	2 ”	.... 51%
Golden Gate, San Francisco (**$15,150)	1 ”	.... 93%
Palace, New York (**$16,770)	3 ”	.... 59%
Orpheum, St. Louis (**$6,730)	1 ”	.... 62%
Pilgrim, Boston (**$8,610)	2 ”	.... 89%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)

29 wks—9ths—89%

DEVIL'S DISCIPLE (UA)

30 wks—9ths—105%

DIARY OF ANNE FRANK (20th FOX)

Palace, New York ($18,110)	25 ”	....103%
Midtown, Philadelphia (*$13,420)	6 ”	.... 88%
McVickers, Chicago (*$16,500)	7 ”	.... 76%
Saxon, Boston (*$11,530)	7 ”	.... 80%
Palace, New York (*$18,110) Cont.	11 ”	.... 81%
Fox, San Francisco (**$12,230)	2 ”	....109%
Brown, Louisville (**$4,950)	3 ”	....130%
Paramount Seattle (**$8,040)	4 ”	....103%
Orpheum, Omaha (**$6,590)	1 ”	.... 92%
Ambassador, St. Louis (No Ave.)	2	$11,000 Ave.
United Artists, Detroit (**$8,810)	4 ”	....103%

DON'T GIVE UP THE SHIP (PAR.)

24 wks—9ths—101%

FBI STORY (WB)

Radio City, New York (**$142,810)	4 ”	....103%
Orpheum, Omaha (**$6,590)	2 ”	....100%
Mary Anderson, Louisville (**$4,880)	1 ”	....245%
Blue Mouse, Seattle (**$5,040)	2 ”	....134%
Stanton, Philadelphia (**$12,270)	2 ”	....179%
Kenmore, Boston (**$9,600)	2 ”	....203%
Palms, Detroit (**$19,850)	2 ”	.... 95%
St. Louis, St. Louis (**$12,850)	1 ”	....155%
Chicago, Chicago (**$22,480)	2 ”	....154%

FIVE GATES TO HELL (20th FOX)

Broadway-Capitol, Detroit (**$10,120)	1 ”	....170%
Fox, San Francisco (**$12,230)	1 ”	.... 84%
Coliseum, Seattle (**$7,555)	1 ”	....107%
Rialto, Louisville (**$9,220)	1 ”	.... 68%
Omaha, Omaha (**$5,450)	1 ”	.... 96%

FIVE PENNIES (PAR.)

34 wks—9ths—113%

FOR THE FIRST TIME (MGM)

Roxy, New York (**$52,620)	4 ”	....118%
Arcadia, Philadelphia (**$10,030)	5 ”	....100%
Memorial, Boston (**$17,080)	2 ”	.... 80%
Loop, Chicago (**$15,140)	3 ”	.... 65%
Orpheum, Seattle (**$5,660)	1 ”	.... 72%
Loew's, St. Louis (**$11,600)	1 ”	.... 73%
United Artists, Louisville (**$7,690)	1 ”	.... 68%

HERCULES (WB)

14 wks—6ths—224%

HOLE IN THE HEAD (UA)

72 wks—10ths—124%

HOLIDAY FOR LOVERS (20th FOX)

15 wks—10ths—83%

HORSE SOLDIERS (UA)

34 wks—8ths—108%

IT STARTED WITH A KISS (MGM)

Capitol, New York (**$24,950)	4 ”	....112%
Stanton, Philadelphia (**$12,270)	5 ”	.... 77%
Loews, St. Louis (**$11,600)	4 ”	....108%
Chicago, Chicago (**$22,480)	5 ”	....130%
United Artists, Louisville (**$7,690)	2 ”	....168%
Blue Mouse, Seattle (**$5,040)	3 ”	....118%
Warfield, San Franc. (**$10,110)	3 ”	....119%
Orpheum, Boston (**$19,580)	3 ”	....101%
Adams, Detroit (**$8,650)	1 ”	....175%

JOHN PAUL JONES (WB)

19 wks—9ths—66%

LAST TRAIN FROM GUN HILL (PAR.)

19 wks—9ths—111%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	1 ”	.... 65%

LOOK BACK IN ANGER (WB)

Pageant, St. Louis (**$4,850)	3 ”	.... 59%
Beacon Hill, Boston (**$9,650)	3 ”	.... 83%
Mary Anderson, Louisville (**$4,880)	1 ”	.... 78%
Forum, New York (**$13,920)	3 ”	.... 79%
Madison, Detroit (**$19,920)	1 ”	.... 53%
Trans-Lux, Philadelphia (**$4,450)	2 ”	....189%

MAN WHO UNDERSTOOD WOMEN (FOX)

Paramount, Boston (**$11,920)	1 ”	.... 71%
Oriental, Chicago (**$24,550)	2 ”	.... 75%
Roxy, New York (**$52,620)	3 ”	.... 83%
Fox, Philadelphia (**$14,580)	1 ”	....124%
Fox, St. Louis (**$13,400)	1 ”	....115%
Fifth Avenue, Seattle (**$7,480)	1 ”	.... 82%
Fox, Detroit (**$14,380)	1 ”	.... 86%
Rialto, Louisville (**$9,220)	1 ”	.... 70%

MIDDLE OF THE NIGHT (COL.)

44 wks—9ths—112%

NORTH BY NORTHWEST (MGM)

United Artists, Chicago (**$17,800)	10 ”	....160%
Adams, Detroit (**$8,650)	14 ”	....142%
Loew's St. Louis (**$11,600)	6 ”	....107%
Warfield, San Francisco (**$10,110)	9 ”	....143%
Music Box, Seattle (**$4,215)	6 ”	....191%
United Artists, Louisville (**$7,690)	3 ”	....157%
Orpheum, Boston (**$19,580)	7 ”	....118%
State, Omaha (**$5,960)	5 ”	....106%
Stanley, Philadelphia (**$17,650)	6 ”	....110%
Radio City, New York (**$142,810)	7 ”	....124%

NUN'S STORY (WB)

46 wks—10ths—134%

ODDS AGAINST TOMORROW (UA)

Woods, Chicago (**$19,400)	1 ”	....160%
Victoria, New York (**$20,150)	1 ”	....100%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	2 ”	....138%
Music Hall, Seattle (**$6,700)	1 ”	....150%
United Artists, Chicago (**$17,800)	1 ”	....259%
Palace, New York (**$16,770)	2 ”	....259%

PORGY AND BESS (COL)

Warner, New York ($23,250)	16 ”	....140%
McVickers, Chicago (**$13,050)	13 ”	....179%
Astor, Boston (**$8,370)	11 ”	....188%
Coronet, San Francisco (No Record)	13 ”	Ave. $18,500

PRIVATE'S AFFAIR (20th-FOX)

15 wks—10ths—81%

RETURN OF THE FLY (20th FOX)

6 wks—5ths—99%

ROOM AT THE TOP (CONT.)

54 wks—5ths—136%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	2 ”	....100%
Capri, Boston (**$6,380)	2 ”	....137%
Todd Cinestage, Chicago (**$16,600)	3 ”	.... 71%

SAY ONE FOR ME (20th FOX)

33 wks—10ths—115%

SCAPEGOAT (MGM)

Saxon, Boston (**$10,270)	6 ”	....112%
Trans-Lux, Philadelphia (**$4,450)	6 ”	....148%
T-L Krim, Detroit (**$6,000)	7 ”	....120%
United Artists, Louisville (**$7,690)	1 ”	.... 68%
Loews St. Louis (**$11,600)	1 ”	.... 79%

SIGN OF THE GLADIATOR (AIP)

Michigan, Detroit (**$21,120)	1 ”	.... 77%
Paramount, Boston (**$11,920)	1 ”	....134%
United Artists, Chicago (**$17,800)	2 ”	.... 89%
Kentucky, Louisville (**$5,850)	2 ”	....121%

SLEEPING BEAUTY (BV)

88 wks—13ths—112%

TAMANGO (ROACH)

Fox, Detroit (**$14,380)	3 ”	....156%
Fox, Philadelphia (**$14,580)	2 ”	....131%
Capitol, New York (**$24,950)	2 ”	....116%
Brown, Louisville (**$4,950)	2 ”	.... 84%
Roosevelt, Chicago (**$21,230)	2 ”	....100%
Paramount, Seattle (**$8,040)	2 ”	.... 71%
Paramount, Boston (**$11,920)	1 ”	....118%

TARZAN'S GREATEST ADVENTURE (PAR.)

Fox, Detroit (**$14,380)	1 ”	.... 97%
Paramount, Boston (**$11,920)	1 ”	.... 84%
Omaha, Omaha (**$5,450)	1 ”	.... 97%

TEN SECONDS TO HELL (UA)

9 wks—7ths—74%

THAT KIND OF WOMAN (PAR.)

Michigan, Detroit (**$21,120)	2 ”	.... 84%
Coliseum, Seattle (**$7,555)	1 ”	.... 88%
Metropolitan, Boston (**$15,120)	2 ”	.... 93%
Esquire, Chicago (**$12,315)	3 ”	.... 84%
Roxy, New York (**$52,620)	3 ”	....100%
Kentucky, Louisville (**$5,850)	1 ”	.... 73%
Randolph, Philadelphia (**$13,730)	2 ”	.... 93%
Paramount, San Fran. (**$10,410)	1 ”	....100%
St. Louis, St. Louis (**$12,850)	1 ”	....119%
Orpheum, Omaha (**$6,590)	1 ”	.... 91%

THEY CAME TO CORDURA (COL.)

State-Lake, Chicago (**$25,800)	3 ”	.... 84%
St. Francis, San Franc. (**$10,550)	3 ”	....120%

TIMBUKTU (UA)

Fifth Avenue, Seattle (**$7,480)	1 ”	.... 71%
Golden Gate, San Francisco (**15,150)	1 ”	.... 50%

THIS EARTH IS MINE (U-I)

28 wks—10ths—106%

TINGLER (COL.)

Broadway-Capitol, Detroit (**$10,120)	3 ”	....210%
Pilgrim, Boston (**$8,610)	2 ”	....185%
Golden Gate, San Francisco (**$15,150)	2 ”	....106%
Fox, Philadelphia (**$14,580)	2 ”	.... 79%

WONDERFUL COUNTRY (UA)

Palms, Detroit (**$19,850)	2 ”	.... 84%
Loew's, St. Louis (**$11,600)	1 ”	.... 81%
Coliseum, Seattle (**$7,555)	1 ”	....107%
United Artists, San Franc. (**$16,230)	2 ”	.... 74%
Roosevelt, Chicago (**$21,230)	1 ”	.... 86%

YELLOWSTONE KELLY (WB)

14 wks—8ths—106%

NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "**THE TIP-OFF** on Business."

NEW HAVEN

(*Continued from page* 26)

trons are admitted for half a dollar prior to 1 p.m., Mondays through Fridays, at the Stanley Warner Strand, Hartford, and Majestic, Providence, has now been extended to another key-city first-run, the Capitol, Spring field, Mass. . . . The Seymour, Conn., council of Knights of Columbus, has purchased the 450-seat Strand from the widow of theatre pioneer Harold Donovan, for an undisclosed sum. John Hannon, previsouly a postal worker, will be K of C's resident manager. . . . Don Iogha has resigned as manager, Brandt Theatres' Plaza, Stamford, Conn., to become manager of Gorton's, Inc., New Canaan, Conn., record and hi-fi shop. . . . Bernie Menschell, president, Bercal Theatres, Inc., and his brother, Sy, have sold their shares in Hot Grinder Heaven, Wethersfield, Conn., drive-in restaurant, to Hartford interests for an undisclosed sum. The Menschells intend to henceforth concentrate on theatrical properties. . . . Sperie Perakos, general manager, Perakos Theatre Associates, New Britain, Conn., has been elected president, Connecticut Drive-In Theatres Assn. . . . Jack Sanson, Stanley Warner's resident manager at the deluxe first-run Strand, has returned to his desk, following recuperation from surgery. . . . Brandt Theatres, New York, which recently relinquished lease on the Markoff Bros.-owned Portland (Conn.) Drive-In, has taken similar action at the Edward O'Neill-owned Bridge Drive-In, Groton, Conn. Brandt interests continue to operate three Stamford, Conn., conventional theatres. Resident manager at the Bridge is one of the country's few female drive-in supervisors, Mrs. Lena McNaughton. . . . Leo H. Hooper, former student assistant manager, Loew's Poli, has been named manager of Florida State Theatres' Beach, Miami Beach. Fla. . . . James A. Tobin, western Connecticut district manager for Stanley Warner Theatres, has assumed personal supervision of the first-run Merritt, Bridgeport, following resignation of house manager George Rorabach.

NEW ORLEANS

L. E. Terry closed the La Place Drive-In, La Place, La., for the season. . . . T. G. "Teddy" Solomon, president, Gulf States Theatres, and Don Stafford, president Dixie Theatres, are back from a hunting trip in Canada, a sport which they have enjoyed for the past few years. They were accompanied by "Billy" Briant, 20th-Fox branch manager, who was on vacation. . . . Sue Davis, wife of Lonnie Davis, Gulf States Theatres' booker, is convalescing at home in McComb, Miss., following surgery. . . . John Schaffer, Sr., head, Schaffer Film Service, and associate in Schaffer-Kemp popcorn distribution, reported the selling of the Hut, Marrero, La., to a buyer not associated with the industry. Charles Levy, who was at its helm since Schaffer purchased the property about a year ago, has moved to Amite, La., to be associated with the Amite there. . . . The Ladies Auxiliary of Variety Club Tent 45 held a style show and tea with benefits to the Heart Fund. . . . Armand Portie, MGM booker, suffered a heart ailment and is abed at his home. . . . Paramount salesman Tom Watkins is also confined to bed at his home with a severe lymph ailment. . . . Abe Berenson, president, Allied Theatre Owners of the Gulf States, is in National Institute of Health, Bethesda, Md., for observation and treatment for protracted neuro-muscular trouble. . . . Emil Beaud, business agent, Local 293, IATSE projectionists, is convalescing at home following his second operation since July. . . . Condolences to Harold Morel Schambach, Joy's Theatres office manager and family, on the death of his father, aged 72. . . . And to Idabel Bacon, Universal inspectress, on the death of her father. . . . Warners exchange personnel entertained Charles Varnado, former head booker, at a farewell party at the home of salesman Ed Fitzgerald. Varnado is being transferred to the Boston exchange with a promotion to sales manager's post. Joseph Springler, Varnado's assistant, moved up to Springler's former spot. Mrs. Doris Stevens, contract department, is now back in the booking department, and completing the four staffer department is Joe Sacco.

Jack Harris, producer of "4D Man," Universal release, recently made an insured offer of $1,000,000 to anyone who can duplicate the feats in the picture. Harris, left, is seen with Phil Gerard, center, Universal's eastern publicity manager, and Lee Merriwether, right, "Miss America of 1955," who is starred in the film.

PHILADELPHIA

Harry Freeman, former Fox publicist, who was handling Goldwyn's "Porgy and Bess", Goldman, was a pneumonia victim. Bill Ornstein, Goldwyn's Cincinnati man filled in. . . . Wesley Watson, Apollo, Atlantic City, N. J., was taken sick at the MGM exchange and rushed to Hahnemann Hospital. . . . Irv Blumberg, formerly Warners publicist and for the past two years press representative for Steel Pier, Atlantic City, N. J., is now in Baltimore, Md., for Columbia in advance of Samuel Goldwyn's "Porgy and Bess". . . . Irwin Ullman, general manager, Hellman Drive-Ins here, announces the appointment of Eli Schwartz as manager of the Lincoln Drive-In. Schwartz most recently managed the Parkway Drive-In, Thoroughfare, N. J. . . . Jack Borgenicht, formerly with the company in New York, is now manager of the Trans-Lux. . . . Jay Holmes, formerly at the World, is now managing Ellis' Bala. . . . Roy Robbins has succeeded Everett Callow as director of advertising and publicity, Stanley Warner Theatres. . . . 20th Century-Fox hosts two affairs this week: cocktails and lunch at the Warwick on Nov. 5 in honor of Marshall and Noonan, comedy team who debut in "The Rookie"; and a cocktail party and luncheon at Variety Club headquarters in honor of the homecoming of Fabian on Nov. 11 followed by the preview of his first film, "Hound Dog Man" at the Fox that evening. . . . Tri-State Theatre Corporation is now handling the booking and buying of the Arcadia, Wellsboro, Pa. . . . David Milgram recently became a grandfather for the fifth time when a girl was born to his daughter, Mrs. Ewin Bloom. . . . Warners exchange has won three prizes so far in the "Operation Christmas Tree" drive for meeting their quota. The prizes are placed under the tree; and at Christmas time the staff will draw lots for them.

PITTSBURGH

Russel Wehrle, owner, Capitol, Braddock, Pa., is now home from the hospital. . . . Irving Marcus, new branch manager, National Screen Service, attended his company's first national convention in 10 years. . . . The Castelli brothers, operators, Super-71 Drive-In, Belle Vernon, Pa., and the Super Castle Drive-In, New Castle, Pa., are doing their own buying and booking. Their account was formerly handled by Kell Theatre Service. . . . M. A. Silver, Stanley Warner Theatres zone manager, and two downtown managers, Bernie Hicky, of Shea Circuit's Fulton, and Fred Kunkel, of United Artists Circuit's Penn, made a trip to Philadelphia for conferences with state industry leaders on the new Pennsylvania censorship law. . . . Impending visits of the stork led to changes at the Warners exchange. Elaine Shulman, telephone operator, was promoted to post of booker's clerk, replacing Doris Brown, who resigned due to impending motherhood. Retiring for the same reason was biller Connie Apel, who was replaced by Pat Romanelli. Phyllis Cohen becomes the new keyboard operator. . . . Thomas Wood was confined to Latrobe Hospital as a result of a heart attack. His condition was reported as satisfactory. Wood is the general manager for the Odin Drive-In, Greensburg, Pa.; the HiWay Drive-In, Latrobe, Pa. and the HiWay Drive-In, Carroltown, Pa. . . . Jack Webb is scheduled for a personal appearance here early in November, beating the drums for his new Warners release, "—30—." . . . Joe Averi, who owns a circuit of three theatres, added a fourth, the Gamble, Seward, Pa., formerly owned by Allan Gamble.

PORTLAND

Dick Newton, for six years Paramount manager, assumed his new duties as Westinghouse radio station KEX advertising and promotion manager. . . . Herman Wobber, 20th-Fox executive and veteran San Francisco theatreman, conferred with Charles Powers, Sr., at the branch office here. He was on a western tour (Portland, Seattle, San Francisco, Salt Lake, and Los Angeles) to push film sales for the Spyros Skouras drive. . . . Work is progressing rapidly on the new 600-seat Music Box now under construction in downtown Portland by John Hamrick Theatres. . . . Ronnie Mesher, son of M. M. Mesher, Paramount, will replace Dick Newton, six years Paramount manager, in that capacity. . . . Archie Holt, former U-I salesman here, is convalescing at the home of a daughter in Santa Cruz, Cal. . . . Film-TV actor Jackie Coogan was a Portland visitor with his wife and children. While here, the Coogans were the guests of Mrs. J. J. Parker, Parker Theatres.

ST. LOUIS

Reopening were the Avon, Breese, Ill.; Main Street, Paris, Mo.; Vista, Centralia, Mo.; and the Rex, Sikeston, Mo. . . . The following additional drive-ins have closed their 1959 season: Frisina, Taylorville, Ill.; Sky Hi, Havana, Ill.; Little Dixie, Mexico, Mo.; Skyway, Mattoon, Ill.; Starlite, Beardstown, Ill.; Sullivan, Sullivan, Ill.; Tuscola, Tuscola, Ill.; Starlite, Potosi, Mo.; Hill Top, Perryville, Mo.; Major, Paris, Mo.; Arrow, Steeleville, Ill.; K, Shelbyville, Ill.; Starlite, Salem, Mo.; 37, Farina, Ill.; Avon, Breese, Ill.; Sunset, Mount Olive, Ill.; Green, Winchester, Ill.; B-B, Centralia, Mo.; Hi-Y, Fredericktown, Mo.; Ronnie's, St. Louis County, Mo.; and Fulton, Fulton, Mo. . . . Daylight saving time ended officially in the local territory on Oct. 25. . . .

The local WOMPI held a sucessful rummage sale. . . . Mrs. Charles Mueller, Miss Film Row for 1959, and formerly a booker for National Screen Service, has joined TV station KLRB as film library booker. . . . The 1959 annual meeting of the Missouri-Illinois Theatre Owners will be held at the Chase Hotel on Nov. 30. . . . Roy Stockglausner, shipper, Kahan Service, and formerly with Warners, returned home after being hospitalized with an attack of pleurisy.

SALT LAKE CITY

This city's curfew law for children was said to be working well. The deadline for children under 14 is 10 p.m., and for those 14 to 18, midnight. . . . The Ute Drive-In has installed in-car heaters and plans year-round operation. The Park Vu Drive-In installed heaters last fall and remained open during the winter. . . . Roy Harman is the new assistant manager at the Uptown. . . . Ted Kirkmeyer is now managing the Villa. . . . A pre-Halloween Spook Show went well at the Utah. Gifts of lipstick were given to each girl who stayed through the performance. . . . Robert Braby, 47, office manager, United Artists, died in a local hospital after being taken ill at work. He was former owner of the Empire. . . . The World, Sugarhouse, a suburb of Salt Lake City, is closed. . . . All of the Utah Drive-In Corporation's drive-ins have closed for the season.

SAN ANTONIO

The Ayers and Gulf Drive-In, Corpus Christi, celebrated their 12th anniversary with a 12 day observance which was arranged by Ed Farmer, manager. There were games, contests, a talent show, hundreds of prizes, thousands of free theatre tickets, an English bicycle give-away, silver dollars and special contests for teenagers and adults. Teenagers were asked to write a letter telling what they like or don't like about movies. Best letter won a six month pass, second prize was a portable radio and all entries received free tickets to the two theatres. In addition to the special film programs, there were Flying Saucer night, a Circus Lingo contest, a Coca Cola Kiddy show, and a Patio Platter Party with a disc jockey spinning records and awarding prizes of all kinds, a shaggy dog contest, plus a big circus parade for all little people.

Thomas J. Cheney has been appointed manager of the Don Drive-In and Roy W. LeBlanc, manager of the Port, Port Arthur, Tex. Cheney was formerly assistant manager of the King Center Drive-In, Houston, Tex., while LeBlanc was manager of the South Park Drive-In, Beaumont, Tex. Both are Jefferson Amusement Company operated and appointments were made by Charles Paine, Jefferson district manager. . . . Todd-AO projection equipment is being installed at the State, Austin, Tex., for the showing of "Porgy and Bess." . . . A special benefit show was staged at the Bunavista Drive-In, Borger, Tex., of "Rebel Without a Cause," the James Dean starrer. Proceeds of the special show with admission at $1 a car were to be turned over to the Will Rogers Memorial Hospital and Research Laboratories. . . . The Milentx Drive-In, Liberty, Tex., will assist KLBG select a disc jockey at the station. A series of 10 to 15 minutes of tape recordings will be made by each boy entering the contest who must be in high school for the 1959-60 term. These will be played back at the drive-in and winner selected by the audience. He will be given a job as disc jockey at the station. . . . A five year old boy was struck down as he ran in front of a car driving off a parking ramp at the Fiesta Drive-In, McAllen, Tex. The child was treated for a laceration on the right side of the head and then dismissed. . . . The Rev. M. L. Lundquist, speaking at the South District meeting of the Texas Conference of the Agustana Lutheran Church, criticized the motion picture industry for what he termed an emphasis on sex and violence. He is president of the Texas Conference. The district session was at the Augustana Lutheran Church here. Lundquist read the text of a resolution prepared at the recent meeting of the church's national executive council in Chicago. The council, said the resolution, "affirms its conviction that pictures are being produced which depict sex and violence for the sake of sex and violence."

To get children reaction to UPA's "1001 Arabian Nights" starring Mr. Magoo, Rube Jackter, vice-president and general sales manager of Columbia, who is releasing the film, arranged with Interstate Circuit, Dallas, for a test screening at the circuit's screening room with 48 boys and girls of St. James School as guests. Interstate and Columbia executives watched from the wings, and Jack Judd, Columbia Dallas exchange head, said the youngsters were enthused, with teachers requesting that the cartoon feature be shown again for other students.

SEATTLE

Art Greenfield, former Northwest representative for Screen Gems, has been promoted and will headquarter in the Screen Gems' San Francisco office. Carl Miller, Warner Bros. branch manager, resigned and took over Greenfield's former position. Jean Spear, former Warner Bros. sales manger, has been named to head the Warner exchange. . . . At Universal, Dick Colbert resigned as sales manager to represent Screen Gems in the Omaha territory. . . . Sanea Bishop is the new secretary at Allied Artists, replacing Virginia Bruce who resigned.

WASHINGTON

The following area theatres have closed, or will close shortly: Hanover Drive-In, Hanover, Va.; Hager Drive-In, Williamsport, Md.; Palace, Petersburg, Va.; Warsaw, Warsaw, Va.; Inwood Drive-In, Inwood, West Virginia; Skyvue Drive-In, Martinsburg, W. Va.; Sunset Lake Drive-In, Deep Creek, Va.; Village Drive-In, Village, Va.; and Fort Hill Drive-In, Petersburg, Va. . . . Reopening were the Lenox, Richmond, Va.; Dentonia, Denton, Md., and Craig, Craigsville, Va. . . . Irving Blumberg, former Warners publicist and for the past two years press representative for Steel Pier, Atlantic City, N. J., is now in Baltimore, Md., for Columbia Pictures in advance of Samuel Goldwyn's "Porgy and Bess," Town. He is arranging a program to have Kay Swift meet with the press, radio and TV representatives. She was in to lecture on "George Gershwin and his music," and is a composer recognized as an authority on the Gershwin music and lyrics. Blumberg has also been instrumental in having Mayor J. Harold Grady proclaim Oct. 26-Nov. 1 as "George Gershwin Music Week In Baltimore."

Other area closings were Farmville Drive-In, Farmville, Va.; Bellewood Drive-In, Richmond, Va.; Moonlight Drive-In, South Boston, Va.; Kent Drive-In, Dover, Del.; Clarksville Drive-In, Clarksville, Va.; Colonial, Hagerstown, Md.; York Drive-In, Tabb, Va.; Oak Drive-In, South Boston, Va.; and Empiria Drive-In, Empiria, Va. . . . Reopening was the State, Clarksville, Va.

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EVERY theatre on Broadway, New York City, now equipped for wide film presentation uses ASHCRAFT SUPER CINEX LAMPS.......

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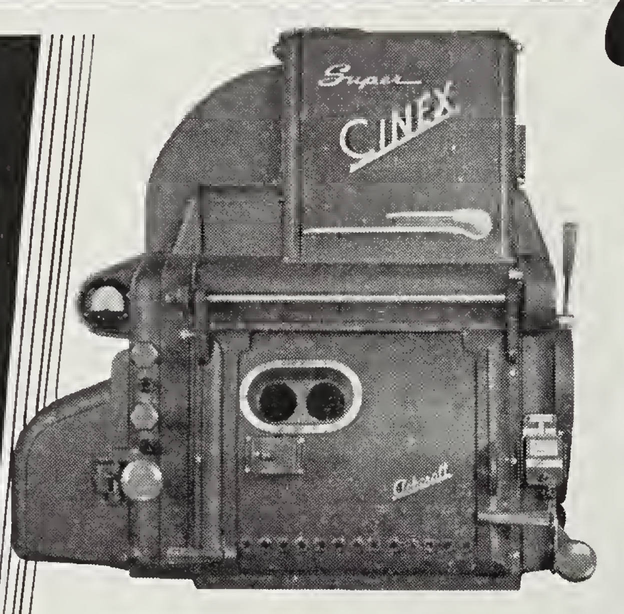

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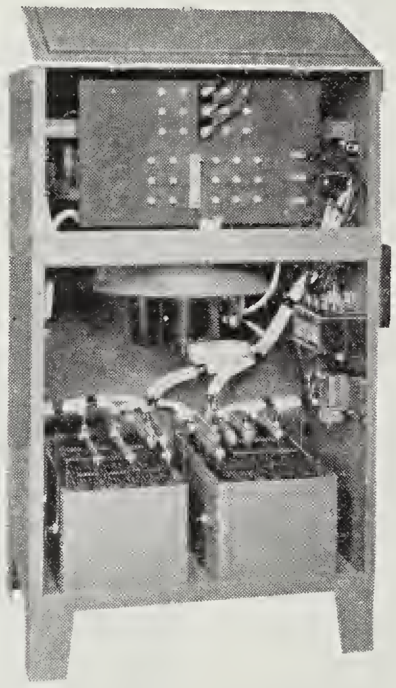

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NAC-TOA Meeting Convenes in Chicago
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PHYSICAL THEATRE

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EXTRA PROFITS

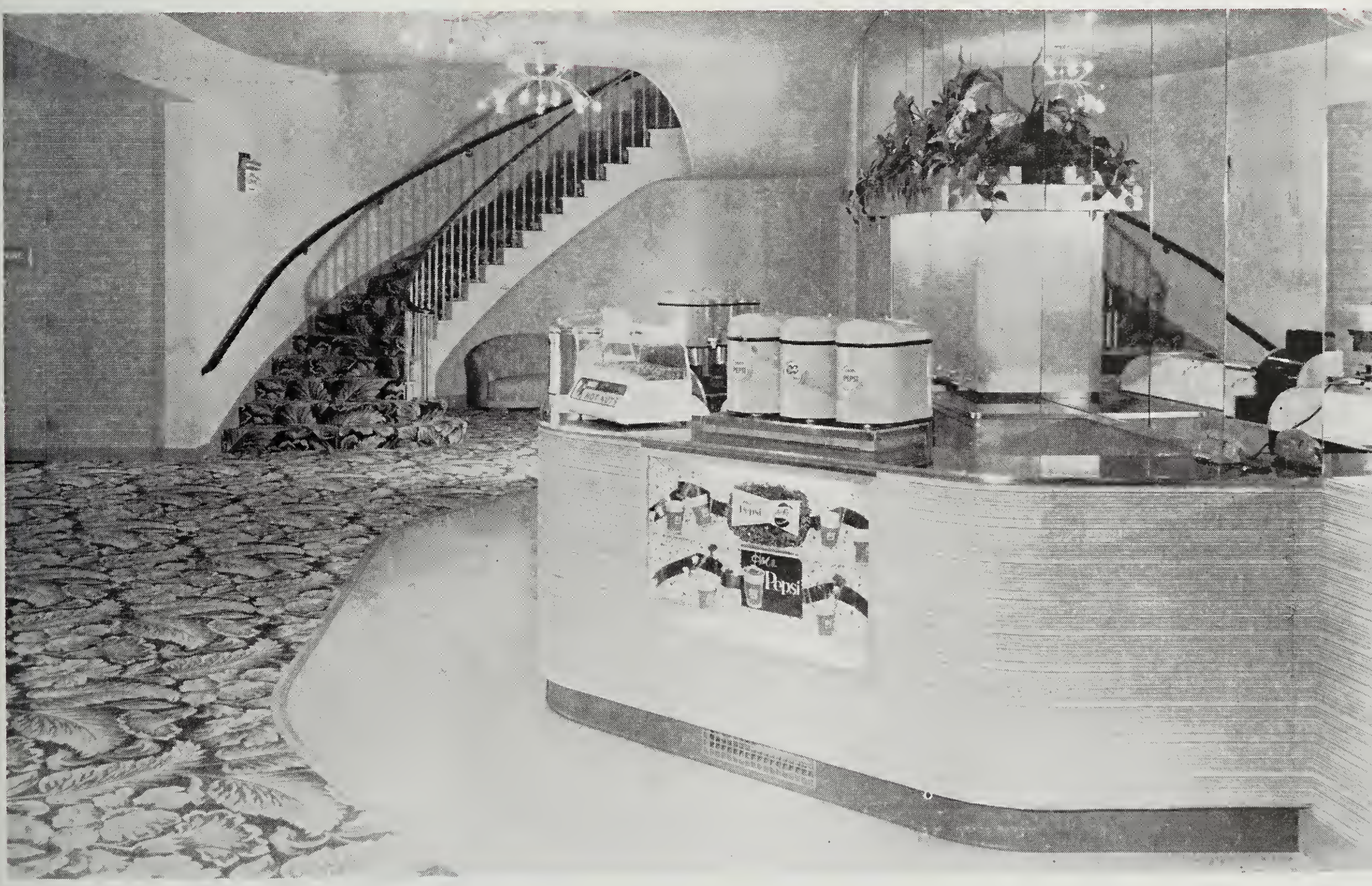

Photo illustrates the striking beauty found in one of the nation's newest remodeled theatres. An attractive and inviting concession counter is strategically placed to utilize most possible patron traffic. Carpets and lighting fixtures are both modern in design and attractive to patrons. More than $100-million is expected to be spent for remodeling and reequipping in 1960.

Volume 16 **Number 11**
November 4, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.

4 Large Drinks with Crushed Ice
Soda Shoppe
APCO

4-DRINK SODASHOPPE

4-Drink SodaShoppe gives Push-A-Flavor selection of 3 carbonated drinks and 1 non-carbonated. 1,400 cup capacity. Two 5-gallon and one 7-gallon syrup tanks — total 2,230 drink syrup capacity. Optional Ice-Maker unit serves crushed ice in every drink.

INCREASES GROSSES 65%
more than DOUBLES "average-cents-per-person"!

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no wonder SodaShoppes are in almost every Times Square theatre and chains all over the U.S.A.!

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now . . . APCO SodaShoppes serve drinks with CRUSHED ICE!

APCO's Ice-Maker unit automatically serves uniformly crushed ice in every drink! Insures outstanding drink quality and extra appeal . . . to pull in extra volume and profits!

LARGE
6 ICE COLD DRINKS
10¢
with CRUSHED ICE
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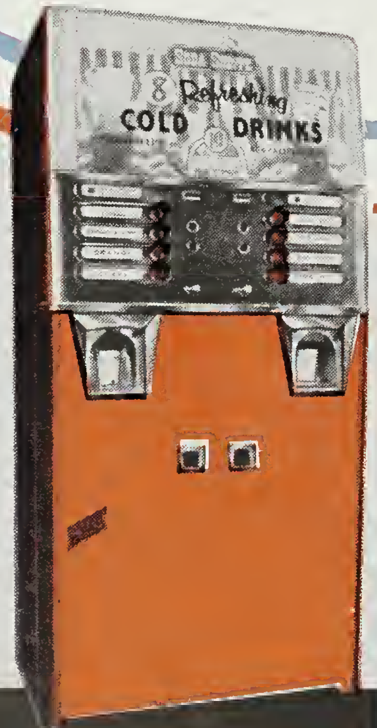
6-DRINK SODASHOPPE

6-Drink SodaShoppe gives Push-A-Flavor selection of 4 carbonated and 2 non-carbonated drinks. 1,400 cup capacity. Three 5-gallon and one 7-gallon syrup tanks — total 2,630 drink syrup capacity. Optional Ice-Maker unit serves crushed ice in every drink.



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Dual Cup Station Theatre Model SodaShoppe has giant illuminated plastic embellishment . . . dual cup stations, mechanisms, changemakers. Draws and handles extra traffic . . . increases "average-cents-per-person". Gives push-button selection of 5 carbonated and 3 non-carbonated drinks, using only 5 syrup tanks. 2,000 cup capacity, 2,500 drink syrup capacity. 10-Drink Model, also available, serves 6 carbonated and 4 non-carbonated drinks using only 6 syrup tanks.

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Conventions and Progress

Following a recent survey of 135 theatre circuits, Frank Singiser, Mutual Network business and financial news editor, reported that American theatres would budget the overwhelming figure of more than 100-million dollars to remodel, refurbish, and re-equip in 1960. This figure represents the "new" attitude which is now being taken by theatremen in all sections of the country.

With the substantial increases in over-all attendance figures in recent months, theatremen are becoming more aware of the great need to expand and adequately prepare for a future which looks brighter every day.

As we approach the NAC-TOA Convention in Chicago, we must fully realize just what such a convention could and should mean to us at this time. With an eye on the future, it is imperative that we reap ALL of the many benefits that may be had at the Convention.

The statistical figures represent the tangible endeavors of theatremen, but those intangible ideas which so often breed at conventions are equally important.

The first and foremost significant factor is that there will be a great convention at this crucial time. Yes, the time is crucial because more and more men of our industry are beginning to realize the potential size of tomorrow's audiences. More of these men are beginning to prepare. It is therefore necessary for all theatremen to consider such a step, and at a convention, they may do so with assurance and advice from their colleagues.

Dollar-wise, it is important that each conventioneer increase his knowledge about the industry itself, but this is not the only thing that the Convention will offer. Mr. Conventioneer will have the opportunity to "swap" ideas with theatremen from other parts of the country; to find out what they are doing to create extra profits.

This exchange of ideas is not an easy thing, for it takes a well trained man to separate the good from the bad; the ideas which are applicable to HIS particular theatre. But, the opportunity will be there.

Hundreds of firms will offer the best they have to the convention men. New products, as well as many of the "old standbys" will be on display. Booths will be attended by those who know their product and who can explain how it may best be used.

The many displays will also provide chances for learning showmanship techniques. Display methods used in setting up the booths will readily prompt ideas which may be applied to concession counters, lobbies, and other parts of the theatre.

Another unique opportunity will be afforded the theatreman as he works the various machines HIMSELF. He will temporarily be a patron who wants the best performance from the best product. He will demand what his customers demand from him 365 days in the year.

Conventions and progress go hand-in-hand. With the ever-present thought of more than 100-million dollars going toward refurbishing, an exchange of ideas will act as a "shot in the arm" to an industry that may expect a boom of booms.

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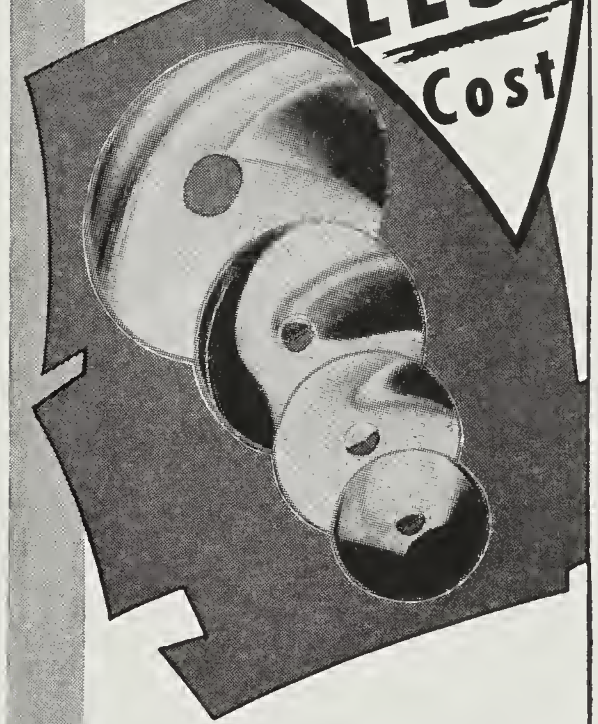
MONEY SAVING IDEA:

Brighter Pictures at LESS Cost



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POP
CORN
DRINK
Coca-Cola
REG U S PAT OFF

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*This is the profitable art of PLUSMANSHIP—reaching for the extra sale that lies just beyond the original order. Ask your representative o The Coca-Cola Company for further details.

sell more of both!

SIGN OF GOOD TASTE

Serve
Coca-Cola
REG. U S PAT. OFF

DRINK
Coca-Cola

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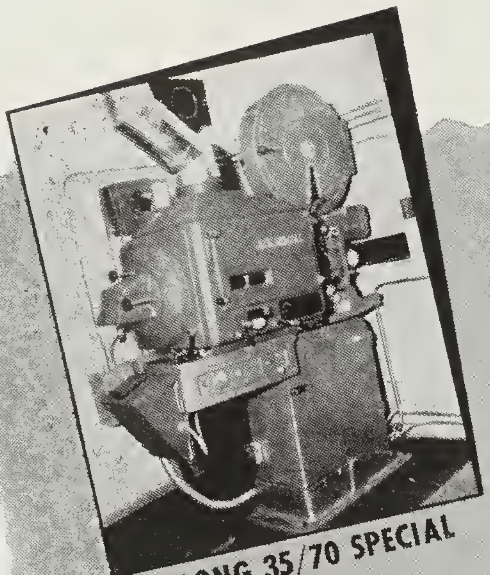

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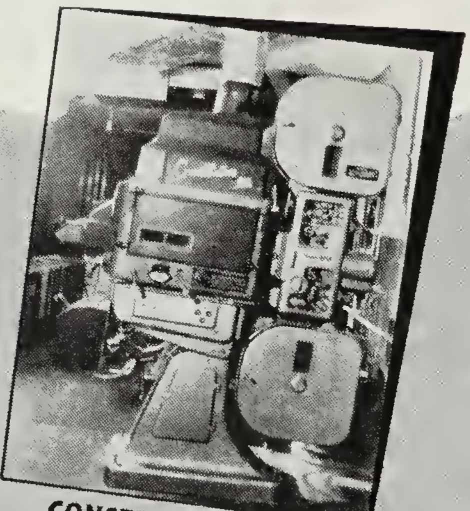
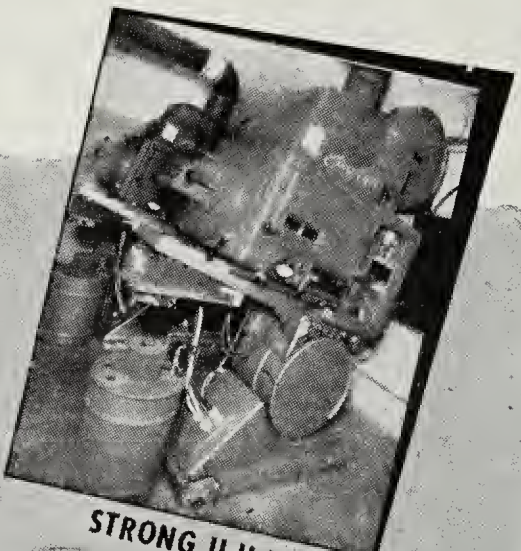
with
VICTORIA X PROJECTOR



CONSTELLATION 170
with
BAUER PROJECTOR



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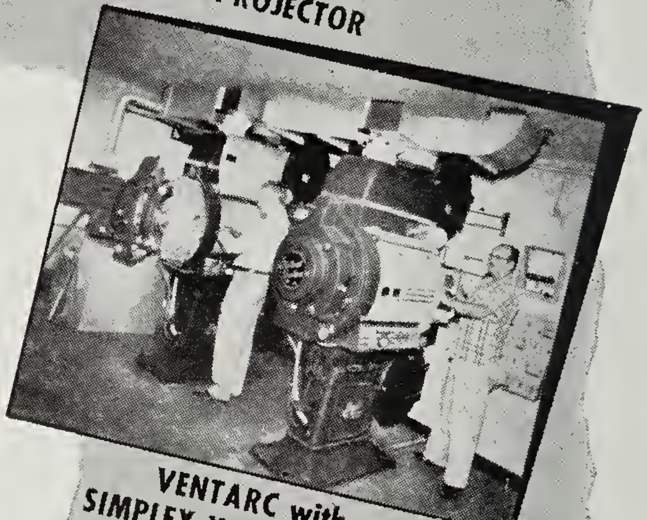
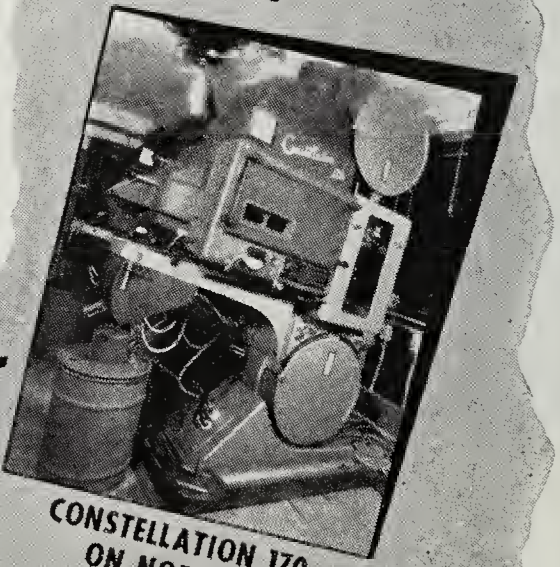
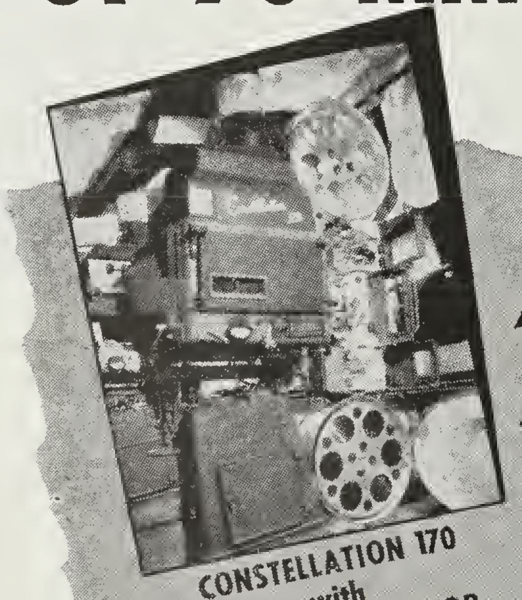


VENTARC with
SIMPLEX X-L PROJECTOR

HYCANDESCENT
ON NORELCO



CONSTELLATION 170
ON NORELCO



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New York Landmark Reopens

MURRAY HILL
WORLD PREMIERE
OCT. 7 - PILLOW TALK
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UNITED NATIONS INT

The old Thirty-Fourth street Theatre, long-time entertainment landmark in New York City, has undergone a complete overhaul—new name, new management, new interior, and new exterior. Only the walls and roof of the historic building remain unaltered.

Opened on Oct. 6, the newly named Murray Hill Theatre is a first run art house, incorporating in its schedule both foreign and domestic pictures.

Built by the Rugoff & Becker Theatre Corp., the theatre represents an investment of a half million dollars. New seats, floors, projection room, sound equipment, screen, lounge, lobby, and marquee were included in the endeavor.

PHYSICAL THEATRE
Vol. 15, No. 11 November 4, 1959

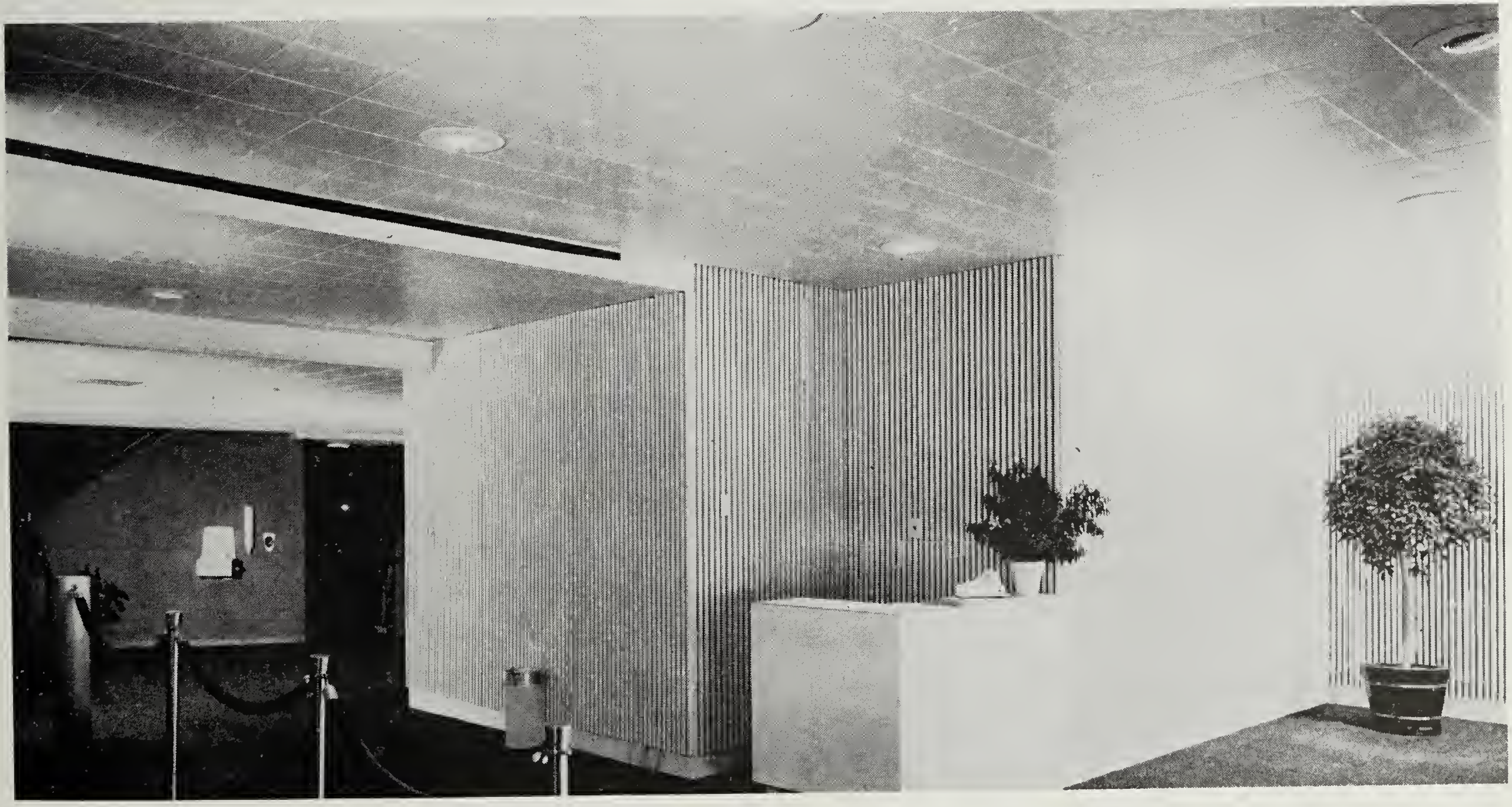
The Murray Hill which has 570 seats in a stadium layout, was designed by Ben Schlanger. Schlanger is presently a consultant on the Lincoln Square project, and was architect of the Williamsburg Twin Theatres, Virginia.

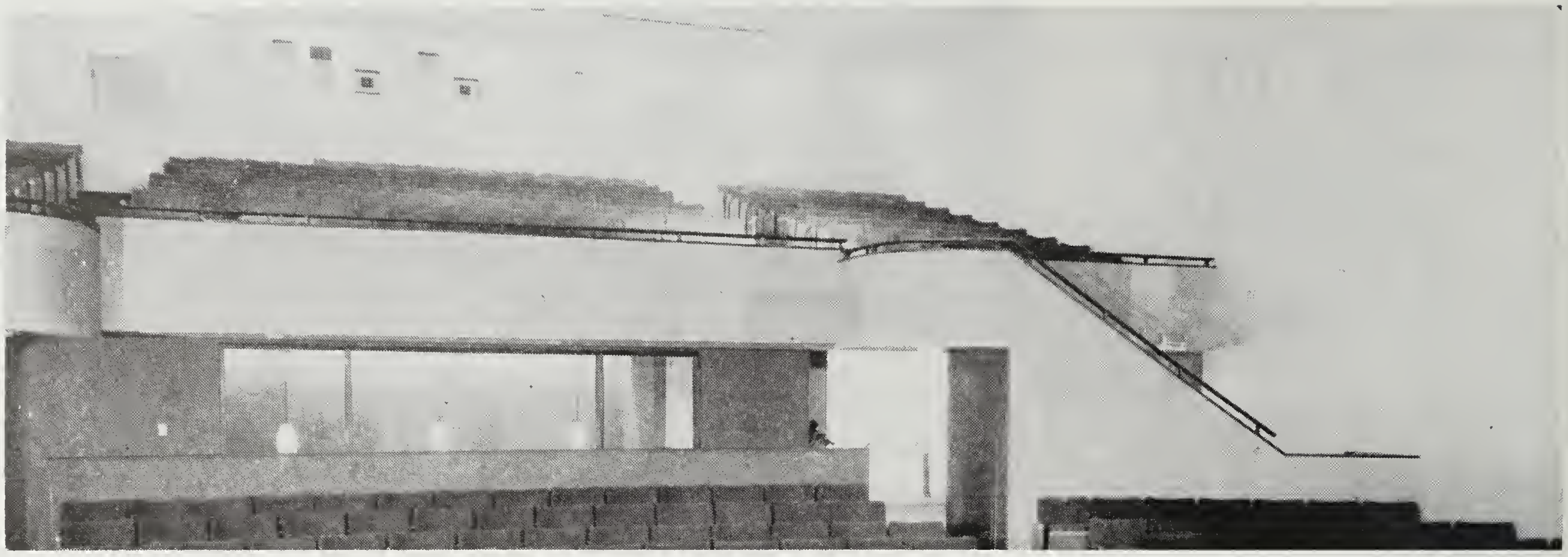
Norman Ives, of the Yale University School of Design, created the new marquee of stainless black steel with its specially designed letters. The interior was designed by James McNair. Holby & Hewes was the builder.

Highlighting the interior reconstruction was the installation of a new wall-to-wall, 38 feet, Technikote XR 171 Anti-Static Pearlescent screen. The screen, which has no masking, "flows" into the wall, creating a completely undistorted and uncluttered view of the picture.

Continuing the remodeling, the management took out the old balcony and replaced it with a modern loge.

The color scheme of the theatre interior is scarlet and black, and the walls consist of narrow white wooden slats, set against a gold metallic background. The lounge is entirely red, with modern black furnishings.





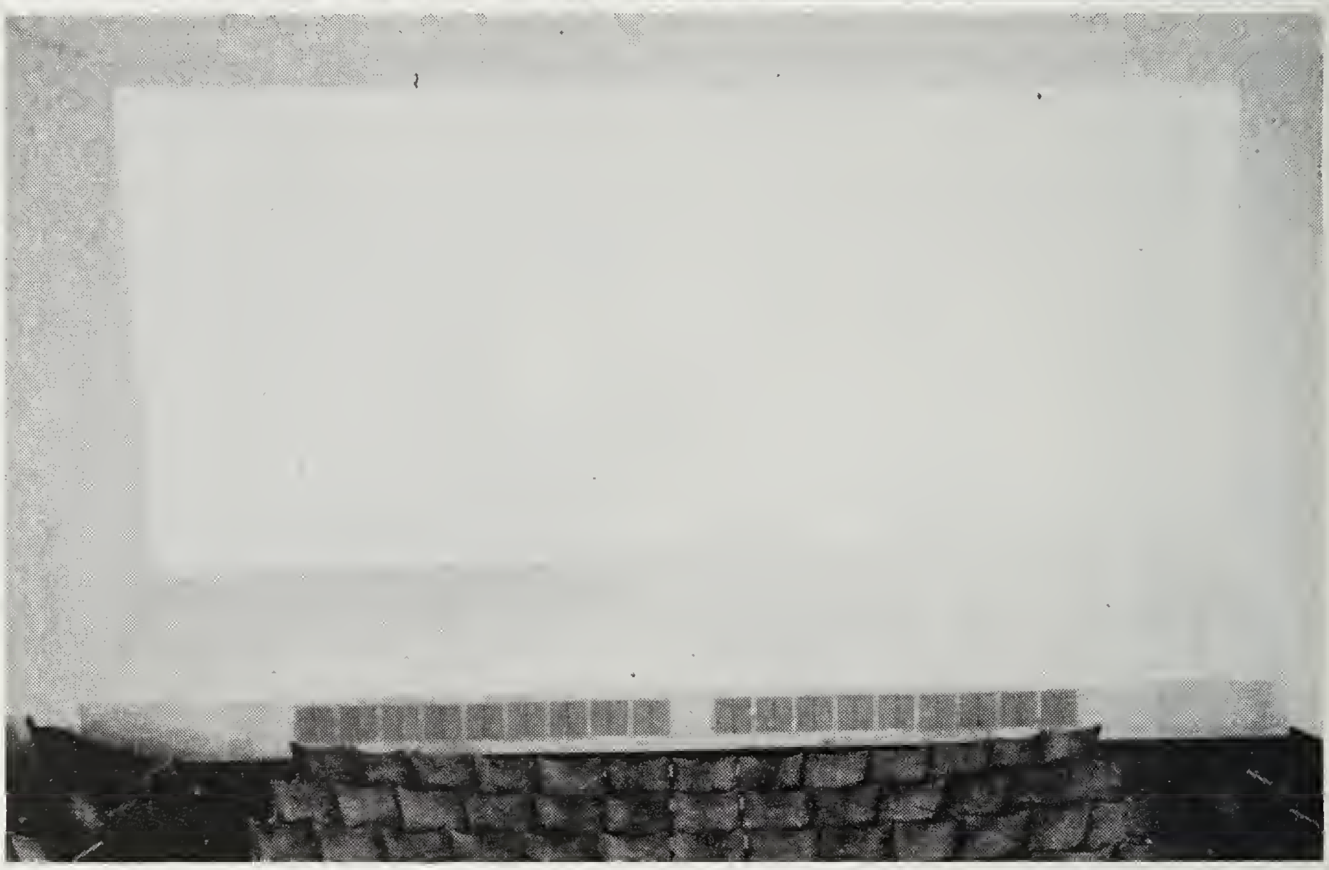
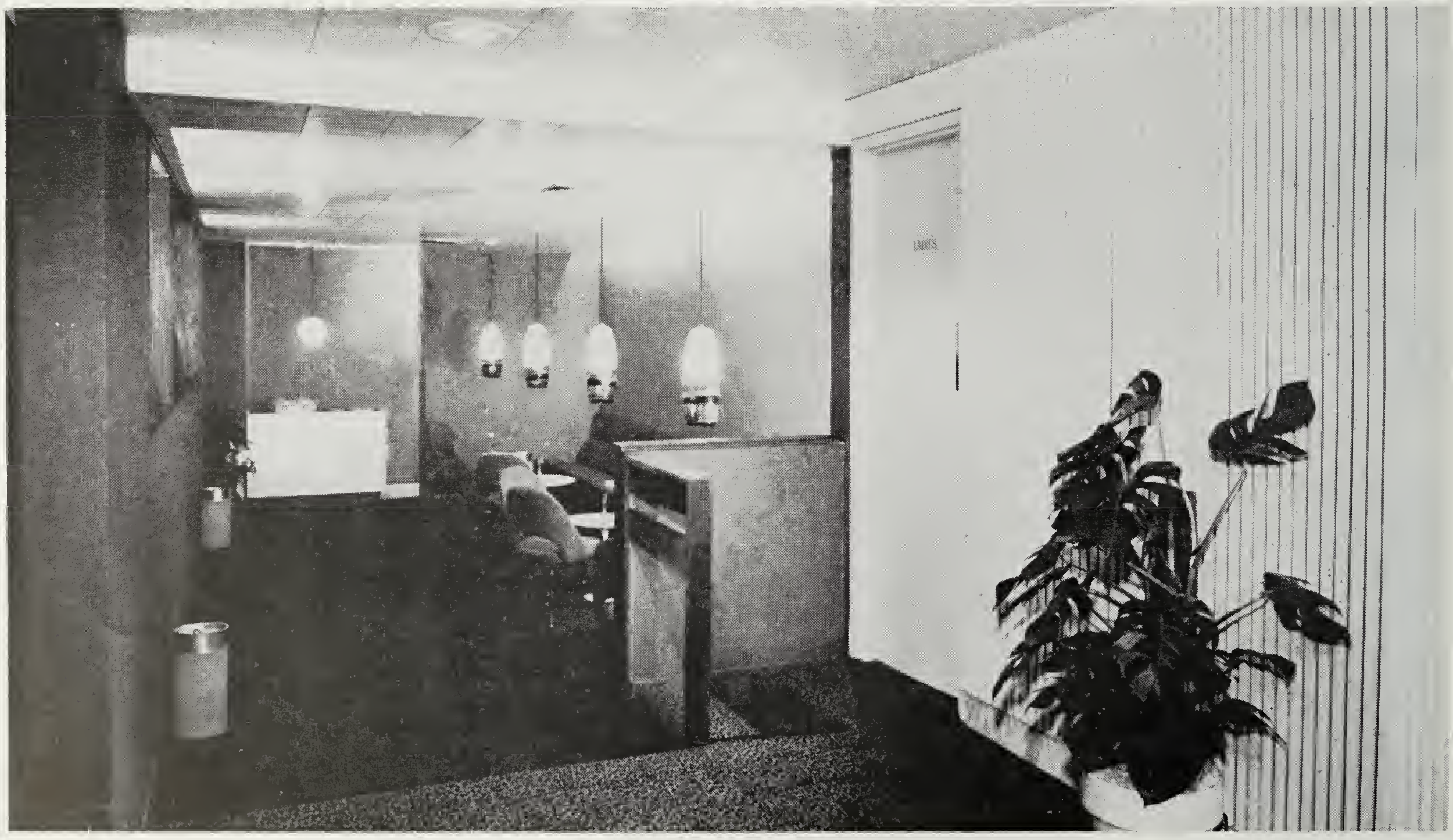


Photo shows ultra-modern remodeling of the Murray Hill, New York City. Top: Completely remodeled balcony. Right: Technikote Screen which "flows" into wall. Bottom: Lounge, with modern furnishings and black, gray, and red color scheme. Ben Schlanger, Lincoln Square consultant, was the architect and James McNair designed the interior.

In the auditorium, the red motif is carried out in the nubby Heywood-Wakefield scarlet seats, which have contrasting pickled-pine wooden backs. The carpeting is an abstract design of red and black.

The entire decor is enhanced by an exotic tree (named Ficues Netida for those who are botanically minded). Varied green specimens are featured in a low deep planting within, and the theatre has two large cement tubs, situated at each end of the marquee near the curb, containing plants of ivy, chrysanthemums, and large shrubs.

National Theatre Supply was the dealer for this complete remodeling and refurbishing job, which turned the old Thirty-Fourth Street into a modern new showplace.



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- ■ *Fully compatible with, and quickly convertible for: 70mm or 65mm film with up to six magnetic sound tracks; 35mm CinemaScope with four magnetic or single optical sound tracks, and Perspecta-Sound, Wide Screen film of any aspect ratio with either magnetic or optical sound and standard 35mm film.*
- ■ *Scientifically compounded curve of light gate—prevents film buckle.*
- ■ *Single blade, double speed conical shutter, providing highest light transmission of any projector. Leading and trailing edges have integral air scoops that aid in dissipating heat.*
- ■ *Rollers, drums, sprockets and film gate made from non-magnetic materials—eliminates possibility of magnetic sound track damage and necessity for frequent degaussing. Dual sprockets on all shafts machined of hardened aluminum alloy. No sprocket change required when changing from 70mm to 35mm or vice versa. (Less than 4 minutes required.)*
- ■ *Two independent motors on each projector, 24 and 30 fps—all past, present or contemplated 70mm films can be projected without additional expense or modification.*
- ■ *Combination ten-track magnetic clusters, no tricky threading required when changing from six- to four-track reproduction.*
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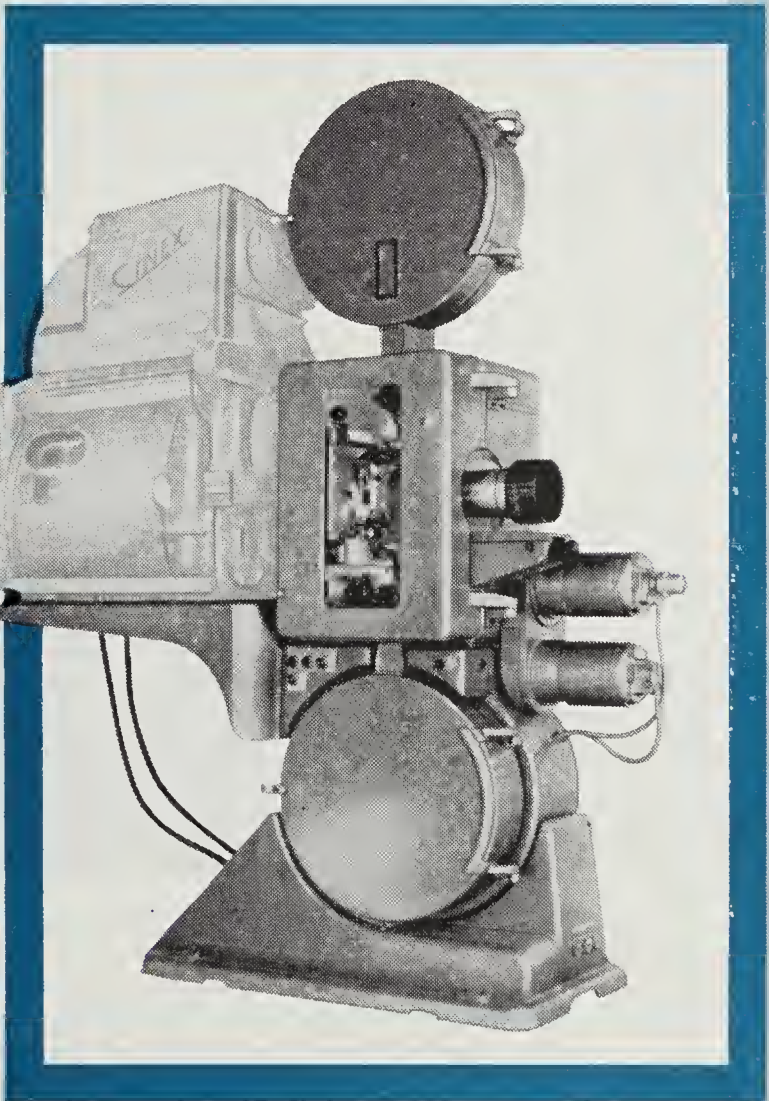
- ■ *Adjustable for all projection angles—from 28 degrees downward to the upward angles required in drive-ins.*
- ■ *Complete stock of replacement parts always available.*
- ■ *Fully Underwriters' Laboratories Approved.*



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Albany, N. Y.	*Ritz Theatre*
Asbury Park, N. J.	*St. James Theatre*
Atlanta, Ga.	*Roxy Theatre*
Atlantic City, N. J.	*Virginia Theatre*
Baltimore, Md.	*New Theatre*
Beaumont, Tex.	*Liberty Theatre*
Boston, Mass.	*Astor Theatre*
Boston, Mass.	*Gary Theatre*
Boston, Mass.	*Saxon Theatre*
Buffalo, N. Y.	*Century Theatre*
Buffalo, N. Y.	*Granada Theatre*
Chicago, Ill.	*McVickers Theatre*
Chicago, Ill.	*State Lakes Theatre*
Chicago, Ill.	*Todd's Cinestage*
Cincinnati, O.	*Valley Theatre*
Cleveland, O.	*Loew's Ohio Theatre*
Columbus, D.	*Hunt's Cinestage*
Corpus Christi, Tex.	*Tower Theatre*
Dallas, Tex.	*Tower Theatre*
Dallas, Tex.	*Wynnewood Theatre*
Dayton, D.	*Hunt's McCook Theatre*
Denver, Colo.	*Center Theatre*
Detroit, Mich.	*Mercury Theatre*
Detroit, Mich.	*United Artists Theatre*
Ft. Wayne, Ind.	*Clyde Theatre*
Hartford, Conn.	*Strand Theatre*
Hollywood, Cal.	*Carthay Circle Theatre*
Hollywood, Cal.	*Egyptian Theatre*
Honolulu	*Kuhio Theatre*
Houston, Tex.	*Tower Theatre*
Houston, Tex.	*Uptown Theatre*
Indianapolis, Ind.	*Lyric Theatre*
Jacksonville, Fla.	*Five Points Theatre*
Kansas City, Mo.	*Capri Theatre*
Little Rock, Ark.	*Capitol Theatre*
Lexington, Ky.	*Strand Theatre*
Louisville, Ky.	*Brown Theatre*
Miami Beach, Fla.	*Loew's 170 St. Theatre*
Miami Beach, Fla.	*Sheridan Theatre*
Milwaukee, Wis.	*Strand Theatre*
Minneapolis, Minn.	*Academy Theatre*
Upper Montclair, N. J.	*Bellevue Theatre*
Montreal, Canada	*Alouette Theatre*
New Orleans, La.	*Panorama Theatre*
New York, N. Y.	*Criterion Theatre*
New York, N. Y.	*Loew's State Theatre*
New York, N. Y.	*Rivoli Theatre*
New York, N. Y.	*Warner Theatre*
Oklahoma City, Dkla.	*State Theatre*
Omaha, Nebr.	*Cooper Theatre*
Philadelphia, Pa.	*Boyd Theatre*
Philadelphia, Pa.	*Goldman Theatre*
Philadelphia, Pa.	*Midtown Theatre*
Phoenix, Ariz.	*Vista Theatre*
Pittsburgh, Pa.	*Nixon Theatre*
Pittsburgh, Pa.	*Warner Theatre*
Portland, Ore.	*Broadway Theatre*
Providence, R. I.	*Elmwood Theatre*
Richmond, Va.	*Willow Lawn Theatre*
Rochester, N. Y.	*Monroe Theatre*
Sacramento, Calif.	*Alhambra Theatre*
Salt Lake City, Utah	*Villa Theatre*
San Antonio, Tex.	*Broadway Theatre*
San Diego, Calif.	*Capri Theatre*
San Francisco, Cal.	*Alexandria Theatre*
San Francisco, Calif.	*Coronet Theatre*
Seattle, Wash.	*Blue Mouse Theatre*
Shreveport, La.	*Saenger Theatre*
St. Louis, Mo.	*Ambassador Theatre*
St. Louis, Mo.	*Pageant Theatre*
Syosset, N. Y.	*Syosset Theatre*
Syracuse, N. Y.	*Shoppingtown Theatre*
Syracuse, N. Y.	*Eckel Theatre*
Tampa, Fla.	*Britton Theatre*
Toronto, Ont.	*Tivoli Theatre*
Tulsa, Okla.	*Ritz Theatre*
Vancouver, B. C.	*Stanley Theatre*
Washington, D. C.	*Uptown Theatre*
Youngstown, O.	*State Theatre*

135 Chains Refurbish To Tune of $38 Million

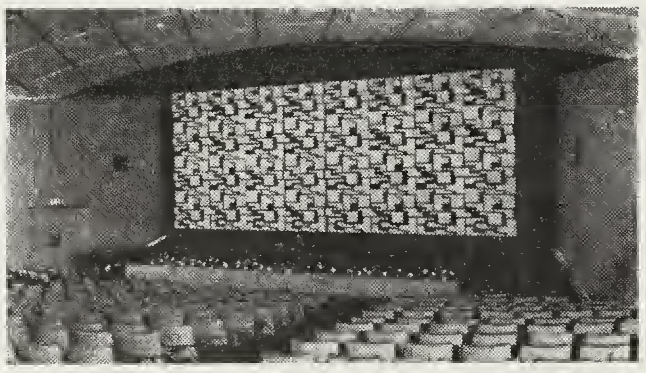
Singiser Survey Sees Over $100-Million Ear-Marked For 1960 Theatre Remodeling

Theatre operators throughout the country are bolstering attendances by pouring millions of dollars in refurbishing, remodeling, and re-equiping their showplaces.

This was reported by Mutual Network business and financial news editor Frank Singiser. Singiser recently detailed results of an up-to-date survey of 135 theatre chains. In addition, he is presenting interviews with outstanding theatremen. First of these was with Harry Brandt, president, Brandt Theatre Circuit.

Singiser said, "The chains we surveyed operate approximately 40 per cent of the houses throughout the country. If these appropriations are projected to include all theatres, it can readily be seen that more than $90-million is being spent this year, while more than $100-million is being ear-marked for 1960 operations along this line. This is a huge investment to be made in efforts to increase box office attendances."

"One theatre chain," he said, "reported that it was buying radio spot-time, specifically to hit certain listening segments of the audience. For example, if the week's showings were primarily films to interest teen-agers, they would buy late-afternoon, disc jockey programming time. If their pictures were primarily adult, they would buy morning and evening 'driving' time, plus mid-morning time to hit housewives. Theatremen demonstrated an increased awareness of broadcasting as a means of expanding their box office campaigns."



The surveyed chains also indicated they would extend their drive-in theatre operations, even in colder areas, through the winter months by the installation of car heater equipment. For example, Smith Management Group, headquartered in Boston, will operate 24 of its 26 drive-ins this winter.

Audience turn-overs ranges from 40 to 150 per cent. The latter figure was reported by the Goldman chain in New York City.

Best day-time attendances were reported in the main for Sundays, Saturdays, and Fridays, in that order. This varied, however, according to region. Dallas, Tex., for example, cited Friday matinees as best for its chain of nine theatres, with Friday evenings similarly best. Sundays and Saturdays rated second and third.

Best night-time attendances were reported as Saturday, Sunday, and Friday, but again were dependent on the particular region. In the East, Mondays seemed to show lowest attendance figures. On the West Coast, lowest attendances were recorded for Tuesdays and Thursdays. In the Midwest, low days are Wednesday and Thursday.

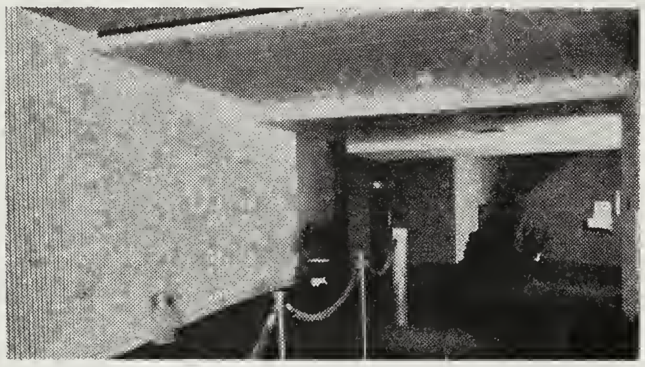
Brant summed up the situation by saying, "the progressive men are now going all-out in building up their hard-tops and in re-equipping their drive-ins. We are specializing in 70mm equipment, too, because more and more of the big productions are being released in the wide-angle sizes."

Brant claimed that 1959 attendance in his 136-theatre chain "is up some 17 per cent over 1958 so far this year." After having examined the future programming of each one of the film companies, we anticipate a further 10 per cent development in our business for 1960, he added.

Brant, in his Oct. 19 interview with Singiser, said his company has already spent one-million dollars this year in refurbishing and re-equipping his theatres. "A good deal went to equipping the theatres with 70mm wide-angle projection facilities," he said. Brandt is scheduling another million-dollar expenditure on his theatres in 1960.

Singiser said a Sept. 23 report by Eugene Picker, president, Loew's Theatres, Inc., following a meeting of that firm's board, prompted his survey. At that time, Picker stated that Loew's was spending a total of $1.4-million to refurbish and re-equip the State and Capitol, both in New York City, and was allocating in excess of $2-million for the reconstruction of one of its showplaces in Washington, D.C.

Increased attendances varied throughout the country, Singiser reported. The Sterling Theatres chain of 26 "hard-tops" and six drive-ins, in and around the Seattle area, reported no increased attendances this year over last. But the O.K. Theatre chain of eight hard-tops and one drive-in in Dallas reported a 25 per cent increase.



In one area, New York, there was wide variance in theatre attendances. Though the Fox Theatre chain reported no appreciable hike this year over last, the Premier Theatres showed three per cent; the Interboro Circuit five per cent; the Roth Theatres six per cent; the District, Goldman, and Guild Theatres 10 per cent; the Independent chain 15 per cent, and the Comeford chain 20 per cent. Most operate neighborhood houses, particularly in heavily populated residential and suburban areas.

The surveyed theatre chains, representing 5,700 of the 15,000 theatres and drive-ins in operation throughout the country, reported that they are spending a total of $38,700,000 this year for refurbishing, re-equipping and reconstruction. They have allocated $40,428,000 for 1960 operations.

Singiser said increased attendances reported by the surveyed chains averaged 10.12 per cent. Sindlinger and Company, theatre research firm, reported a 4.5 per cent hike in June-July attendances this year.

Singiser pointed out that more than 90 per cent of the respondents to his questionnaire reported "poor television programming" as one of the causatives of increased theatre attendances. Other reasons given were: "better pictures;" "more drama and less message shows;" and "more showmanship on the part of picturemakers."

An interesting sidelight to the survey is the reported usage of in-car plus portable radios at drive-ins. "Almost all of the respondents stated that movie-goers at their drive-ins were listening to car radios or portables while awaiting the starts of shows or during intermission periods. As a result, many are already discontinuing the practice of playing records over their loudspeaker systems," Singiser said.

The survey also revealed that most theatre operators plan to increase their advertising and exploitation budgets for the first three months of 1960. More than 90 per cent reported increased 1959 budgets over 1958, Singiser stated. Theatres budget most of their ad dollars in newspapers, radio, and television, he reported, and are now eschewing car cards, posters, billboards, and window displays.

CAPITOL TO RECEIVE COMPLETE RENOVATIONS

Eugene Picker, president, Loew's Theatres, Inc., announced that the 40-year old Capitol, New York City, will shortly be renovated and refurbished.

The Capitol will suspend operations in mid-November and reopen at Christmastime. During the interval, major physical improvements will be made. In the meantime, certain improvements that do not interfere with normal operations are under way.

The orchestra section will be completely re-seated with large, wide, lounger-type chairs. By spacing the seats 40 inches between rows and staggering their positions to permit unobstructed viewing of the screen, the orchestra will lose approximately 700 seats.

An escalator is being installed in the middle of the grand marble staircase to speed patrons to the divan and mezzanine sections.

New wall-to-wall super-Technirama 70 brilliant wide screen process, and new 70mm projection equipment and high fidelity stereophonic sound for true reproduction of dialogue, music, and sound are being installed as key elements in the modernization program.

John J. McNamara, theatrical architect, has completed plans for extensive alterations to the front, lobby and foyer. These will include the installation of new channels of entrance and exit from the orchestra area, a modern lobby design, including the use of marbles, mosaics and fine woods, and new rest rooms for both men and women. The center box-office will be shifted to the uptown side of entrance and a new marquee and electric display will be installed.

It is estimated that the cost of the renovations will be in excess of $750,000.

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

November 4, 1959

NAC-TOA MEETING CONVENES IN CHICAGO

The 1959 annual National Association of Concessionaires' Trade Show, in conjunction with the 1959 Theatre Owners of America annual meeting, will take place at the Hotel Sherman in Chicago, Nov. 8 through Nov. 11.

Hundreds of firms throughout the nation will show their products to the many theatremen who will attend. Beside the abundance of knowledge to be learned from seeing the newest and finest of equipment and supplies, conventionaires will have the opportunity to trade ideas and knowledge at the workshop sessions.

"New Business at Indoor Theatres" and "New Business at Outdoor Theatres" will be discussed at separate sessions of the NAC. A joint session of the NAC and TOA will discuss new innovations and equipment; playgrounds; concessions; maintenance; theatre equipment; and business stimulators.

Joint Concessions Forum

A concessions forum of the TOA-NAC will concern business stimulators; promotions; crowd handling; and equipment leasing. A special guest speaker will address the forum.

Another joint session will feature the subject of "The Show in Showmanship." Robert W. Selig, of Denver, will serve as chairman. Guest speakers will be: Joseph E. Levine, president, Embassy Pictures Corp.; Max E. Youngstein, vice-president, United Artists; Margaret G. Twyman, Motion Picture Association of America; and M. B. Smith, vice-president, Commonwealth Theatres.

A special popcorn segment of sessions will take place on Wednesday, Nov. 11.

Numerous other opportunities will be afforded to theatremen who wish to further continue theatre shop-talk. Cocktail parties and luncheons will afford much time for leisure discussion, and open houses (see "Hospitality Suites") will take place.

The Trade Show will be open each afternoon from 1 to 6 p.m.

Lee Koken, NAC board chairman, summed up the importance of the NAC-TOA Convention with the following report.

300% Increase in Decade

"There are many growing industries in today's expanding economy," Koken said, "but few can boast of a three hundred per cent plus gross sales increase in the past decade. Young in years and experience, the Concession Industry in the United States has shown, and continues to show, dynamic growth potential. Carving out a new field in 1946, when sales totalled only six hundred million dollars, America's Concessionaires catapulted to sales of over two billion dollars in 1958, and look to a four billion dollar year in 1960."

This summation by Koken readily shows the importance of active participation in this year's Convention, for such participation will help theatremen to gain a larger share in the expanding profits of the industry.

EXHIBIT HIGHLIGHTS

Discussing the trade show, NAC President Philip L. Lowe said that "this year's show will have more display booths than any other show in the NAC history." He cited examples of the many outstanding displays and new products that will be at the show. Some of the following are examples of what theatremen are in store for at the great NAC-TOA Convention.

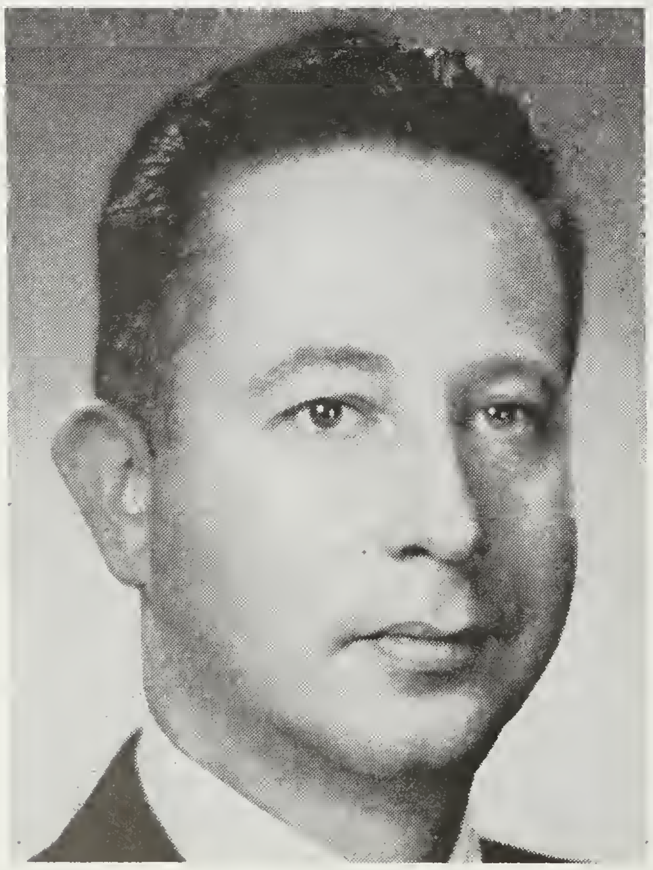
Pronto for Pizza, a sensational new canned, ready-to-use cheese product designed by the Concord Cheese Co. especially for the volume pizza server typified by NAC's members.

W. F. Schrafft & Sons, one of America's great candy names, will premiere its new line of 15 and 25-cent candies. Conceived, packaged, and marketed specifically for the concession field, they are sure to garner much attention. An increasing number of 15-cent items, which has been the subject of much discussion among concession and theatre people will be shown, including Ferrara's new Jordan Almond package.

Automation has come to the popcorn industry with a rush. New equipment for regular corn will be shown by the Electro-Cooker Division of General Foods Corp., while Hi-Jinx will have on display a revolutionary Caramelcorn Maker which makes it possible for this big selling item to be efficiently sold by automatic production.

(*Continued on page* PE-27)

PHILIP LOWE—President



LEE KOKEN—Board Chairman

RUSSELL FIFER—Executive Director

NEW THEATRE SIZES!

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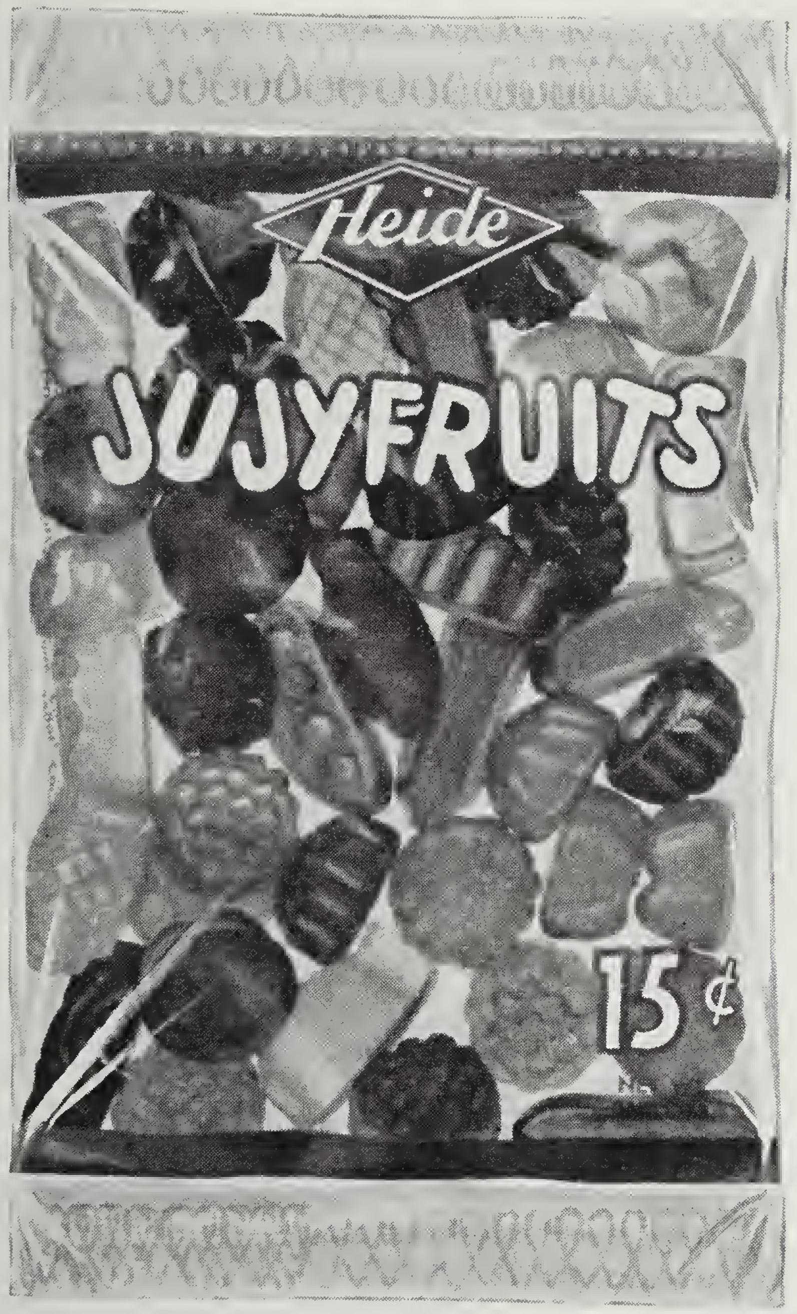
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The **BIG** brand . . . the pacemaker in sales and profits . . . famous Heide JUJYFRUITS now in brilliant new cellophane packages!

Two sizes, specially designed for profitable theatre sales, Heide JUJYFRUITS in cellophane are colorful companions to the familiar box. Their sales-appeal is greater than ever . . . youngsters and adults "eat 'em up" as fast as you stock them!

So order plenty of JUJYFRUITS . . . the more you show, the more you sell!

Remember these Heide favorites, too!

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ASSORTED JUJUBES
CHOCOLATE BABIES

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BOOTH INFORMATION

The following is a detailed guide to the displays in the Hotel Sherman. This guide should enable visitors to easily locate those exhibits which are of the greatest interest to them. The data is as accurate as possible at press time.

AMERICAN SEATING COMPANY—Will occupy booth "A." The exhibit will include Bodiform and other models of theatre chairs. Descriptive material will be available to visitors.

Attending the exhibit and available for consultation or interview will be K. Dickenson and P. C. Nelson.

AMCOIN CORPORATION—Will occupy booths 57 and 58. The exhibit will include both automatic and semi-automatic coffee machines. Hot chocolate and hot soup dispensers will also be on display.

Attending the display will be Helen Coleman and Josie Mendola.

APCO, INC.—Will occupy booths 88-89-90; 95-96; 103-104; 109-110-111. The exhibit will include SodaShoppe with Crushed Ice, SodaShoppe, Brewed CoffeeShoppe, and Instant CoffeeShoppe vending machines. Descriptive material will be available to visitors.

Attending the display will be Melville B. Rapp, executive vice-president; Walter Sherman, secretary; Danny Gould, midwest divisional manager; Warren Todd; and William Kirschke.

BALLANTYNE COMPANY—Will occupy booth 38. The exhibit will include In-A-Car speakers, junction boxes, an all-weather drive-in model, and changeable letters.

Attending the display will be R. S. Ballantyne, chairman; J. Robert Hoff, president; and E. J. Nelson, designing engineer.

BALLY CASE AND COOLER COMPANY—Will occupy booth 79. The exhibit will include an ice cream merchandiser for indoor houses, and an ice cream case for drive-ins.

Attending the exhibit will be Joseph Burns and George K. Hoye, regional sales managers; and Leon Prince, general sales manager.

BANNER CANDY MANUFACTURING CORP.—Will occupy booths 219 and 220. The display will include five and 10-cent Boston Baked Beans; Red Devils; Licorice Clix; 10, 15, and 25-cent Jordan Almonds; and 25-cent Chocolate Almonds.

Attending the display will be Newman and Weissman Associates.

A. L. BAZZINI COMPANY, INC.—Will occupy booth 229. The display will feature Sugar Toasted Nuts and Salted Nuts in cellophane bags.

Attending the display will be Mr. and Mrs. Leo L. Coppel, and Theodore C. Bazzini, Jr.

BEECH-NUT LIFE SAVERS, INC.—Will occupy booth 232. The display will include Beech-Nut Gum; Life-Savers; Pine Brothers Cough Drops; and Beech-Nut Cough Drops. Samples will be given to visitors.

Attending the display will be Frank J. Skinner, division manager; William J. Campbell, assistant division manager; William Powell, district manager; John Gregor, assistant district manger, and C. O. Mullen, regional manager.

SAMUEL BERT MANUFACTURING CO.—Will occupy booth 39. The exhibit will include Snow Cone Machines, which include a snow cone syrup dispenser which keeps the syrup cold during operation. Descriptive material and samples will be available to visitors.

Attending the exhibit will be Samuel Bert, owner; Samuel Bert, Jr.; Nicholas L. Bert; and L. E. Brill, local distributor.

BLUMENTHAL BROTHERS CHOCOLATE CO.—Will occupy booth 227. The exhibit will include the following vending items: Goobers; Raisinets; Malties; Buddy Bars; Snocaps; Pips; Cheers; and Buddy Nut Bars. Descriptive material will be available to visitors.

Attending the display will be Joseph Blumenthal, vice-president, confectionery sales; Bernhard S. Blumenthal, president; and Walter Roth and Bruce Carroll, brokers.

BOYER BROTHERS, INC.—Will occupy booth 2. The exhibit will include Mallo Cup; Peanut Butter Cup; and 5, 10, and 15-cent sizes of Cup-O-Cocoanut.

Attending the exhibit will be R. J. Boyer, treasurer; and Sydney Hoffman, Jr., and Gene Vogler, representatives.

Steel E-Z Way Coffeemaker

BRUNSWICK-BALKE-COLLENDER—Will occupy booth 10. The exhibit will include photographs and back-up material, plus a listing of theatre owners who have converted theatres into bowling lanes. Also listings of theatre owners and theatre chains who have established themselves in the bowling lane business Descriptive material will be available.

Attending the exhibit will be C. L. Ellison, dealer sales manager; M. Rudo, sales manager; and N. Wexler, director of advertising and marketing.

CANADA DRY CORP.—Will occupy booths 93 and 94. The exhibit will include the company's beverages, and various forms of packaging.

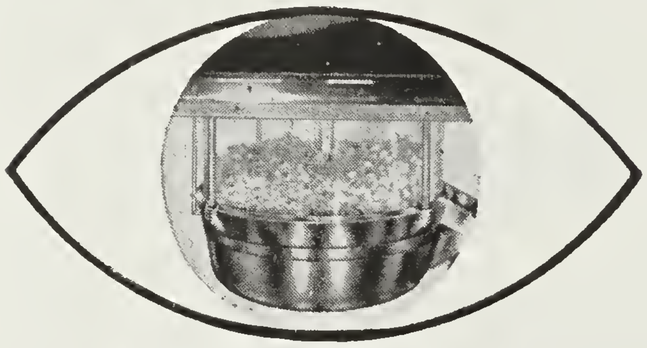
Attending the exhibit will be A. W. Walz, trade and public relations manager; Dave S. Taylor, assistant sales manager; P. H. Immekus, merchandising manager; Fred Graham; Paul Allen; and Jack McNamara.

CARGILL, INC.—Will occupy booth 51. The exhibit will include 50-pound-pail samples of edible coconut oil.

Attending the exhibit will be G. Wallace Meyer and Roger H. Berglund.

American Seating's Bodiform

You **SELL** because they **SEE!**



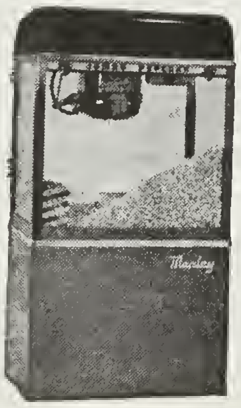
Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN **INCREASE PROFITS** WITH THE MANLEY **Vista Pop**

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-1159



PETER CARVER AND ASSOCIATES—Will occupy booth 30. The display will feature designs and layouts for artificial ice skating rinks, plus ideas for operation and construction. The exhibit will also include a model on skates.

Attending the exhibit and available for consulation will be Peter Carver.

CASTLEBERRY'S FOOD COMPANY—Will occupy booth 7. The exhibit will include Castleberry's Pit Cooked Barbecue; Hot Dog Chili; and related items. Descriptive material will be available to visitors.

Attending the exhibit will be John D. Reynolds, sales manager; and Frank Troutman, Jr., advertising manager.

GRAND AWARD

To be eligible for the Grand Award Drawing of a 1959 RCA Color Television set, donated by APCO, Inc., registrants must have NAC business session admission cards time-stamped no later than 10 a.m. on Monday, Nov. 9 and Wednesday, Nov. 11, and signed by one official from any three exhibiting supply firms in the NAC-TOA Trade Show.

CHOCOLATE PRODUCTS COMPANY—Will occupy booth 24. The exhibit will feature KAYO Syrup and Dri-Mix for hot chocolate dispensing machines, and various dispensing equipment. Descriptive material will be available to visitors.

Attending the exhibit will be A. D. Pashkow, president, A. T. Kurgans, vice-president; J. W. Erickson, C. O'Malley, and William Hartmann, sales department; and H. Salinger, promotion department.

THE COCA-COLA COMPANY—Will occupy booths 97, 98, 99, 100, 101, and 102. The exhibit will include various types of manual post-mix, manual pre-mix, fountain pre-mix, and bottles used in dispensing equipment. Dole and Selmix Dispensing Units will be used to distribute Coke samples to visitors. Descriptive material will also be available.

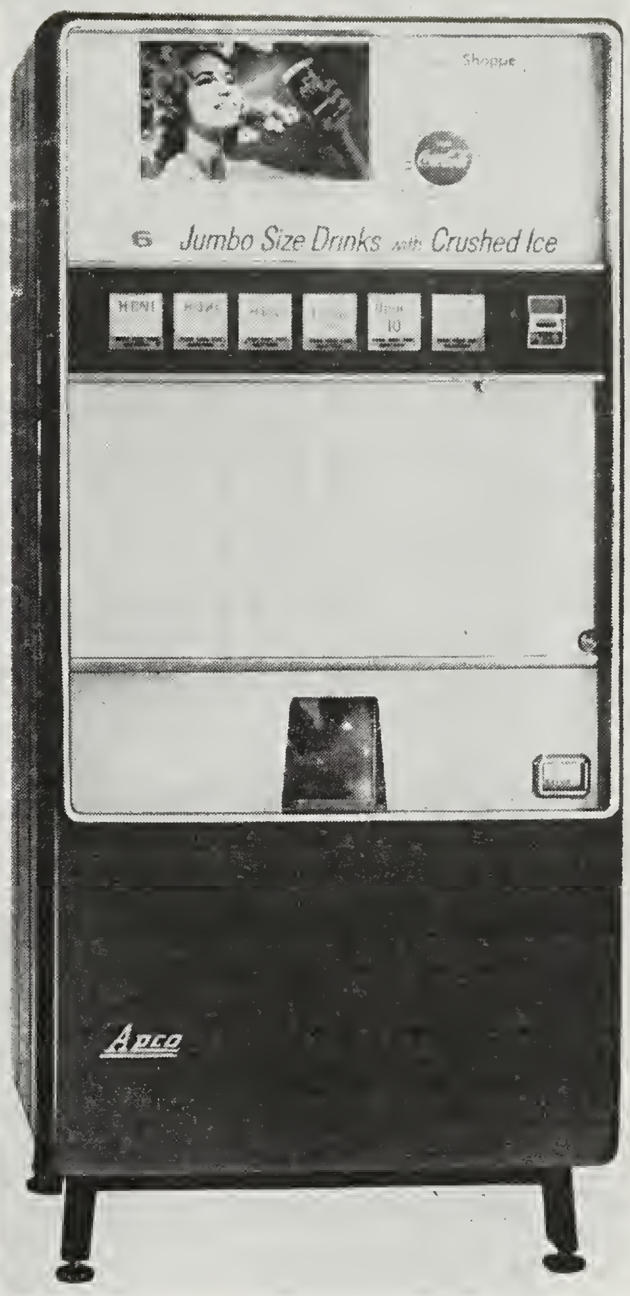
Attending the exhibit will be Harold Sharp, vice-president, fountain sales department; W. P. Franklin, manager, fountain sales department; F. E. Riggs, regional sales manager; C. A. Bourdelais, national theatre and concessions manager; C. L. Okun, national theatre representative; C. W. Pratt, district sales manager; and Stokes Drinkard, manager, special representatives.

COLE PRODUCTS—Will occupy booth 119. The exhibit will include HOT-SPA, a 1000-cup-capacity hot drink dispenser; COLE-SPA, a variable carbonation 1000-cup-capacity cold drink dispenser; SHAKE-SPA, an 800-cup-capacity four-selection milk shake maker; FIREBALL, a 300-cup-capacity hot drink dispenser; and FRUIT-SPA, an 800-cup-capacity four-selection cold drink dispenser. Descriptive material will be available.

Attending the exhibit will be R. Cole, executive vice-president; Stanley S. Gaines; vice-president; and Jerry Miller, divisional sales manager.

CONTINENTAL VENDING MACHINE CO.—Will occupy booths 87 and 112. The exhibit will feature Corsair cigarette vendor; Premix soft drink vendor; Capri fresh-brew coffee dispenser; and Corvette Modular cigarette vendor.

Attending the exhibit will be M. B. Rapp, vice-president; Morris Auerbach, food products; Harry Einstein, customer relations; Larry Schwartz, field service manager; Pat



APCO Soda Dispenser

5¢, 10¢, 15¢
10¢
5¢ and 10¢

The BIGGEST-PROFIT candy bar line
. . . offering extra sales for you!

Here's the great line of top-quality bars *by Hollywood* . . . in 5¢, 10¢, and 15¢ sizes . . . a balanced line, with a bar to satisfy every taste . . . a fast-selling line, priced to give you a bigger margin that assures top profits. PRE-SOLD COAST TO COAST . . . via *"Captain Kangaroo"* on 127 stations of the CBS-TV Network and Dick Clark's *"American Bandstand"* on 115 stations of the ABC-TV Network (plus many spot markets) . . . reaching all the kids from 2 to 20 and millions of approving parents! Stock up with the Hollywood line now, and BUILD BIGGER PROFITS.

"SEE YOU AT THE T.O.A. CONVENTION"

ONE OF THE BIG 3 IN CANDY BAR SALES

Hollywood BRANDS, INC.
Makers of the nationally advertised *Balanced Line of Best Sellers*
CENTRALIA, ILLINOIS

Mahoney, Don Abrams, and Johnny Gibbs, sales department; and Pete Maloy, Syd Vertilieb and Lou Wolf, salesmen.

CRETORS & COMPANY—Will occupy booth 70. The exhibit will feature the new "Aniversary" model popcorn machine in celebration of 75 years in business. Also included will be the fully automatic popcorn machine, the automatic caramel corn mixer, and special caramel corn mix. Both samples and descriptive material will be available to visitors.

Attending the exhibit will be Charles J. Cretors, president; H. Ed Chrisman, vice-president; Rufus Harris; Louis Price; and Dan Goldberg.

CURTISS CANDY COMPANY—Will occupy booths 225 and 226. The display will include Curtiss' regular line of Baby Ruth; Butterfinger; Coconut Grove; and Circlets-Caramels.

Attending the display will be W. C. Jakes, president; C. V. Lipps, vice-president; Lloys Sheets, director of sales; J. E. Freeman, Eastern sales manager; R. L. Carmichael, Western sales manager; F. R. Peppet, convention manager; and T. J. Kavanaugh, division manager.

DAIRY MAID CHOCOLATE COMPANY—Will occupy booths 219 and 220. The display will include Peanuts, Raisins, Nonpareils, and Marshmallows in 10, 15, and 25-cent sizes.

CALASON PRODUCTS MANUFACTURING CO.—Will occupy booth 16. The exhibit will include food warmers; Bar-B-Frank models; and an infra-red-ray hot food and sandwich toaster. Food samples and descriptive material will be available.

Attending the exhibit will be Samuel Avelson, owner; Sally Abelson; Marlene Abelson; L. Berman; Sam Saitlin; J. Green; Roberta Saitlin; and B. Kayman.

A. DALKIN COMPANY (DIVISION OF AMERICAN MACHINE & FOUNDRY CO.)—Will occupy booth 108. The exhibit will feature ADCO Multiple Drink Dispensers and AMF Aristocrat Counter Drink Dispenser. Descriptive material and samples will be given to visitors.

Attending the exhibit will be George Brummett, sales manager; John L. Friedlund, assistant sales manager; Robert Walker, general manager; Steve Zaico, Howard Bertram, Virgil Phillips, Al Edahl, and Penny Brummett, sales department.

ARTHUR H. DUGRENIER, INC.—Will occupy booth 115. The exhibit will include Candymart manually operated candy vender machine and Consolette manually operated cigarette vender machine. Samples and descriptive material will be available to visitors.

Attending the exhibit will be Richard E. Givvs, sales manager; Leo Melanson, field service engineer; James H. Martin, Midwestern district sales manager; Herbert A. Bidenkap, Jr., and Samuel Levy, sales department.

ELECTROWARE CORP., AND POL-WIN COMPANY, INC.—Will occupy booth "C." The exhibit will include corn popping machinery.

Attending the exhibit will be Roy Baunach; E. H. Irving; and F. S. Palmer.

ENCYCLOPAEDIA BRITANNICA—Will occupy booth 9. The exhibit will feature the new edition.

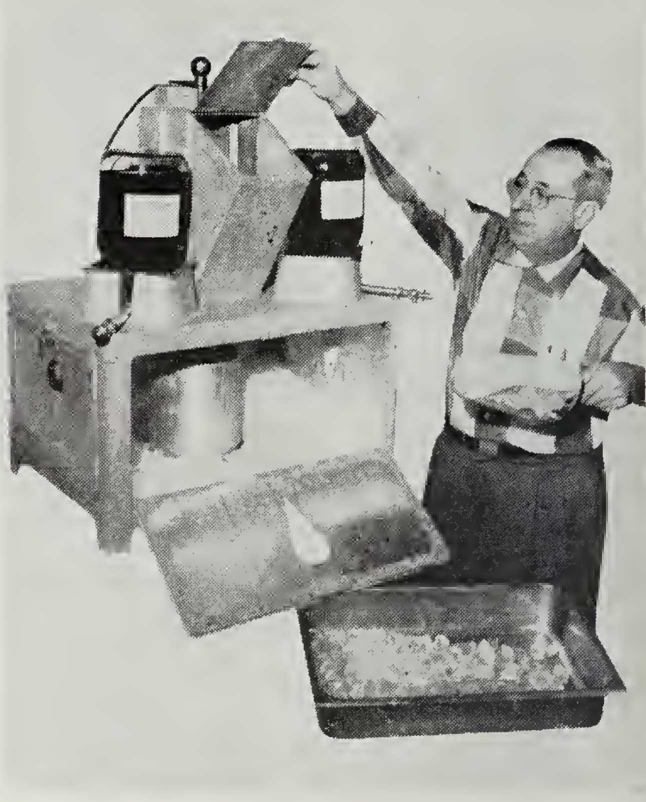
Attending the exhibit will be Ralph M. Hinckley; Charles N. Cobb; and Grefory Grover.

GEORGE ENGLISH, INC.—Will occupy booth 1. The display will include a sample of a plastic coated screen for drive-ins; color slides and movies; PRISM screens; Panovision light meter readings for self-do screen comparisons; working models of principle behind PRISM screen process; and Black Light (UV) to be used for interesting effects.

Attending the exhibit will be George English, president and inventor of the PRISM Process; Elizabeth English, secretary-treasurer; Pat Kane, Los Angeles office manager; Les Walters, Columbus, Ohio; and Peck Challans, Wichita, Kansas.

EPRAD, INC.—Will occupy booth 55. The exhibit will include Hotshot Heater for outdoor theatres; complete speaker line; and car and box office accounting systems.

Attending the exhibit will be Jim McSorley and Al Boudouris.



Bert's Snow Cone Machines

FASCINATION CANDY COMPANY, INC.—Will occupy booths 219 and 220. The display will include 25-cent Cordial Cherries.

Attending the exhibit will be Newman and Weissman Associates.

FERRARA CANDY COMPANY—Will occupy booth 231. The exhibit will feature Jordan Maid Almonds new 15-cent cellophane window box.

Attending the exhibit will be Nello V. Ferrara; Louis Buffardi; Louis V. Pagano; and D. T. Perrella.

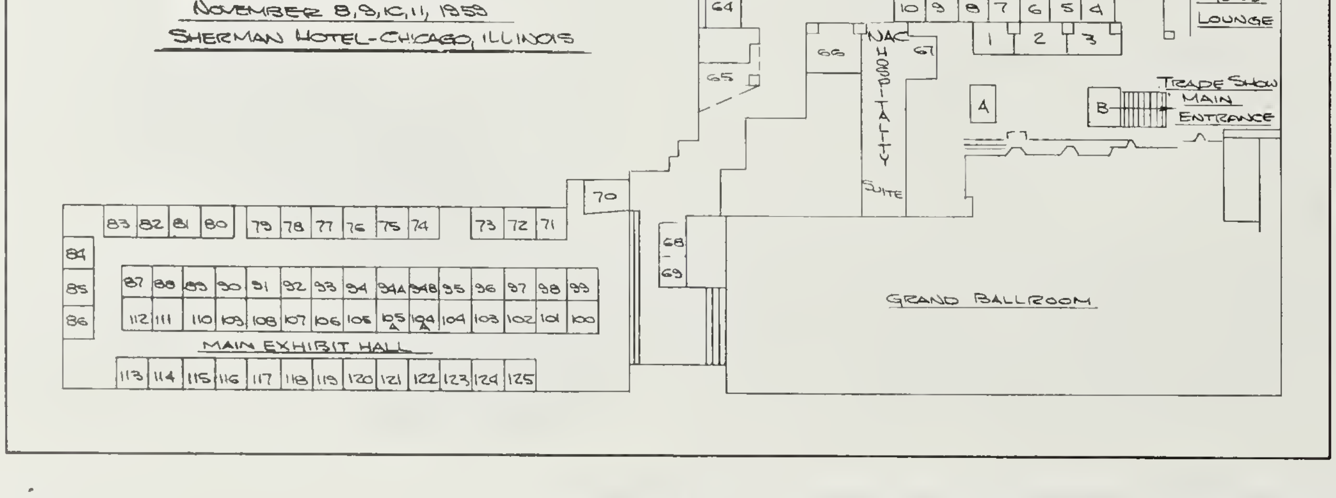
NAC "Hospitality Suites"

Companies participating in the NAC-TOA Convention and Trade Show which, at press time, had advised MOTION PICTURE EXHIBITOR of plans to entertain delegates in suites of the Hotel Sherman, follow. Entertainment plans of some concerns were incomplete or unformulated, with the result that this listing should be considered only as a guide. Symbol (O) indicates Open House after Convention-Trade Show Hours; (R) indicates that refreshments will be served; and (A) indicates that visitors are expected to make appointments in advance.

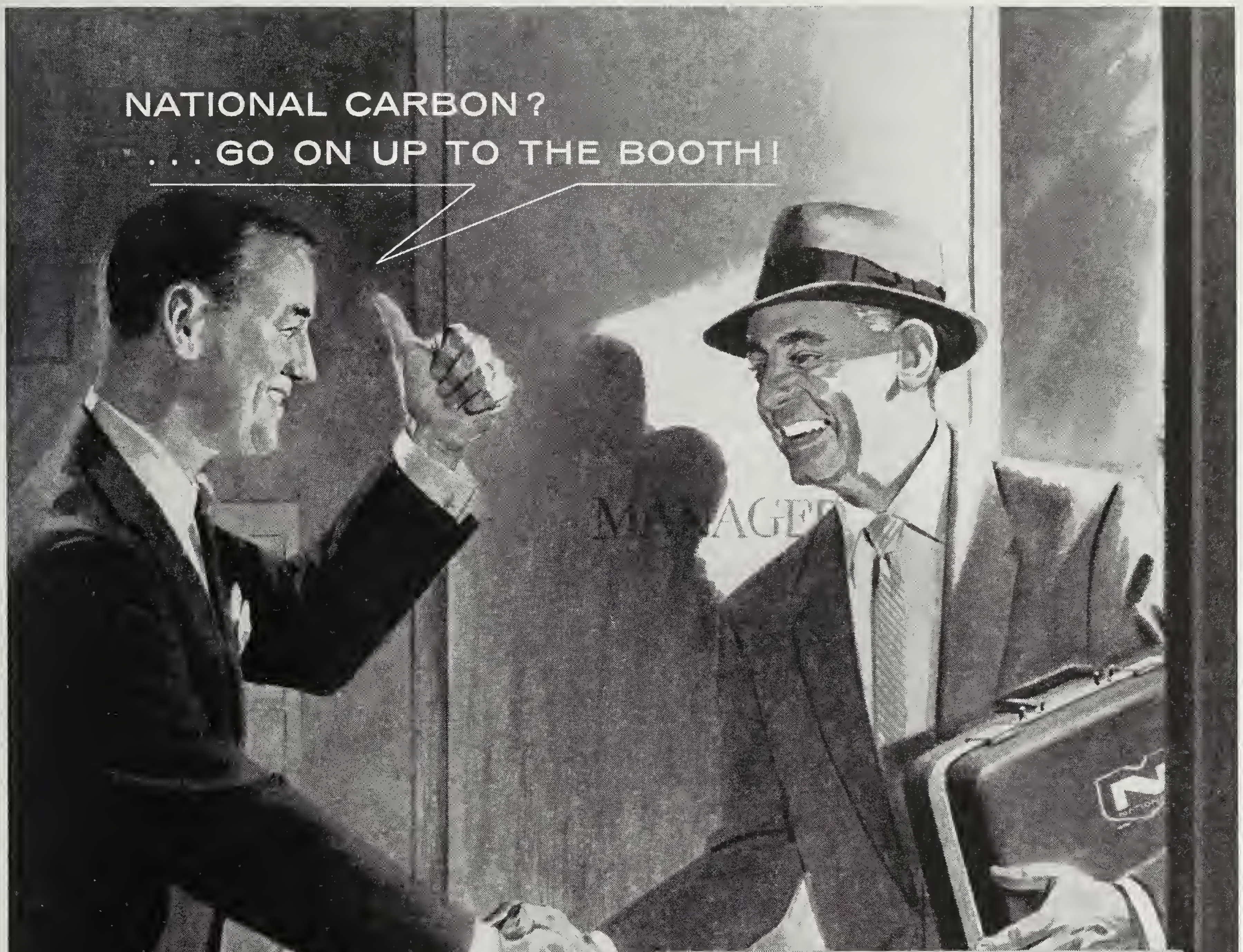
AMERICAN SEATING (O)
APCO (O) (R)
BLUMENTHAL CHOCOLATE (O)
COCA-COLA (O) (R)
The Coca-Cola Company will sponsor the Presidents' Banquet, Nov. 12.
CRETORS (O) (R)
NATIONAL CARBON (O) (R)
The National Carbon Company will sponsor a cocktail party, Nov. 12.
NESTLE COMPANY (O) (R)
DR. PEPPER (O) (R)
PEPSI-COLA (O) (R)
The Pepsi-Cola Company will sponsor a cocktail party, Nov. 11.
REX SPECIALTY (O)
ROYAL CROWN COLA (O) (R)
SAVON COMPANY (O)
TIFFIN ART METAL (R) (A)

JOHN P. FILBERT COMPANY—Will occupy booth 3. The exhibit will include the Century 70/35mm Projectors and Allied Equipment.

A GUIDE TO NAC BOOTHS


NATIONAL ASSOCIATION OF CONCESSIONAIRES
NATIONAL CONCESSIONS INDUSTRY'S TRADE SHOW
NOVEMBER 8,9,10,11, 1959
SHERMAN HOTEL-CHICAGO, ILLINOIS
MAIN EXHIBIT HALL
GRAND BALLROOM
NAC HOSPITALITY SUITE
MENS LOUNGE
TRADE SHOW MAIN ENTRANCE

This has been going on since 1917!


NATIONAL CARBON?
. . . GO ON UP TO THE BOOTH!

Yes sir, National Carbon Company has provided free screen lighting technical assistance to the industry since 1917. Today, 12 sales engineers—equipped with compact service kits containing the most modern tools in the trade—are ready to assist on any screen lighting problem you might encounter.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. It's a tough combination to beat—the best in product . . . the best in service. You'll realize the ultimate in picture quality at the lowest overall cost.

Each salesman's kit contains the following modern equipment: brightness meter, voltohmmeter, clamp-on ammeter, dummy lens, set of alignment rods and accessories, pin-hole apertures, split-plate aperture plates, stop watch, micrometer, ruler and slide rule.

UNION CARBIDE

"National" and "Union Carbide" are registered trade-marks of Union Carbide Corporation

NATIONAL CARBON COMPANY • **Division of Union Carbide Corporation** • ***30 East 42nd Street, New York 17, N. Y.***

OFFICES: Atlanta, Chicago, Dallas, Houston, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco • **CANADA:** Union Carbide Canada Limited, Toronto

Attending the exhibit will be Spero L. Kontos and S. Edward Miller.

FLAVO-RITE FOODS, INC.—Will occupy booth 32. The exhibit will include Shrimp Rolls; Turkey Steamrollers; and Ham-"N" Cheese Inna-Bun.

Attending the exhibit will be Larry Blumenthal; Kenneth K. Fell; Sy Adler; and Solomon Adler.

FOOD PRODUCTS ASSOCIATES—Will occupy booth 78. The display will include Pronto for Pizza, canned ready-to-use pizza cheese.

Attending the display will be Murray Cramer.

FOX CROSS CANDY COMPANY—Will occupy booths 219 and 220. The exhibit will feature Chewie Louis; and 5 and 10-cent Charleston Chew.

Attending the display will be Newman and Weissman Associates.

COLD
drinks
Delicious
Refreshing

Cole-Spa

FUNSPOT MAGAZINE—Will occupy booth 65. The display will include market research data on the amusement-recreation industry; other publications published by the Billboard Publishing Co., including The Billboard, Vend, High Fidelity, The Billboard International, and Auditorium-Arena Guide.

Attending the display will be Maynard Reuter, publisher; James McHugh, editor; Robert Husted, advertising manager; Marilyn Tarson, office manager; Hilmer Stark, general manager, coin machine division; Dick Schreiber, editor-publisher, Vend; Jack Latta, advertising manager, Vend; Fred Amann, managing editor, Vend; Jack Lockwood, salesman, Vend; Charles Byrnes, Tom Parkinson, reporters, the BB Show news division; Robert Kendall, advertising manager; and Herb Dotten, editor, the BB Show news division.

GENNARO ASSOCIATES, INC.—Will occupy booths 123, 124, and 125. The exhibit will include a miniature soft ice cream trolley bar; and drawings to represent full-sized trolley bar models.

Attending the display will be Robert Gennaro; Charles Gennaro; Emil Gennaro; and Soski Piroeff.

GOLD MEDAL PRODUCTS COMPANY—Will occupy booth 14. The exhibit will include coin-operated popcorn vendor; and theatre model cotton candy unit.

Attending the exhibit will be D. C. Evans, president; and J. C. Evans, sales manager.

ADOLPH GOLDMARK & SONS—Will occupy booths 219 and 220. The display will feature Bassett's English Licorice Allsorts.

Attending the display will be Newman and Weissman Associates.

NAC PROGRAM OUTLINE

SATURDAY, NOVEMBER 7

AFTERNOON: NAC Board of Directors Meeting, 4 p.m.

SUNDAY, NOVEMBER 8

AFTERNOON: Grand Opening NAC-TOA Trade Show, 1:30 p.m.

MONDAY, NOVEMBER 9

MORNING: NAC Workshop Session, 10 a.m. to 12:30 p.m., "New Business at Indoor Theatres"; Popcorn Segment Sessions, 10 a.m. to 12:30 p.m.

AFTERNOON: NAC-TOA Trade Show, 1 to 6 p.m.

EVENING: Get Together Cocktail Party, 7 to 8 p.m.

TUESDAY NOVEMBER 10

MORNING: Joint Session with TOA, 10 a.m. to 12:30 p.m., "The Show in Showmanship."

AFTERNOON: NAC Luncheon with TOA, 12:30 p.m.; NAC-TOA Concessions Forum, 2 to 3 p.m.; NAC-TOA Trade Show, 3 to 6 p.m.; Evening Open for visits to Hospitality Suites.

WEDNESDAY, NOVEMBER 11

MORNING: NAC Workshop Session, 10 a.m. to 12:30 p.m., "New Business at Outdoor Theatres"; Popcorn Segment Sessions, 10 a.m. to 12:30 p.m.

AFTERNOON: NAC-TOA Trade Show, 1 to 6 p.m.

EVENING: Pepsi-Cola International Cocktail Party, Ambassador West Hotel.

THURSDAY, NOVEMBER 12

MORNING: NAC-TOA Workshop, 10 to 11 a.m.; NAC Annual Meeting, 11 a.m. to 12:30 p.m.

AFTERNOON: NAC Annual Luncheon, 12:30 p.m.; NAC-TOA Concessions Forum, 2:30 p.m., Subjects: Business Stimulators and Promotions; Crown Handling; and Equipment Leasing.

EVENING: National Carbon Cocktail Party, 7 p.m., Louis XVI Gold and Crystal Rooms; Presidents' Banquet, 8 p.m., Grand Ballroom, Sponsored by the Coca-Cola Company.

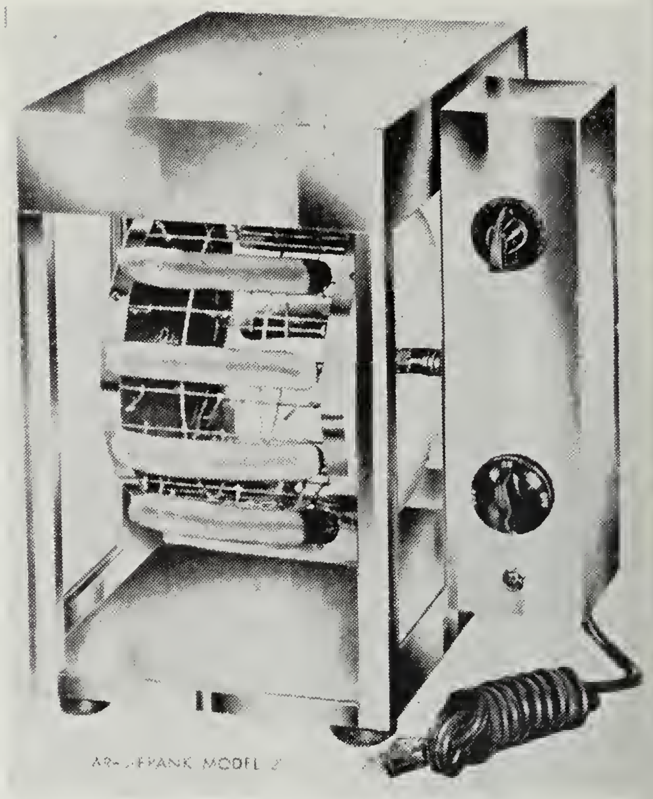
FRIDAY, NOVEMBER 13

MORNING: NAC Board of Directors Meeting, 9:30 a.m.

GREEN RIVER CORP.—Will occupy booth 92. The exhibit will include Black Cherry syrup and Orange-Pineapple syrup.

Attending the exhibit will be Phil Brown, national sales manager; and Bud McQuade, vice-president.

HEAT EXCHANGERS, INC.—Will occupy booth 120. The exhibit will include a complete line of non-carbonated beverage dispensers, electrically refrigerated and ice cooled machines. Also, animated ice cooled dispensers.



Dalason Bar-B-Frank

Attending the exhibit will be K. H. Sniader, president; Maryl Sniader, secretary; Leon Schnaider, sales; F. J. Thiry, general manager; R. Morningstar, service manager; and E. Gugelman, chief engineer.

HENRY HEIDE, INC.—Will occupy booth 230. The exhibit will include five, 10, and 15-cent bags and boxes of Jujyfruits; five-cent Chocolate Flavor Babies; Chocolate Sponge; Assorted Jujubes; Licorice Pastilles; Diamond Licorice Drops; Pets; Jelly Beans; Candy Corn; and Cinnamon Imperials.

Attending the exhibit will be Vincent H. Heide, vice-president and general sales manager; Eugene E. Sullivan, assistant sales and advertising manager; Ernest Kihnke, Michigan representative; and Howard A. Gibbs, Chicago representative.

HELMCO, INC.—Will occupy booths 4 and 5. The exhibit will include counter top flake ice machines and dispensers; fruit juice and beverage refrigerated dispensers; beverage serving fountainettes; food serving equipment; hot chocolate dispensers; automatic coffee makers; and food and fudge warmers. Descriptive material will be available.

Attending the exhibit will be Robert Lorenz; Robert Hanks; Ed Ansleman; Elliott

KAYO
FLAVORED SYRUP
for
HOT CHOCOLATE

Chocolate Products Company

Johnson; and Herman Lacy.

HI-JINX CARAMEL CORN COMPANY—Will occupy booth 70. The exhibit will include an automatic caramel corn cooker and mixing machine; and special caramel corn mix.

Attending the exhibit will be Dan Goldberg; Louis Price; Jack Pritzker; A. N. Pritzker; Bob Pritzker; Nickie Pritzker; and Charles Cretors.

HOLLYWOOD BRANDS, INC.—Will occupy booth 228. The display will include a complete line of five, 10, and 15-cent candy bars. Descriptive material will be available.

Attending the display will be Jack Frain, sales manager; Ronald C. Martoccio, assistant advertising manager; and George Wyman, Chicago territory salesman.

HOLLYWOOD SERVEMASTER COMPANY—Will occupy booth 69. The exhibit will a Roto-Grille Hot Dog Broiler; and a counter model popcorn warmer, designed for impulse buying.

Attending the exhibit will be Clarence Bean, Jr., manager; and W. W. Latimer, owner.

Coca-Cola to Host Presidents' Banquet

The Coca-Cola Company will be host at the NAC-TOA Convention Presidents' Banquet on Thursday evening, Nov. 12. The banquet will take place at 8 p.m. in the Grand Ballroom of the Hotel Sherman. Mezzanine Dancing will take place in the Bal Tabarin Room on the 6th floor.

The banquet will include presentation of the Star of the Year Award. Sidney M. Markley, New York City, will serve as toastmaster.

INTERNATIONAL SEAT DIVISION, UNION CITY BODY CO.—Will occupy booths 43 and 44. The exhibit will feature auditorium chairs.

Attending the exhibit will be W. V. Toney, sales manager.

J. H. KEENEY, INC.—Will occupy booth 37. The display will feature a pre-popped corn vendor for lobby vending. Descriptive material and souvenirs will be available for visitors.

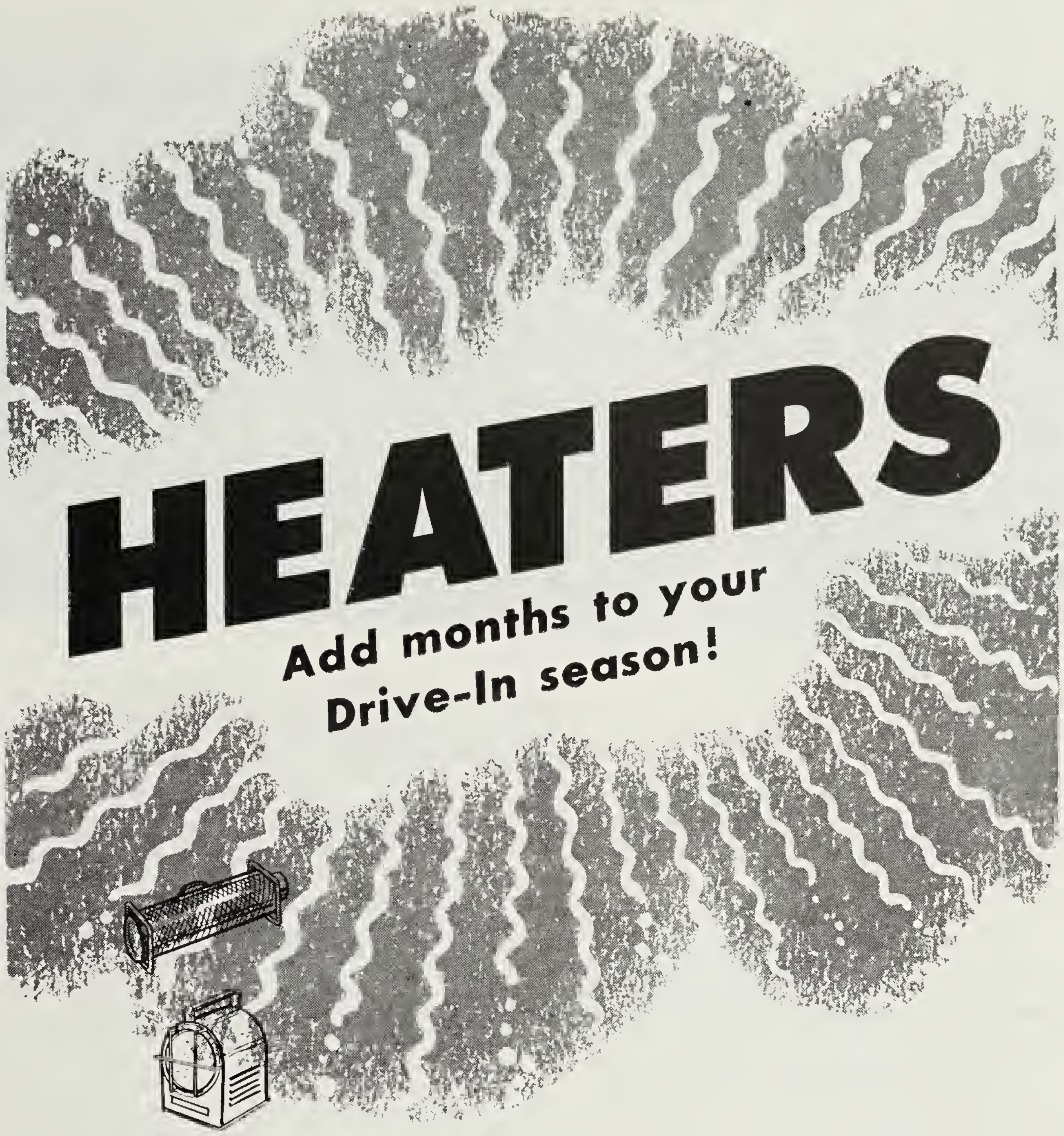
Attending the display will be Roy P. McGinnis, president; Paul A. Huebach, vice-president and general sales manager; Harold V. Dorgan and V. N. Allbritten, sales department; Leo Gary, chief engineer; and Lou Clemens, engineering department.

Maryland "Sweetheart" Cups

LUSK CANDY COMPANY.—Will occupy booths 219 and 220. The display will feature 10-cent Lemon Drops, Cherry Drops, and Root Beer Drops.

Attending the display will be Newman and Weissman Associates.

(*Continued on page* PE-21)


HEATERS
Add months to your Drive-In season!

Don't wait...

order your heaters Now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market... in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy ...and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

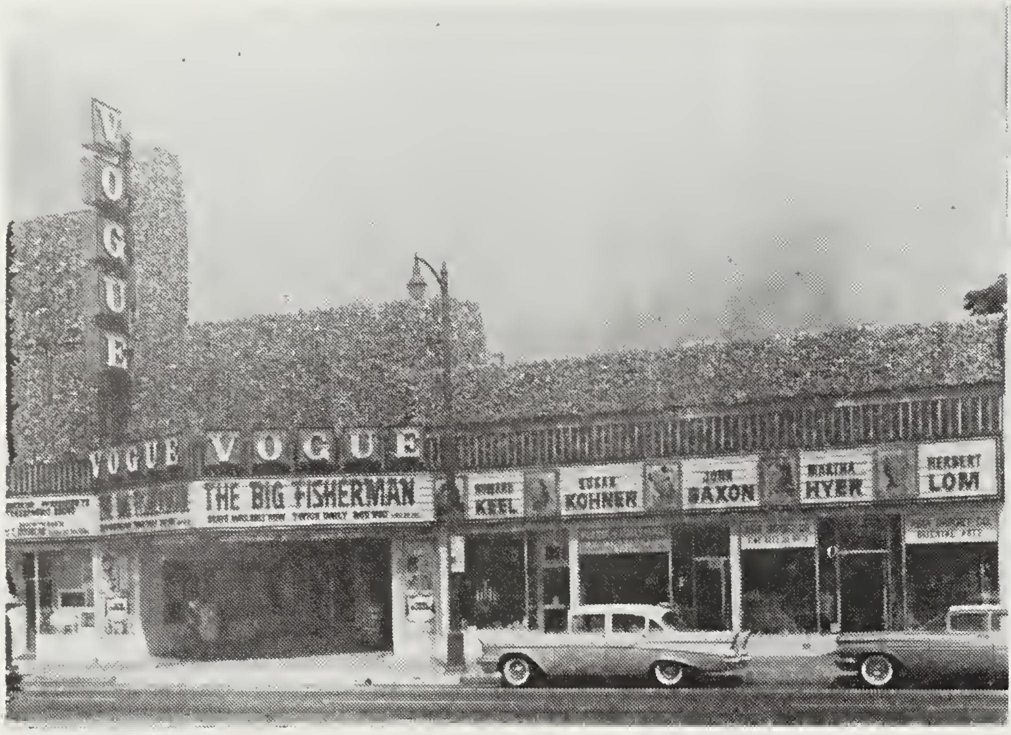
Now... give your Drive-In patrons a warm welcome!

NATIONAL THEATRE SUPPLY COMPANY

92 Gold Street, New York, N. Y.
BEekman 3-4170
32 branches from coast to coast

NATIONAL THEATRE SUPPLY
A GENERAL PRECISION COMPANY

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



Beauty, Comfort, Function Highlight Remodeled Vogue

The Vogue Theatre in Hollywood is another one of California's great showplaces. Architect J. A. Drielsma of Los Angeles completely remodeled the theatre, and J. Walter Bantau, Fox West Coast Theatres' technical director, supervised the project. An estimated cost of $250,000 turned this theatre into a place of luxurious comfort, modern beauty, and extreme function.

Extended Marquee Very Effective

The facade was completely remodeled, including the re-vamping of adjoining store fronts. Top left photo shows the wide-view effects of the extended marquee. Plaster, tile, and terrazzo were proportioned to make the entrance both attractive and inviting. New poster cases were installed in the front and in the lobby.

Vertical Sign Seen From Distance

A new marquee was erected with a vertical sign. Top left photo shows the sign, which may be seen from a great distance along the street. The marquee features 10, 17, and 24-inch letters.

The box office, pictured in photo at lower left, was also remodeled. Notice the well placed poster boxes, set flush into the wall with the box office front.

Refurbishing began with the installation of ultra-comfortable chairs by American Seating. The seating capacity is 810. New down lighting was also installed, with recessed spots. Center photo shows attractive fixtures and spots.

Refurbishing continued with the placement of new carpets and curtains. Stage curtains were added to enhance the picture, and house draperies were added to provide the ultimate in beauty, as well as being functional. The color scheme is beige and gold.

An attractive concession counter was strategically placed to receive the most possible patron traffic. Notice in photos at top right and center that the counter is spacious and orderly. The counter lighting is bright, and the finish is durable and easy to clean.

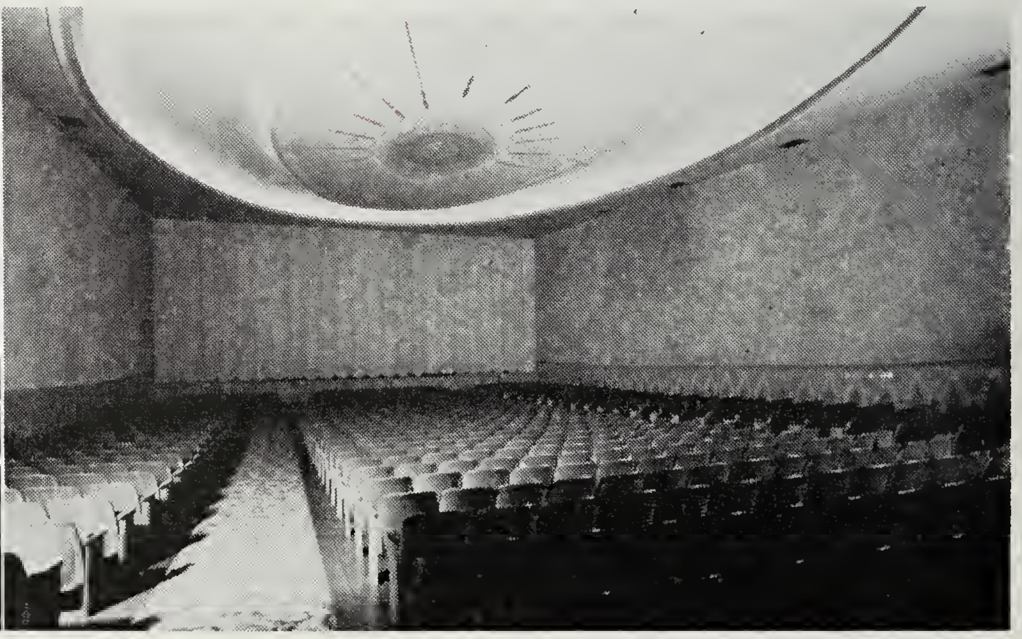
Wall-To-Wall Screen, 70mm Equipment

A modern wall-to-wall screen, extending 57 feet in width and 24 feet in height, now offers excellent viewing to all patrons (see photo, lower right). Projection equipment, installed to accommodate all systems, including 70mm, was included. Sound improvements were also made with the installation of a completely new Ampex unit.

Complete New Cooling, Heating System

Owned by National Theatres Amusement Corporation, this first run and/or reserved-seat house also has a completely new heating and refrigerated air-conditioning system by Westinghouse.

The Vogue, which opened August 12, is another example of what can be done to provide the "best" in physical theatre for today's movie-goer.



(*Continued from page* PE-19)

MANLEY, INC.—Will occupy booths 52 and 53. The exhibit will include a section of Serv-O-Ramic counter; Vista Pop popcorn machine; and Manley Soft Drink Dispenser.

Attending the exhibit will be Charles G. Manley, vice-president; Arlie Berry, division manager; and Robert Bode, area sales manager.

MARS, INC.—Will occupy booth 233. The exhibit will include Caramel Marsettes, and all 5 and 10-cent bars manufactured by Mars.

Attending the exhibit will be Jim Fleming, vice-president and assistant general manager; Ben Bouchard, vice-president and director of sales; Harold Flaig, assistant sales manager; John Coady, central division sales manager; Herb Hehrter, general advertising manager; and Bill Rockett, territory manager.

MARSTAN DISTRIBUTING COMPANY.—Will occupy booth 33. The display will feature Dutch Treete Chocolate Drink in 6 and 8-ounce cans; Daisy Maid syrups, both carbonated and non-carbonated; and Daisy Maid non-carbonated fruit drinks. Samples and descriptive material will be available.

Attending the display will be Maurice Levin; president; and Stanton Levin, vice-president.

NAC-TOA LADIES PROGRAM

MONDAY, NOVEMBER 9

11:45 a.m.	Transportation Leaves Hotel Sherman.
1:00 p.m.	Luncheon at Old Orchard's LeManior Restaurant. Browsing and Shopping in Old Orchard.
3:00 p.m.	Return to Hotel Sherman. Arriving Approximately 4:30 p.m.

TUESDAY, NOVEMBER 10

11:45 a.m.	Transportation to the Hotel Ambassador.
12:30 p.m.	Luncheon and Fashion Show, Guild Hall.

WEDNESDAY, NOVEMBER 11 (TENTATIVE)

1:00	Brunch at "Top of the Rock."
2:00	Luncheon or Tea at Imperial House
3:00	Luncheon at the Kungsholm Puppet Opera Theatre
4:00	Tour of the Museum of Science and Industry or Merchandising Mart.

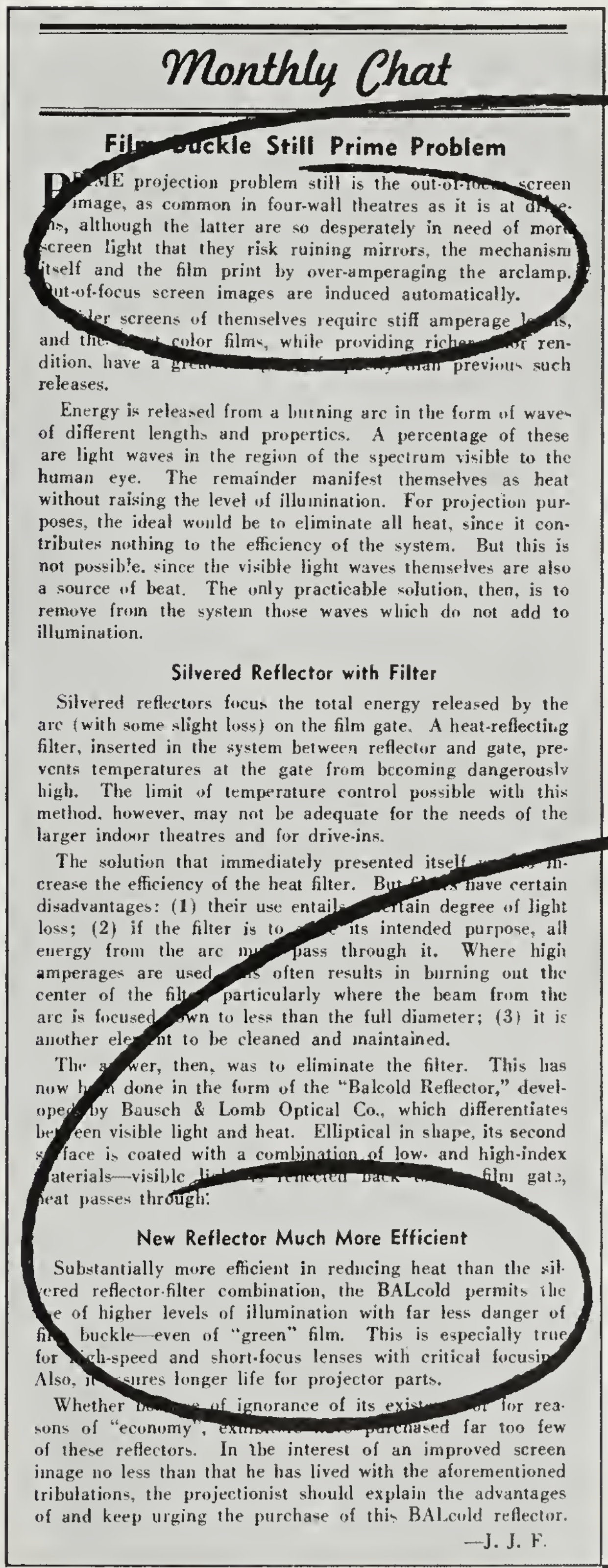
THURSDAY, NOVEMBER 12

10:30 a.m.	Transportation to the Art Institute
11:00 a.m.	Brunch at Art Institute Club Room
12:30 p.m.	Tour of Art Institute
2:30 p.m.	Leave for Hotel Sherman

MARYLAND CUP COMPANY—Will occupy booth 42. The exhibit will include the complete line of Sweetheart Soda, Jumbo, Hot and Cold Drink vending cups. Also, the new Funspot Promotion, a design created especially for the entertainment industry. The "Tru-Taste" Gold Seal hot drink cup will also be shown.

Attending the exhibit will be Lawrence W. Barber, vice-president in charge of sales; Warren W. Young, sales manager; Richard D. Folkloff, customer service manager; and Ted Albert and William Doty, sales representatives.

BalCOLD SOLVES FILM BUCKLE PROBLEM



Monthly Chat

Film Buckle Still Prime Problem

PRIME projection problem still is the out-of-focus screen image, as common in four-wall theatres as it is at drive-ins, although the latter are so desperately in need of more screen light that they risk ruining mirrors, the mechanism itself and the film print by over-amperaging the arclamp. Out-of-focus screen images are induced automatically.

Wider screens of themselves require stiff amperage levels, and the [illegible] color films, while providing richer [illegible] rendition, have a [illegible] than previous such releases.

Energy is released from a burning arc in the form of waves of different lengths and properties. A percentage of these are light waves in the region of the spectrum visible to the human eye. The remainder manifest themselves as heat without raising the level of illumination. For projection purposes, the ideal would be to eliminate all heat, since it contributes nothing to the efficiency of the system. But this is not possible, since the visible light waves themselves are also a source of heat. The only practicable solution, then, is to remove from the system those waves which do not add to illumination.

Silvered Reflector with Filter

Silvered reflectors focus the total energy released by the arc (with some slight loss) on the film gate. A heat-reflecting filter, inserted in the system between reflector and gate, prevents temperatures at the gate from becoming dangerously high. The limit of temperature control possible with this method, however, may not be adequate for the needs of the larger indoor theatres and for drive-ins.

The solution that immediately presented itself [illegible] increase the efficiency of the heat filter. But [illegible] have certain disadvantages: (1) their use entails [illegible] certain degree of light loss; (2) if the filter is to [illegible] its intended purpose, all energy from the arc must pass through it. Where high amperages are used [illegible] often results in burning out the center of the filter, particularly where the beam from the arc is focused down to less than the full diameter; (3) it is another element to be cleaned and maintained.

The answer, then, was to eliminate the filter. This has now been done in the form of the "Balcold Reflector," developed by Bausch & Lomb Optical Co., which differentiates between visible light and heat. Elliptical in shape, its second surface is coated with a combination of low- and high-index materials—visible [illegible] film gate, heat passes through.

New Reflector Much More Efficient

Substantially more efficient in reducing heat than the silvered reflector-filter combination, the BALcold permits the use of higher levels of illumination with far less danger of film buckle—even of "green" film. This is especially true for high-speed and short-focus lenses with critical focusing. Also, it assures longer life for projector parts.

Whether [illegible] of ignorance of its existence or for reasons of "economy", [illegible] purchased far too few of these reflectors. In the interest of an improved screen image no less than that he has lived with the aforementioned tribulations, the projectionist should explain the advantages of and keep urging the purchase of this BALcold reflector.

—J. J. F.

THE PROBLEM,

as stated by James J. Finn, Editor, International Projectionist:

"Prime projection problem still is the out-of-focus screen image, as common in four-wall theaters as it is at drive-ins, although the latter are so desperately in need of more screen light that they risk ruining mirrors, the mechanism itself and the film print by over-amperaging the arclamp. Out-of-focus screen images are induced automatically."

THE SOLUTION,

from the same editorial:

"Substantially more efficient in reducing heat than the silvered reflector-filter combination, the BalCOLD reflector permits the use of higher levels of illumination with far less danger of film buckle even of "green" film . . . Also, it assures longer life for projector parts . . . The projectionist should explain the advantages of and keep urging the purchase of this BalCOLD reflector."

SEE FOR YOURSELF, ON YOUR OWN SCREEN!

See your dealer for demonstration or write for Data Brochure E-35. Bausch & Lomb Optical Co., 72447 Bausch St., Rochester 2, N. Y.

BAUSCH & LOMB

SINCE B&L 1853

MECHANICAL SERVANTS, INC.—Will occupy booth 77. The exhibit will include new glass models of Mechanical Maid; Mechanical Valet; and Souvenir vending machines. Descriptive material will be available to visitors.

Attending the display will be Harold D. Baum, president; and Aileen S. Baum, vice-president and secretary.

MISSION OF CALIFORNIA, INC.—Will occupy booths 113 and 114. The exhibit will include Mission fountain beverage bases and electronically refrigerated drink dispensers. Descriptive material and samples will be given to visitors.

Attending the exhibit will be Paul N. Sportell, district sales manager; W. G. Stewart, district sales manager; and Charles E. Carden, sales representative.

NATIONAL CARBON COMPANY—Will occupy booths 94A and 95A. The exhibit will feature National Projector Carbons. Descriptive material will be available.

Attending the display and available for consultation will be J. R. Johnstone, marketing manager, carbon products; V. J. Nolan, manager, sales promotion; J. W. Cosby, sales manager; P. H. Freeman, J. B. Hoynes, S. Morley, Jr., C. E. Heppburger, and A. C. Halliday, sales representatives.

NATIONAL VENDORS, INC.—Will occupy booths 11 and 12. The exhibit will include cigarette; gum; mint; candy; and box and bag vendors. Descriptive material and samples will be available.

Attending the exhibit will be H. J. "Pete" Foster, merchandising director; and Marvin Pierson, customer relations.

THE NESTLE COMPANY, INC.—Will occupy booth 25. The exhibit will feature Nestle's Chocolate Bars; Fountain Supplies; and vending supplies, including Crema Cocoa, Nestea, Nescafe, Nestle's Chocolator (Hot Chocolate Dispenser); and Nestle's Fudge Warmer. Descriptive material and samples will be given to visitors.

Attending the exhibit will be T. A. Fowler, brand manager, bar goods sales; H. B. Burrows, assistant to general manager, bulk and institutional marketing division; E. C. O'Leary, national sales manager, institutional products; A. M. Van Wagenen, brand manager, bulk and institutional marketing division; G. A. Poggemann, regional manager, Central region; D. C. Scarola, assistant regional manager, Central region.

NEWMAN & WEISSMAN ASSOCIATES—Will occupy booths 219 and 220. The display will exhibit products for the following manufacturers: Dairy Maid; Banner Candy; Fascination Candy; Adolph Goldmark and Sons; Harry P. Ritchie; Fos-Cross Candy; and Lusk Candy.

Attending the display will be Ben Newman and Jerry Weissman.

ORANGE-CRUSH COMPANY—Will occupy booths 121 and 122. The display will include dispensing of Orange-Crush and Old Colony beverages from animated dispensers.

Attending the display will be L. Collins; A. E. Repenning; D. W. Stevenson; Ray Girous; Philip Briggs; Zed Daniels; Robert Hunnell; Alvin J. Jacobson; and Tracy Waters.

Pepsi-Cola to Host Champagne Party

The Pepsi-Cola Company will be host at a Champagne Party featuring 21 varieties of rare foods from all corners of the world.

The party, which will take place at the famous Guild Hall of the Ambassador West Hotel on Wednesday evening, Nov. 11, will have a special added attraction for guests. A door prize of a $2,000 first class round-trip by air for two to visit Brussels will be given to some lucky couple.

ORIGINAL CRISPY PIZZA CRUST COMPANY—Will occupy booth 69. The exhibit will include Original Crispy Pizza Crust; Prepared Pizza Sauce; Mozarella Cheese; Oregano; portable electric ovens and other accessories for making pizza; and paper plates and boxes.

Attending the exhibit will be Nick Ponticelli; Paul Ponticelli; Lee Houghton; James Frale; and Andrew Virga.

DR. PEPPER COMPANY—Will occupy booths 116 and 117. The exhibit will include the New Dr. Pepper fountain dispenser.

NOW!
CREAMY CARAMEL
FRESH ROASTED PEANUTS
Hollywood's
BUTTER-NUT
Unlimited Taste

Hollywood Brands, Inc.

Attending the exhibit will be Robert L. Stone, sales manager, fountain division; Charles Gardner, Central regional manager, fountain division; William Rautenberg, Southwestern regional manager, fountain division; Earl Harriss, Midwestern regional manager, fountain division; and Charles Hinckley, Central regional manager, fountain division.

PEPSI-COLA COMPANY—Will occupy booths 80 through 86. The exhibit will include Pepsi-Cola vending machines. Descriptive material and samples will be available to visitors.

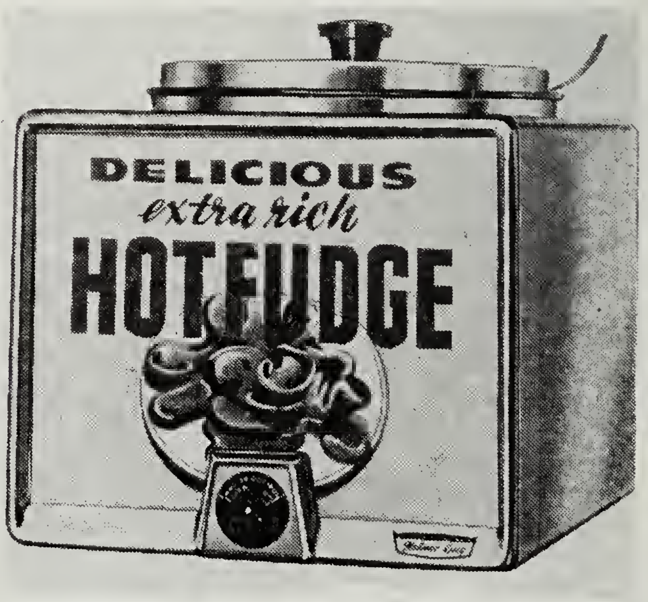
Attending the display and available for consultation will be Norman Wasser, theatre sales; William Durkee, vice-president, marketing; Charles Baker, vice-president, national sales; George Hass, manager, national sales; Ed Finneran, theatre sales; Sy Brockway; Charles Doherty; Marlyss Marquardt; and Pat Higgins.

PHILLIPS AMUSEMENTS, INC.—Will occupy booth 40. The exhibit will include a portable miniature golf course, pictures, brochures, and parts.

Attending the exhibit will be Kenneth Phillips, owner; and Harold Halsey, assistant.

PLANTERS NUT AND CHOCOLATE COMPANY—Will occupy booth 223. The exhibit will include candy and nut items available for concession trade.

Attending the display will be L. Nencini, division sales managers; W. L. Harder, branch manager; L. P. LaPorta, division manager; and W. P. Malloy, advertising manager.



Helmco-Lacy Fudge Warmer

The SAVON COMPANY

Complete supplier of Drive-In Theatre cafeteria equipment. Featuring Savon-Star deluxe self service units. A line of overhead warmers for buttercorn and fried foods and introducing the Savon-Star budget line of cafeteria equipment.

National distributors in the drive-in field for Hotpoint, Toastmaster, Scotsman Ice Machines, Seimix Dispensers and many other outstanding lines.

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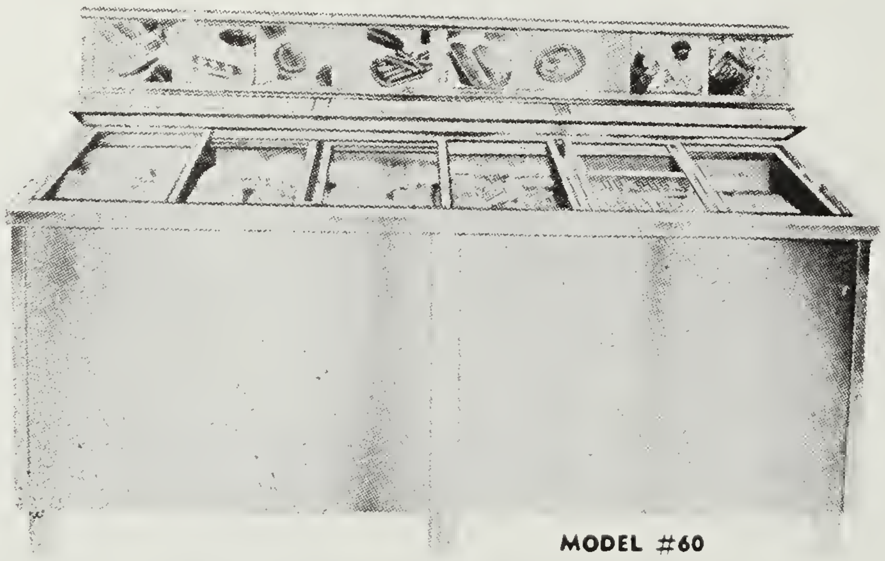
Complete cafeteria on display in Booths 71 through 76.



MODEL #60

THE SAVON COMPANY
286 PENNSYLVANIA AVE. PATERSON, N. J.

42 Yrs. of Service By National Carbon

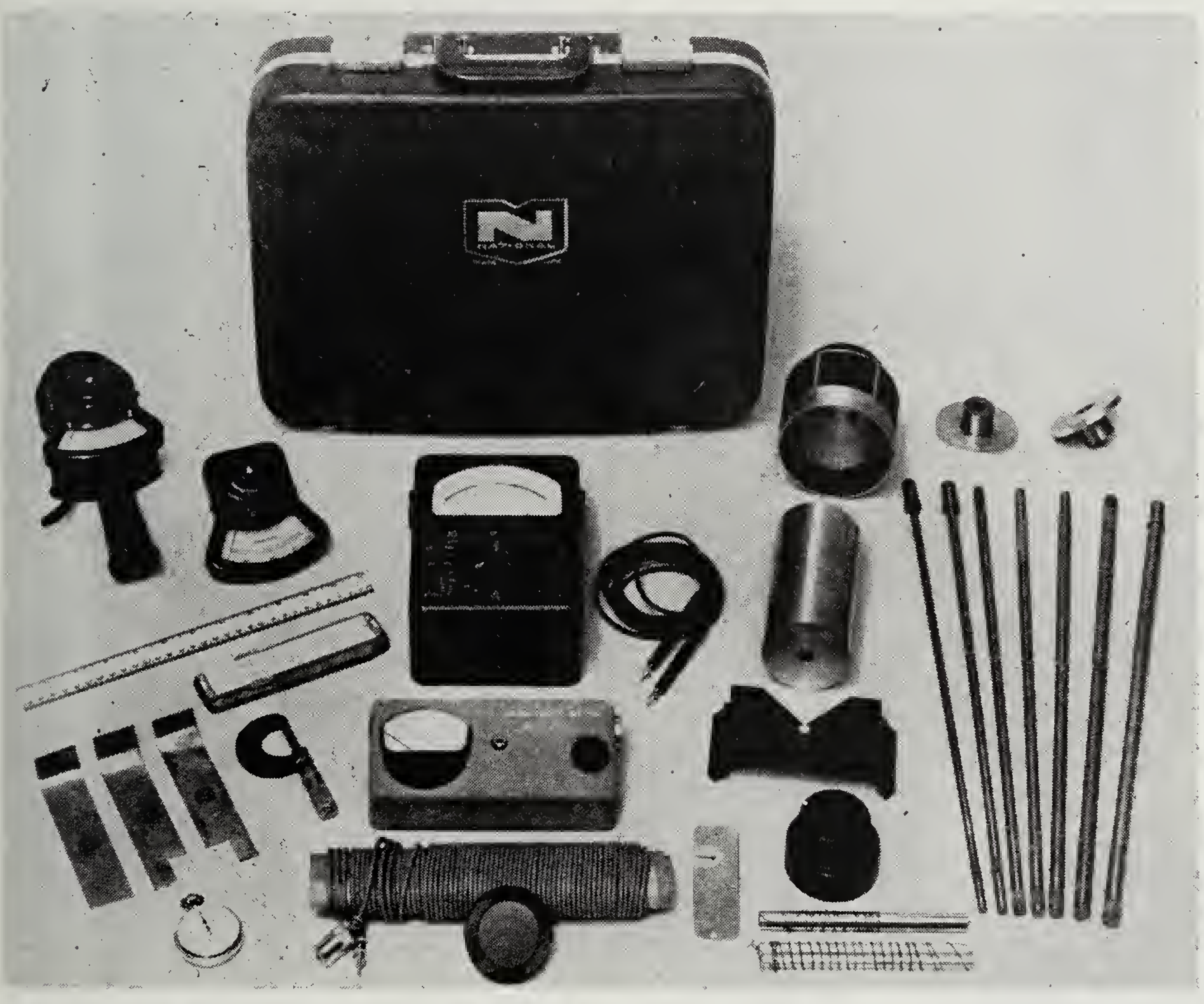
The industry's continuing efforts to improve the quality of motion picture projection have focused increasing attention on a free service that has been available to all exhibitors for more than 40 years. As many veteran projectionists will recall, technical assistance on screen lighting was available for the asking from National Carbon Company as far back as 1917.

In the early days of the movie industry, the complimentary field service was provided by just one National Carbon man who worked with theatres in the growing motion picture exhibition business. By 1925, two men were on the job, and the staff grew with the industry until today there are 12 National Carbon arc carbon sales engineers located there throughout the country. The cumulative total of service calls over the years is estimated to run into the hundreds of thousands.

"Because providing their patrons with the highest quality picture available is of utmost importance to the nation's theatre owners and operators, we are firmly convinced that free technical assistance on screen lighting is one of our major responsibilities to the industry," J. W. Cosby, arc carbon sales manager, said. "We are delighted to be able to back up our arc carbon products with day-to-day practical assistance right in the projection booth to help exhibitors make sure they are getting the maximum screen light from their projection equipment. In most cases of requests from theatre owners, a National Carbon arc carbon sales engineer is in the projection booth in a matter of hours, working with projectionists and discussing with them the many variables involved in good screen lighting practice," Cosby continued.

In its most recent move to equip its arc carbon sales engineers with the finest, most modern tools of their trade, National Carbon invested several thousands of dollars in compact service kits now in use by its 12 field men (see photo).

"The use of this up-to-date equipment by carefully trained technical personnel not only gives the theatre operator a combination of skills not available to him in any other way, but it gives it to him free," Cosby said. "If such a service does nothing more than remind exhibitors of the importance of quality projection and the great improvements that are often possible, it will be more than worthwhile. The entire industry stands to reap substantial benefits through such self-help steps in providing America's theatre goers with the finest screen light available," Cosby concluded.



Service kit used by all 12 arc carbon sales engineers of National Carbon Co. consists of: brightness meter and foot-candle meter; clamp-on ammeter with auxiliary scale; combination voltmeter and ohmmeter; micrometer; pin-hole apertures and split aperture plates; stop watch; sliderule and ruler. Grouped at right are a dummy lens and set of alignment rods, together with accessory equipment for checking projector lamp alignment.

Fifth Avenue Cinema Completes Renovations

NEW YORK—The 5th Avenue Cinema closed for two days in October to install new seating and floor covering. The seats are red mohair, and the carpeting is red and black-dotted. This installation ends an extensive period of renovations.

Bunte Appointments

CHICAGO—W. A. Yantis, president, Bunte Brothers Chase Candy Co., announced the appointment of Henry L. Dana as Eastern Division sales manager.

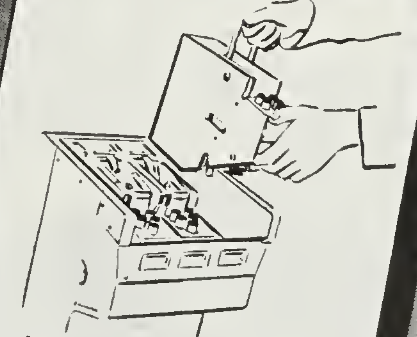
Dana's responsibility will include the marketing areas of New York City, Philadelphia, Boston, and Pittsburgh.

The Admission Control System that means *Good Business* *Good Showmanship*

AUTOMATICKET

is *made only by*

General Register Corporation



Is your machine **UNITIZED?**

This feature permits instant interchange and replacement of ticket-issuing units. Write for information!

General Register Corp.

43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

PRESSWELD, INC.—Will occupy booth 50. The exhibit will include track rabbit midget racing cars.

Attending the exhibit will be E. D. Walker, president; and M. O. Walker, advertising.

THE PROCTER AND GAMBLE DISTRIBUTING COMPANY—Will occupy booth 13. The exhibit will include Frymax, packed in 5-quart packages.

Attending the exhibit will be J. M. Eagen.

REX SPECIALTY BAG CORP.—Will occupy booth 31. The exhibit will include a complete line of popcorn and outdoor concession bags. Descriptive material will be available.

Attending the display will be Irving A. Singer; David Adlman; and Leonard C. Gold.

HARRY P. RITCHIE COMPANY—Will occupy booths 219 and 220. The display will feature 10 and 15-cent salted peanuts; 25-cent cashews; almonds; brazils; Royal Mix; and Bridge Mix.

ROMAR VIDE COMPANY—Will occupy booths "B" and "C." The exhibit will include outdoor stainless steel frames; a complete line of laminated date strips; and admission signs and frames.

Attending the exhibit will be LeRoy Roberts; Jerry Pyle; and Arnold Meilahn.

ROYAL CROWN COLA COMPANY—Will occupy booths 17 and 18. The display will feature Royal Crown Cola and Nehi flavors, dispensed by Selmix Dispensers. Descriptive materials and samples will be available.

Attending the exhibit will be J. B. Cooper, manager, fountain sales; E. G. Peabody and E. C. Chambliss, syrup representatives; L. E. Purvis; Frank Parker; and J. W. Hamlin.

ROWE MANUFACTURING COMPANY, INC.—Will occupy booths 105, 106, and 107. The exhibit will include coffee; candy; and cigarette; dispensing machines. Featured will be the Rowe cold drink unit. Descriptive material will be available to visitors.

Attending the exhibit will be Charles H. Brinkmann, vice-president, sales; Gail Anderson; Robert K. Deutsch; Frank McConnaughy; John E. Gimbel; Jack Turner; and Joe Bendas.

Heide to Show New Jujyfruit Packages

Henry Heide will show two new sizes of the Heide Jujyfruits at the NAC-TOA Convention. The new sizes have been especially designed for more profitable theatre sales.

The new Heide Jujyfruits are packed in brilliant cellophane packages, and are colorful companions to the familiar Jujyfruit box. A new 15-cent package will be featured.

MARK SANDS, INC.—Will occupy booth 61. The display will include outdoor mannequins, and indoor mannequins with motion.

Attending the display will be Aaron Siegel, general sales manager.

THE SAVON COMPANY—Will occupy booths 71 through 76. The exhibit will include a complete self-service cafeteria, featuring Savon food warmers, overhead warmers for buttercorn; Hot Point cooking equipment; Toastmaster food warmers; Glenco refrigerators and freezers; Savon-Star stainless steel grill stands, tables and counters, both custom built and stock; and Jubilee hot chocolate equipment. Descriptive material and food samples will be available to visitors.

TONITE
RUN OF THE ARROW
ROD STEIGER
SARITA MONTIEL
BRIAN KEITH
RALPH MEEKER
TECHNICOLOR

Tiffin Art Metal Co.

Attending the exhibit and available for consultation will be Irving Rosenblum, president; Joseph Brownie, executive sales director; Stanley Parris, assistant to the president; Harry Casten, in charge of national sales for the concession trade of Jubilee Hot Chocolate; and Al Monticelli, Hot Point zone manager for New Jersey.

W. F. SCHRAFFT & SONS CORP.—Will occupy booth 221. The display will include 10-cent Peppermint; Maple Cream, Caramallow and Fudge; 15 and 25-cent packages styled and designed exclusively for theatres; 15-cent Theatre Mint; 25-cent Theatre Cara-

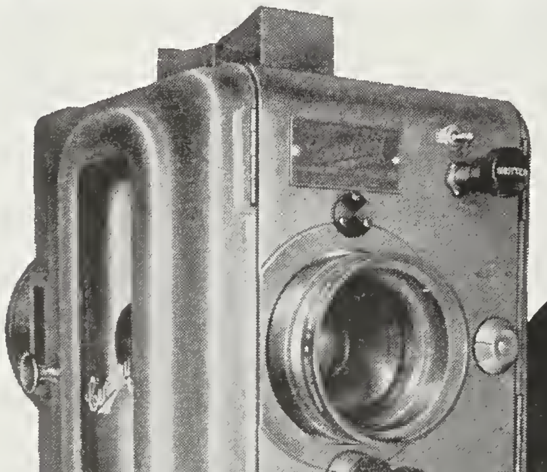
AIRFLO Rocking Chair Loge
the most luxurious comfort ever to attract patrons

By virtue of a special spring base mechanism, the "Rocking Chair Loge" retains the scientifically correct pitch of seat to back regardless of how the occupant shifts his weight or position.

The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs assured by the high grade steel construction further contribute to your profit picture.

Write for new Theatre Seating catalog

HEYWOOD-WAKEFIELD HEYWOOD-WAKEFIELD HW EST. 1826 *Theatre Seating Division*, Menominee, Mich.


new model H projector mechanism:

NEW "AIR-FLOW" VENTILATION — Reduces destructive heat and shutter noise.

NEW INTERMITTENT MOVEMENT — Larger star and cam, simplified service and maintenance.

NEW 4" LENS MOUNT Easier to focus. Will take any lens. Reduces focus drift.

NEW CURVED FILM TRAP — Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:
CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

mallow; Theatre Cream Toddies; and Theatre Royal Mallow.

Attending the display will be Newman and Weissman Associates.

SEABORD PREMIUMS, INC.—will occupy booth 45. The display will include items for theatre premiums, including Pretty Pinks and Golden Wheat Dinnerware Sets by Edwin M. Knoles China Co.; hand cut and hand blown stemware by the Beaver Valley Glass Co.; and nationally famous Oneida Stainless Steel in Profilep Pattern.

Attending the display will be Leonard Simon, president; William L. Stark, vice-president; and Donald J. Stark, treasurer.

SELMIX DISPENSERS—Will occupy booth 59 and 60. The exhibit will include Plastic Two-Drink Barrell-Coca-Cola Dispenser; volume feeder dispenser for high volume outdoor concession areas; and other Selmix dispensers.

Attending the exhibit will be Orlando Follon; Dave Brundage; and "Red" Schillin.

Fresh Candy
NESTLE

DuGrenier Candymart

JOHN SAXTON COMPANY—Will occupy booth 118. The exhibit will include dietetic fruits and vegetables, desserts; preserves; germicides; chemical detergents; and insecticides.

SIMPLEX MANUFACTURING CORP—Will occupy booth 51A. The exhibit will include Simplex carts for racing, and rental tracks.

Attending the exhibit will be John S. Treen; and Earl Peyroux.

STANFORD INDUSTRIES, INC.—Will occupy booth 8. The exhibit will feature Bernz-O-Matic Flameless in-car heaters.

Attending the exhibit will be Stanford S. Hohlberg, president; and Lloyd Niggle, and Abe Fischer, sales engineers.

STEEL PRODUCTS COMPANY—Will occupy booth 68. The exhibit will include a push button E-Z Way Automatic Coffeemaker for soluble coffee, and an E-Z Way Manual Coffeemaker. Descriptive material will be available to visitors.

Attending the exhibit will be Lou Woolfolk, president.

STEIN WOODCRAFT CORP.—Will occupy booth 31A. The exhibit will include a popcorn warmer which holds pre-packed bags or cups.

Attending the exhibit will be Mike Stein, president.

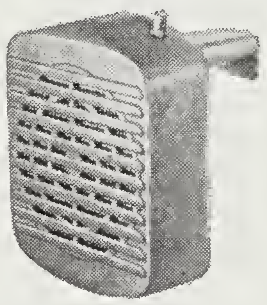
SWITZER'S LICORICE COMPANY—Will occupy booth 224. The exhibit will include Switzer's Old Fashioned Licorice Bars; Switzer's Cherry Bars; Switzer's Chocolate Bars; and Switz Bitz.

Attending the exhibit will be Joe Switzer; Christopher Switzer; Barker F. Proudlock; and Jim Strojny.

TEKNI-CRAFT—Will occupy booth 6. The

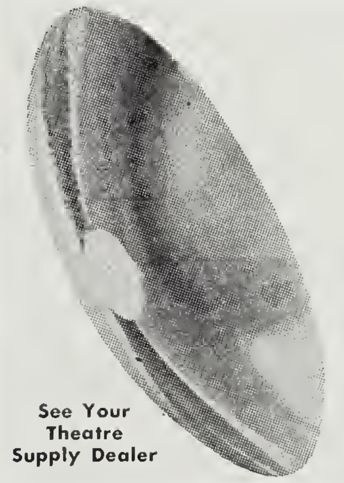
TONE Quality
Unsurpassed
TOUGHEST CONSTRUCTION EVER!
Ballantyne Dub'l-Cones
Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.
New BALLANTYNE "Z" Series DUB'L-CONE
Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.
Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Ballantyne



"Z" Series

HEYER-SHULTZ
UNBREAKABLE
METAL REFLECTORS
5 YEAR GUARANTEE
WILL NOT PIT OR TARNISH
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEFENDABLE
FACTORY REFINISHING SERVICE
See Your Theatre Supply Dealer
Manufactured by HEYER-SHULTZ CORP. Cedar Grove, N. J.



Consistent Maximum Light at Greater Economy
DIAMOND PROJECTION CARBONS
RINGSDORFF CARBON CORP. PLANT: East McKeesport, Pa.
SALES OFFICE: 15 W. 44th St., New York 36, N.Y. YUkon 6-1966

display will include typical models of Taylor Freezers for soft ice cream, malts, and shakes.

Attending the display will be Dan Greenwood, sales manager; Charlie Shaw, advertising manager; and Floyd Dahl, field technician.

TIFFIN ART METAL COMPANY—Will occupy booth 1. The display will include a six-sheet-panel theatre poster board, "All-Steel." Descriptive material will be available to visitors.

Attending the display will be John P. Speck, board chairman; and W. R. Carpenter, sales engineer.

C. J. VAN HOUTEN AND ZOON, INC.—Will occupy booth 222. The display will include Van Houten's Imported Chocolate Bars; Tablets; and Pastilles.

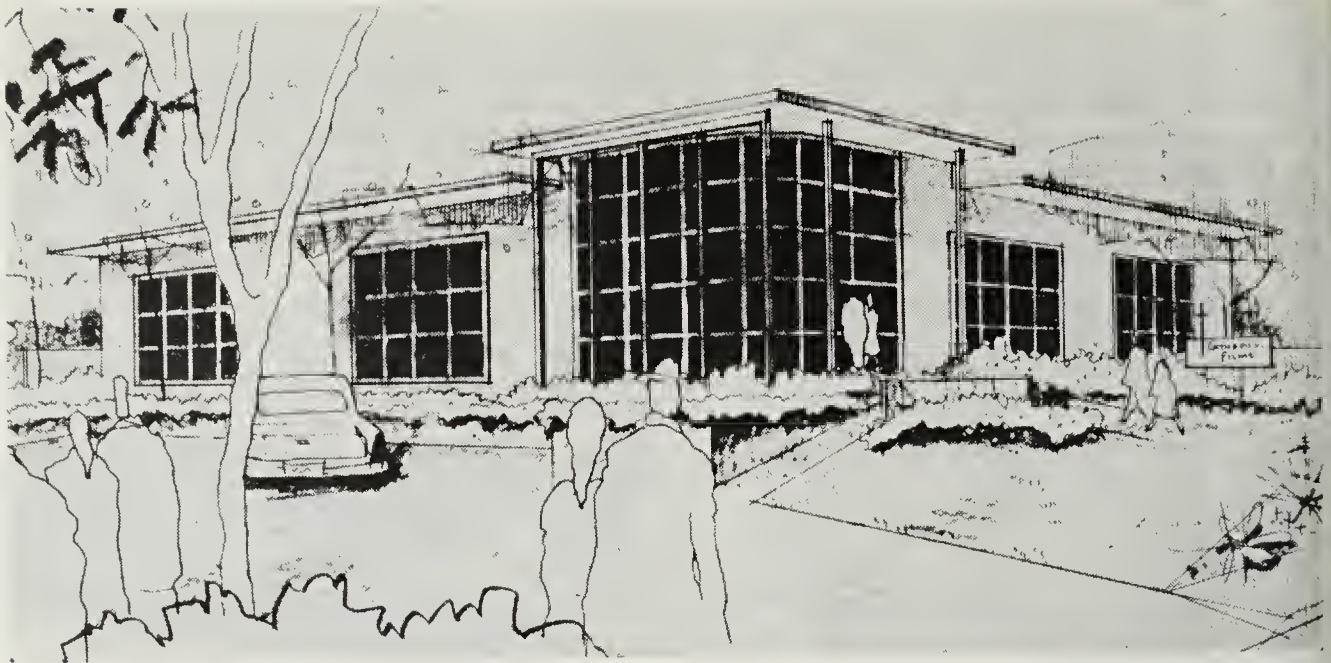
Attending the display will be Jerry Weissman.

VICTOR PRODUCTS CORP.—Will occupy booth 54. The exhibit will include mobile counter and under-counter premix dispensers; single-cup fresh-brew fully automatic vender with chocolate selection; self-service display Popcorn Warmer; and Premix Venders.

Attending the exhibit will be Robert L. Colyer, advertising and sales promotion manager; W. L. Currie, chief sales engineer; and Justin Funkhouser, president.

VIENNA SAUSAGE MANUFACTURING COMPANY—Will occupy booths 63 and 64. The exhibit will include Vienna Pure Beef Frankfurters; and Portion-Control Corned Beef.

Attending the exhibit will be Henry Newman, sales manager; and Abe Gold, sales representative.



Cathedral Films, Inc. will move into new and larger quarters Nov. 10. Photo shows drawing of the newly-remodeled two-story structure which was designed by architects Prescott & Walley. The contractor for the $250,000 job is H. M. Keller Co. James K. Friedrich, Cathedral president, said that the non-profit company had to move to larger quarters because of rapidly growing business.

National Carbon to Host Cocktail Party

National Carbon Company will be host at an NAC-TOA Convention Cocktail Party on Thursday evening, Nov. 12. The party will take place in the Louis XVI Gold and Crystal Rooms of the Sherman Hotel between 7 and 8 p.m.

Savon to Feed Convention

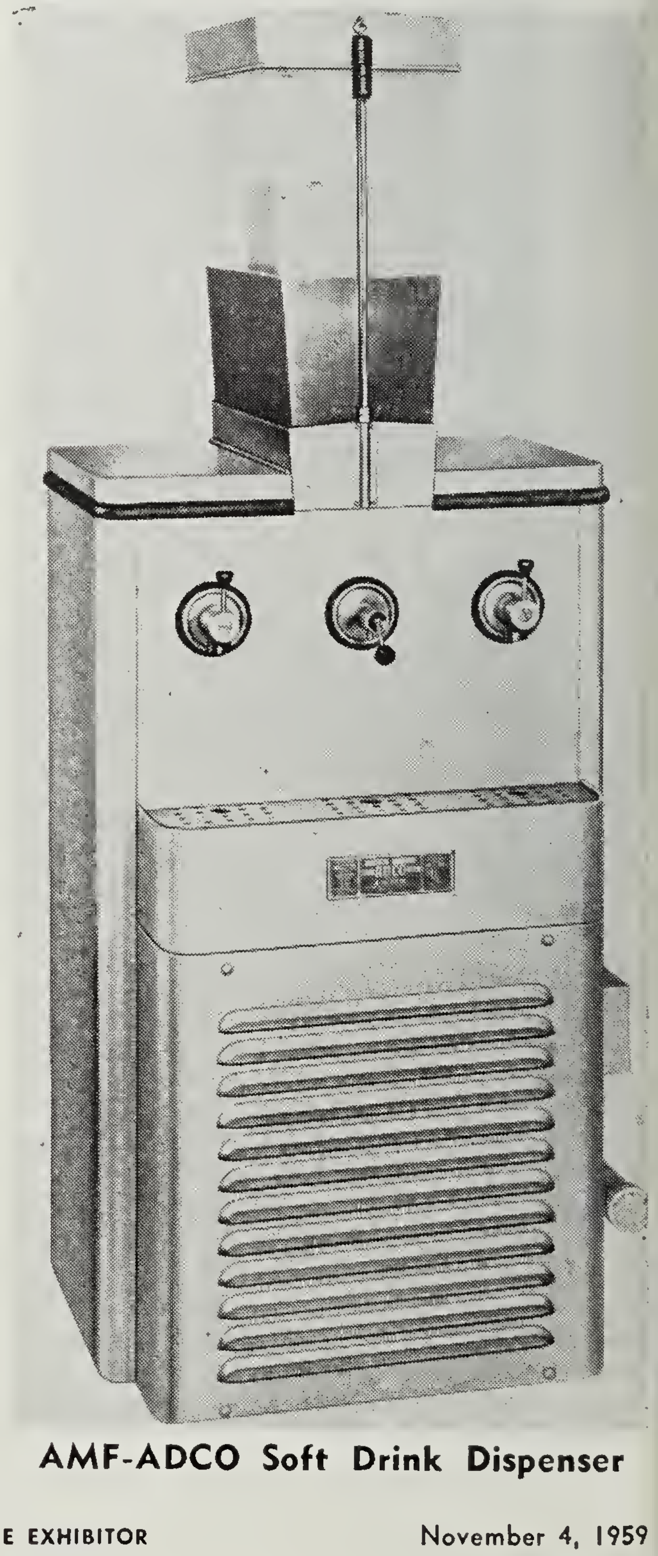
The Savon Company will feed the entire Trade Show at the NAC-TOA Convention. Savon will install a complete cafeteria at which food will be freely served from opening to closing time each day of the show.

There will be two Savon booths devoted exclusively to the sampling and servicing of My Selection brand food items, especially prepared for drive-in trade. A complete line of frozen goods will also be displayed and served.

Also featured at the Savon booths will be the introduction of the new 1960 Savon products. For the first time, a prepared Pizza Sauce with Sausage, giving accurate portion control, will be shown. In the frozen-goods line, a chicken fillet pattie, fried in Southern style, will be shown.

American Mat Offers Card

An 11 x 14 card which carries instructions on the care of floor matting has just been produced by American Mat Corporation. Intended for posting in maintenance departments, the card covers 14 "do's" and "don'ts" on the preservation of mats.



AMF-ADCO Soft Drink Dispenser

Here's The Latest Line-Up for NEW 70MM Installations that selected TECHNIKOTE'S *XR-171 Pearlescent Screen!

Such Popularity Must Be Deserved!

LOEW'S STATE — New York City
MICHAEL TODD — Chicago
TOWER — Dallas, Houston
FLORIDA — Miami
LIBERTY — Terre Haute, Ind.
LYRIC — Indianapolis
LINCOLN — Miami Beach
NEW MURRAY HILL — New York City

*Anti-Static, Dust-Resistant Formula. The World-Leading Screen for 70MM & 35MM Projection.

Exported by WESTREX CORP. Available at your local Theatre Supply Dealer.

TECHNIKOTE CORPORATION
63 SEABRING ST. • BROOKLYN 31, N. Y.

YOUR BEST MEANS OF SELLING EVERY ATTRACTION

—an attraction board large enough to accommodate plenty of powerful sales copy. More theatres install

WAGNER ATTRACTION PANELS & LETTERS

than all other makes. Write for literature on the most complete line of show-selling equipment in the world.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Exhibit Highlights

(*Continued from page* PE-12)

New types of popcorn warmers will be on view at the booths of Stein Woodcraft, Hollywood Servemaster, and Victor Products Co. The latter will also introduce to concessionaires for the first time, their mobile and counter type Premix drink equipment.

Dalason Products will unveil their new Infra-Red Hot Food Warmer and Sandwich Toaster. Mechanical Servants will show their new equipment, including a new type souvenir vender. Other new vending equipment will be shown by APCO (soft drinks) and Gold Medal Products (popcorn).

In the soft drink field, Dr. Pepper will bring to Chicago their new Fountain Dispenser, and Selmix-Amcoin will premiere an all new top-capacity line of soft drink, coffee, and hot chocolate dispensers. Other new hot chocolate equipment will be given a first showing to concessionaires at the booths of Chocolate Products Co., Helmco, Inc., and Heat Exchangers, thus indicating the exceptional interest in this big item for concessionaires.

Those attending will see the latest in Sno-Kone equipment on display by the Samuel Bert Co., and Gold Medal Products Co. This item, together with candy floss which Gold Medal will also have on view, are growing items in the concessions field. This is particularly true with Sno-Kone, which is just finding a foot-hold in the North, being formerly a "hot weather" area item.

A new plastic-coated drive-in screen, new kiddie area equipment, and methods of converting abandoned theatre properties into commercial uses, will be among the highlights at the All-Industry Trade Show. Samples of the new plastic coating for screens will be exhibited by George English, Inc., along with material on the firm's Prism screen, and its Panovision light meter readings for "do-it-yourself" screen comparisons.

Three manufacturers will display their models of kiddie "Karts" for drive-in play areas, which have been hailed as easier and less expensive to install than the conventional miniature trains or midget autos.

To capitalize on the current growing popularity of bowling, the Brunswick-Balke-Collender Co. will have a booth to advise theatremen how closed theatre properties can be converted profitably into bowling alleys. Officials of the company say they also will tell theatre operators how bowling alleys can be incorporated into the operating structure of their theatre companies, as a means of diversification.

Also exhibiting will be the new Seaboard Premium Co., with a new line of dishware and cutlery premium items.

See Page PE-14 For Booth Information

COLUMBUS, OHIO—Philip L. Lowe, Lowe Merchandising Service and NAC president, was one of the principal speakers at the Independent Theatre Owners of Ohio meeting at the Deshler-Hilton Hotel on Oct. 27.

Bunte Builds Sales Force

CHICAGO—W. A. Yantis, president, Bunte Brothers Chase Candy Co., announced the appointment of two new men to the company's sales force.

O. Dilworth has been appointed sales manager in the Chicago Division, which includes metropolitan Chicago, the states of Michigan, Wisconsin, Minnesota, North Dakota and southern South Dakota.

David Hadda has been added to the field sales force covering the Detroit, Pontiac, Michigan and Toledo, Ohio marketing areas.

Houston Elects Dietrich

LOS ANGELES — Houston Fearless Corp. Board of Directors elected Noah Dietrich chairman. Dietrich replaces Richard Woike, who will remain a board member and chairman of the executive committee.

New Installation At Academy

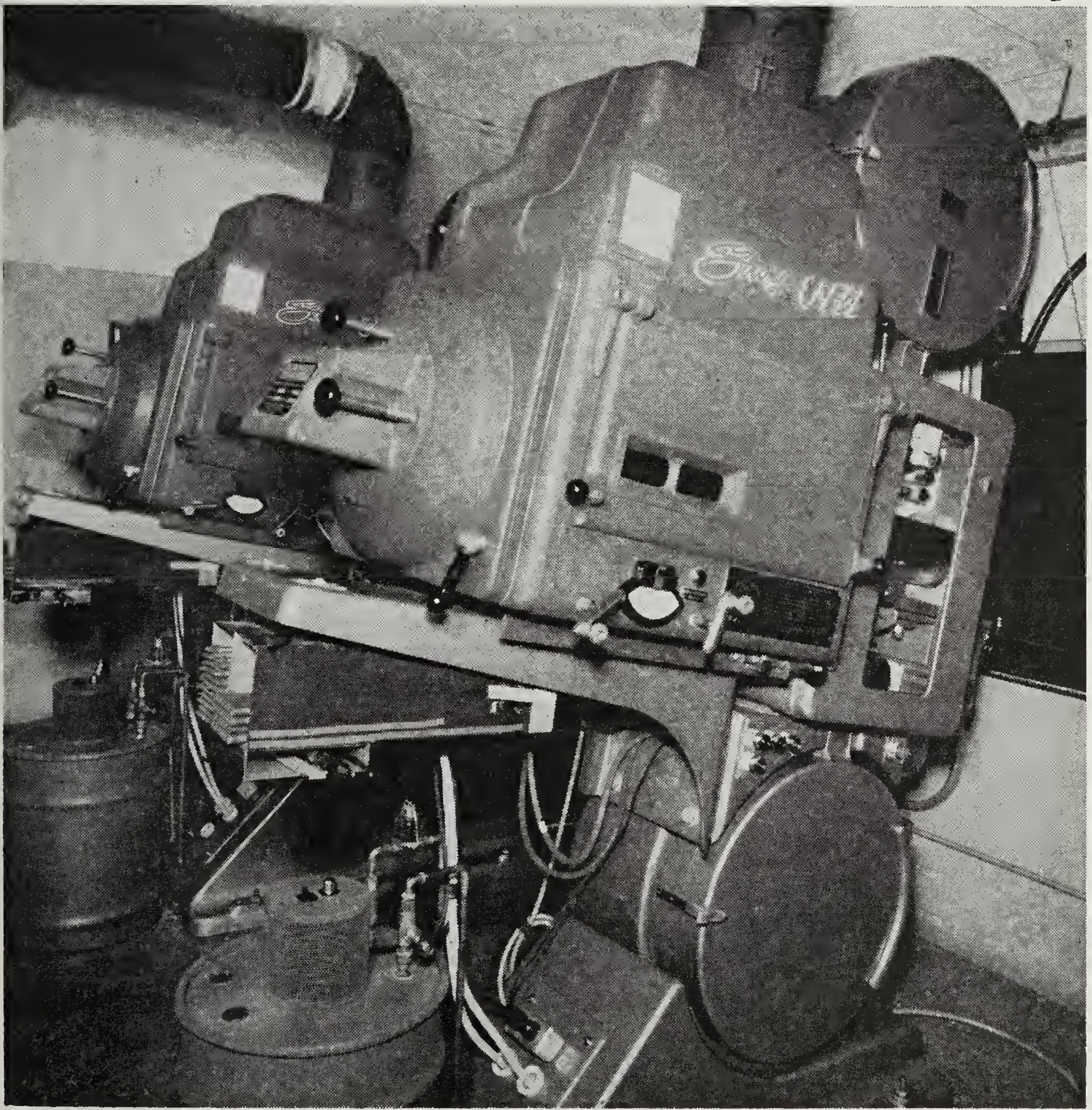


Photo shows Strong U-H-I projection arc lamps and Norelco projectors which have been installed at the Academy Theatre, Minneapolis, Minn.

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An electronic "memory," capable of holding 5,000,000 characters of data, has been installed in the offices of Hollywood Brands, Inc., candy bar manufacturers in Centralia, Ill., for handling all order processing, shipping instructions, and billing. By giving the machine, an IBM 305 Ramac electronic brain system, a six-digit code and a list of candy bar items ordered, the operator can turn out a complete invoice in a few seconds.

New Century Installations

NEW YORK—Frank E. Cahill, sales manager, Century Projector Corp., reports sales of the Century 70/35mm Projector System to the Astor in New York and the Fox in Philadelphia.

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Harold E. Newcomb (left), treasurer-controller, ABC Vending Corp., receives the Bronze Oscar-Of-Industry for his company from Richard J. Anderson, editor and publisher of Financial World Magazine. The award, made at the Financial World 15th Annual Awards Banquet in New York City, was one of more than a hundred given for the best annual reports in as many industrial classifications.

Chains Refurbish

M. Spencer Leve, vice-president in charge of theatre operations of National Theatres, Inc., announced plans for an extensive modernization and decoration of the Fox Wilshire in Beverly Hills.

The renovation, under supervision of J. Walter Bantau, chief engineer, will include the installation of a wall-to-wall screen, approximately 60 feet wide by 28 feet high, and a modernistic setting of drapes.

Reseating is also planned, with the installation of Bodiform chairs, spaced 38 to 44 inches per row. This will permit greater ease and comfort in movement of patrons, it was said.

Other improvements include a remodeled lobby with large showcase-type poster frames, streamlined marquee, Kawneer full-length glass doors, acoustical panels, relighting, drapes and carpeting.

New entrance arrangements from the foyer into the auditorium, to eliminate glare on the screen from outside light is also planned.

In the refurbishing, the Fox Wilshire will drop nearly 200 seats to assure 2,075 comfortable seats, it is said. The house, already equipped with latest in sound and projection units, including 70mm projection, six-track stereophonic sound, and three-panel screen projection, is scheduled to reopen Christmas Day.

A $75,000 improvement program has enhanced attendance for the Strand Theatre in Lakewood, New Jersey.

Dr. Henry Brown, owner and operator, said that alterations made now provide maximum entertainment and comfort to residents in Ocean and Monmouth Counties.

Refurbishing included installation of new "easy-chair" lounger seats, which, properly spaced, automatically adjust to the individual contour. To provide for this complete seating and spacing comfort, the theatre eliminated 500 seats from the building.

A new stainless steel front with glass "herculite" doors affords vision into the lobby. New furniture and new carpets have also been added.

The theatre was redecorated, and an entirely new lighting system was installed. A newly improved Robot-Controlled all weather air conditioning system was also installed.

Strand patrons are able to see and hear their favorite stars on the new Stereophonic wide screen through the medium of the new Multi-Channel Hi-Fi Stereophonic sound installation.

William A. (Bill) Levee, who has been associated with some of the leading theatre circuits and has been with Brown in other of his theatres, is manager.

SMPTE Elects Ten

NEW YORK—Dr. Norwood L. Simmons, president, Society of Motion Picture and Television Engineers, has announced the election of four new officers and six governors of the organization. The new officers are: Deane R. White, engineering vice-president; Ethan M. Stifle; financial vice-president; Garland C. Misener, sections vice-president; and G. Carleton Hunt, treasurer.

Elected to the Board of Governors were: Charles W. Wyckoff and D. Max Beard, from the East; Malcolm G. Townsley and W. W. Wetzel, from the central section of the country; and Herbert E. Farmer and Edward H. Reichard from the West.

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

SECTION TWO
Vol. 62 No. 25 NOVEMBER 4, 1959

COLUMBIA

Edge Of Eternity

MELODRAMA
80M.

Columbia
(CinemaScope) (EastmanColor)

ESTIMATE: Program meller a scenic treat.

CAST: Cornell Wilde, Victoria Shaw, Mickey Shaughnessy, Edgar Buchanan, Rian Garrick, Jack Elam, Alexander Lockwood, Dabbs Greer, Tom Fadden, Wendell Holmes, George Cisar, Buzz Westcott, Ted Jacques. Produced by Kendrick Sweet; directed by Donald Siegel.

STORY: Deputy sheriff Cornel Wilde meets Victoria Shaw, daughter of wealthy mine owner Alex Lockwood, and gives her a ticket for speeding down mountain roads. This leads to romance. Meanwhile, he meets at Mickey Shaughnessy's saloon her wastrel brother Rian Garrick, usually dead drunk. Confronted with three unsolved murders, sheriff Edgar Buchanan assigns Wilde to the case. It is revealed that Shaughnessy, in league with Garrick to steal ore from the idle mines, is the killer. When Garrick learns this, he refuses to fly the getaway plane, and Shaughnessy kills him. He then forces Shaw to drive him in her car in a desperate getaway attempt. They are followed by Wilde in a wild chase, along with other deputies in helicopters, planes, and automobiles. Shaughnessy forces Shaw into a tram car, or bucket, that crosses the canyon on a cable, but Wilde jumps in at the last second and battles the maniac to his death in a plunge to the canyon floor.

X-RAY: Everything here takes a back seat to the wonderful scenery and photography of the Grand Canyon, where the film was shot on location. This is both spectacular and breathtaking in CinemaScope and color, with flying sequences credited to Skymasters International. The yarn by Ben Markson and Knut Swenson is pure cops and robbers murder meller, with the romance business not amounting to much. The actors turn in more or less routine performances, with Mickey Shaughnessy overacting and Victoria Shaw merely beautiful. There is action in plenty and, we suppose, several out and out thrills.

TIP ON BIDDING: Program rates.

AD LINES: "Filmed At One Of The Wonders Of The World, The Grand Canyon"; "Thrills In 'The Devil's Bucket' At 'The Edge Of Eternity.'"

The Warrior And The Slave Girl

DRAMA
89M.

Columbia
(Supercinescope)
(Eastman Color)
(Italian-made) (Dubbed in English)

ESTIMATE: Mediocre spectacle for program.

CAST: Gianna Maria Canale, Georges Marchal, Ettore Manni, Rafael Calvo, Mara Cruz. Produced by Virgilio De Blasi; directed by Vittorio Cottafari.

STORY: Ettore Manni, a Roman Tribune, is sent to Armenia to put down a revolt led by gladiator Georges Marchal. Marchal is captured and imprisoned under inhuman conditions. Manni and his aide, Rafael Calvo, are appalled and order all the prisoners freed. Among them is slave girl Mara Cruz, and Manni is attracted to her. Armenian Princess Gianna Maria Canale is jealous of the love the people have for Marchal and plots his death. She substitutes a ferocious lion for the gladiator Marchal was to fight. He kills the lion, and the people and gladiators revolt against Canale. They escape, taking Manni prisoner. Canale plans to kill her brother, youthful king, and ascend the throne, but Cruz foils the plot and saves the boy's life. Manni promises Marchal he will crush Canale and restore order. He is captured by Canale's troops, but escapes and leads the Roman legions to victory. Marchal is killed in the battle and buried with full Roman honors. Canale is killed, and Manni and Cruz are together.

X-RAY: An attempt to cash in on the current popularity of costume spectacles falls flat here in everything except a few good action scenes. Performances are in keeping with the flamboyant scenery, but the story is confused and overly complicated, with the result that interest lags. Dubbing is not good, and the effort is mediocre entertainment at best. Where audiences are not too demanding it may be able to cash in on the current trend to spectacles for fair returns, but it's hardly a good example of its type.

TIP ON BIDDING: Program rates.

AD LINES: "The Giant Screen Trembles With Tumult And Tyranny . . . The Might And Magnificence Of Mankind's Most Sinful Age"; "Never Has The Screen Surged With Such Fabulous Spectacle . . . Violence And Sin In A Barbaric Age."

MGM

The House of the Seven Hawks

MELODRAMA
106M.

MGM
(English-made)
(Filmed in Holland)

ESTIMATE: Taylor name boosts mystery.

CAST: Robert Taylor, Nicole Maurey, Linda Christian, Donald Wolfit, David Kossoff, Gerard Heinz, Eric Pohlmann, Philo Hauser. Produced by David E. Rose; directed by Richard Thorpe.

STORY: Robert Taylor, small-boat captain, becomes involved in a murder and a plan to recover a fortune in diamonds stolen from Holland by the Nazis. He is also involved with the Dutch police since the dead man had sailed on his boat, and with two beautiful women, Nicole Maurey and Linda Christian. It takes some time before Taylor learns which of the provocative women has betrayed him, and before the crooks are rounded up at the House Of The Seven Hawks. The police have the diamonds, and Taylor is cleared of all charges. He sails back to England with the right girl.

X-RAY: This film of mystery and intrigue, cross and double cross, proves interesting all the way due mainly to top performances by every member of the cast, even bit players. The foreign locale is also a highlight. Of course, there is plenty of action, even though at times the story, from the novel by Victor Canning, becomes confusing. For several reels the film has been given a bath in dark blue to signify early morning; and this tinting is a throwback to days gone by when it was used frequently. Production is first rate, and direction okay as long as the lengthy chase remains clear. To get the most out of what appears to be a program entry for U.S. houses, one should be sure to cash in on the Taylor name.

TIP ON BIDDING: Fair progam rates.

AD LINES: "Filmed Where It Happened—A Fast-paced Adventure Romance"; "A Baffling Mystery Thriller."

The Wreck Of The Mary Deare

MELODRAMA
106M.

MGM
(CinemaScope)
(MetroColor)

ESTIMATE: Highly interesting suspense melodrama.

CAST: Gary Cooper, Charlton Heston, Michael Redgrave, Emlyn Williams, Cecil Parker, Alexander Knox, Virginia McKenna, Richard Harris, Ben Wright, Peter Illing, Terence de Matney. Produced by Julian Blaustein; directed by Michael Anderson.

STORY: A sturdy salvage boat comes across a huge freighter riding without lights during a storm in the English Channel. Since she appears to be abandoned, Charlton Heston decides to investigate. All but one of the lifeboats are gone, and there was a fire aboard. His plans for claiming the vessel as a salvage prize are interrupted by the appearance of Gary Cooper, who claims to be captain and who refuses to abandon the ship. Rough seas make it impossible for Heston to return to his vessel. He also finds that the radio is inoperative making it impossible for a distress signal to be sent. As the vessel drifts toward a series of rocks, Cooper explains that his head wound was given him by the same men who set the fire, and he was left for dead. Heston helps to get up steam, and Cooper heads directly for the rocks where he "beaches" the ship. He asks Heston to have faith in him and not to expect an explanation until the court of inquiry. There the story is told how the owners sold valuable airplane parts to the Commies and planned to sink the Mary Deare to collect the insurance after murdering the captain. Second officer Cooper tries to stop them and is almost killed. He has difficulty convincing the investigating body because of some incidents in his past. With the help of Heston, he does get some solid evidence showing the conspiracy and is vindicated.

X-RAY: A high degree of interest is maintained throughout as this film unreels with a full quota of thrills, excitement, an unusual and absorbing yarn, and better performances, direction, and production. The story starts out at a fast pace and the momentum is well maintained. A sneak preview audience sat enthralled with laudable comments coming from all sides for the production values, performances, and story in particular. The quality cast and the "names" of Cooper and Heston are decided assets, and the formidable backing they receive should not be discounted as an attraction for audiences. The film has a high potential if properly sold and merchandised. The screenplay is by Eric Ambler based on the novel by Hammond Innes. Incidentally, the use of color and CinemaScope are also plus factors in the presentation.

Tips On Bidding: Higher rates.

Ad Lines: "An Experience In Suspense Entertainment"; "A Suspense Tale Read By Millions Now On The WideScreen In Color With A Top Notch Cast."

PARAMOUNT

Li'l Abner (5908)

Musical Comedy
114m.

Paramount
(VistaVision)
(Technicolor)

Estimate: Wacky musical is "stupefyingly" entertaining.

Cast: Peter Palmer, Leslie Parrish, Stubby Kaye, Howard St. John, Julie Newmar, Stella Stevens, Bern Hoffman, Billie Hayes, Joe E. Marks, Robert Strauss, Ted Thurston, Al Nessor, William Lanteau, Carmen Alvarez, Alan Carney, Joe Ploski, Diki Lerner. Produced by Norman Panama; directed by Melvin Frank.

Story: The town of Dogpatch learns that the government has selected it as a testing area for A-bombs because it is the most useless place in America. "Mammy Yokum," Billie Hayes, decides to save the day with her invigorating Yokumberry Tonic, the stuff that has made "Li'l Abner," Peter Palmer, the fine physical specimen that he is. The tonic has an astonishing effect on scrawny government official Stanley Simmonds, who takes Palmer and six typical repulsive Dogpatch males to Washington to conduct further tests on the tonic, which Palmer plans to donate to the government. Howard St. John, richest man in the world, however, covets the drug's secret formula, and calls in "Appassionata von Climax," Stella Stevens, and "Evil Eye Fleagle," Al Nessor, to help him. Palmer returns home for "Sadie Hawkins Day." He is paralyzed by one of Nessor's "whammies" and is claimed by Stevens. "Daisy Mae," Leslie Parrish, is heartbroken. In Washington, the Dogpatchers are turned into handsome physical specimens. Hayes has a vision that sees that St. John is planning to murder Palmer. Parrish agrees to marry "Earthquake McGoon," Bern Hoffman, if he'll save Palmer. The Dogpatchers descend on Washington to rescue Palmer. The wives of the six transformed men are distressed to find the tonic has diminished their husbands' interest in love and plead with the scientists to put 'em back as they wuz. Parrish prepares to keep her marrying plans with Hoffman. The government decides to proceed with their original bombing plans, but the Dogpatchers refuse to leave without the beloved statue of its founder. As they are removing it, they find a tablet signed "Abraham Lincoln" and thus Dogpatch becomes a national shrine. The bombing is called off, Hoffman withdraws from the wedding, and Palmer and Parrish are together again.

X-Ray: Years ago a cartoonist named Al Capp introduced a family named Yokum and a community named Dogpatch to newspaper readers, and ever since there's been a mess of Li'l Abner and Daisy Mae devotees. Now along comes a filmization of the musical stage version based on the comic strip. The stage hit played to large audiences all over the country for a long period of time. The impact from the screen is "stupefyin'," to say nothing of "gratifyin'." The film is loaded with wild characters per the comic strip, good production numbers, fine dance routines by Michael Kidd, okay song numbers, and amusing comedy bits. The story is light in weight and will be appreciated more by comic-strip followers. Acting, production, and direction are good, and the music is fun and geared for toe-stompin'. In other words, lots of folks are going to like this. Naturally, there are lots of angles to be used in the selling. A sneak preview audience seemed to enjoy what they saw. The VistaVision and Technicolor are other assets.

Tips On Bidding: Higher rates in many situations.

Ad Lines: "The Wacky, Wonderful World Of Al Capp Brought To Life On The Screen"; "Rich Humor, Smart Satire, Generously Rounded Dogpatch Girls, Lots Of Modern Mountain Music—A Sure Fire Hit."

20th-FOX

Hound-Dog Man (933)

Melodrama
87m.

20th Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Program entry has angles.

Cast: Fabian, Carol Lynley, Stuart Whitman, Arthur O'Connell, Dodie Stevens, Betty Field, Royal Dano, Margo Moore, Claude Akins, Edgar Buchanan, Jane Darwell, L.Q. Jones, Virginia Gregg, Dennis Holmes. Produced by Jerry Wald; directed by Don Siegel.

Story: Fabian and his younger brother, Dennis Holmes, are upset when their father, Arthur O'Connell, informs them he can't take them hunting as promised since the farm needs his constant attention. When Stuart Whitman, happy-go-lucky lad who spends most of his time hunting, fishing, and courting a variety of girls, shows up, he agrees to take the boys hunting. They pass Dodie Stevens, a teen-ager who is interested in Fabian, and he shrugs off an invitation to a Saturday night party. When they pass Carol Lynley, it's Whitman who is interested. She goes for him as well, but she is determined to marry him whereas he prefers playing the field. They get some hunting and fishing in, winding up having dinner at Lynley's, and she brushes off Whitman's romancing. Later, they locate L.Q. Jones with a broken leg. They take him home while Fabian goes for doctor Edgar Buchanan, who sets the leg. At this point, neighbors from all over gather at Jones' and a party seems in order. Whitman is threatened by an irate and jealous husband bearing a gun. O'Connell stands up to him, and Lynley states that she was out in the field with Whitman. Fabian decides to go home with his folks, proud of O'Connell and not so proud of Whitman, his idol. Fabian sees Stevens and asks to come to the party, while Whitman realizes he is in love with Lynley and proposes to her.

X-Ray: There are two types of people who will welcome this entry, those in rural sections of the country and teen-agers who have a yen for Fabian. Others will acept the film as part of the program with a fair and simple yarn, okay performances, and efficient direction and production. The youngster, Fabian, is natural in his role and gets a chance to sing a few numbers which should make his fans happy. The screenplay is by Fred Gipson and Winston Miller and is based on the novel by Gipson. The use of color is an asset.

Tips On Bidding: Fair program rates or better, depending on situation.

Ad Lines: "Film That's Warm With Entertainment"; "The Film All Fabian Fans Have Been Waiting For."

UNITED ARTISTS

Happy Anniversary

Comedy
81m.

United Artists
(Fields Productions)

Estimate: Hilarious sophisticated marital comedy.

Cast: David Niven, Mitzi Gaynor, Carl Reiner, Loring Smith, Monique Van Vooren, Phyllis Povah, Patty Duke, Elizabeth Wilson, Kevin Coughlin. Produced by Ralph Fields; directed by David Miller.

Story: On the eve of their 13th wedding anniversary, David Niven and Mitzi Gaynor slip away as a lark and return to the hotel where they first made love. The anniversary dinner has as guests Gaynor's parents, Loring Smith and Phyllis Povah, whose gift is a television set. With their wise-beyond-their-age children, Kevin Coughlin and Patty Duke, supposedly in bed, Niven becomes tipsy and reveals it is really their 14th anniversary, since they engaged in marital bliss for a year before they were wed. Gaynor's parents are horrified, and this leads to a quarrel. Niven, who hates television anyway, puts his foot through the set. Next morning, Niven's law partner, Carl Reiner, seeing the smashed set, orders a replacement for Gaynor. When the new set is turned on, Duke is standing before a juvenile panel revealing the family scandal to the small fry and to the world. Again furious, Niven puts his foot through the second set. Complications lead to Niven leaving home. However, Reiner persuades him to return. As he does, Gaynor prepares to leave him. A call from her physician advises her she is going to have another baby. This results in a reconciliation with Niven, himself buying the third TV set.

X-Ray: Based on the play "Anniversary Waltz" by Joseph Fields and Jerome Chodorov, who also did the screenplay, this unreels in much funnier fashion than the synopsis might indicate. The casting is fine, with everyone turning in capable performances, while the production and direction are top drawer. The dialogue is very funny in spots, and sophisticated at all times, although sprinkled with a bit too many "damns" and "hells." Some of the lines are truly hilarious. With most appeal to femmes, this is definitely adult entertainment. There are even laughs in the lead titles done by a greeting card company. Two songs are heard. The lead names will help in the selling. The television breaking as a running gag is very funny, especially to movie-wise people.

Tip On Bidding: Better rates.

Ad Lines: "Happy, Scrappy Anniversary!"; "It Was Their Party But You Get The Laughs."

WARNERS

The Boy And The Laughing Dog

Drama
95m.

Warners
(Reissue)

Estimate: Heartwarming tale for family trade.

Cast: Walter Brennan, Phil Harris, Brandon de Wilde, Sidney Poitier, William Hopper, Louise Beavers. Directed by William Wellman; a Batjac production.

X-Ray: This reissue of "Goodbye, My Lady" was first reviewed in May, 1956, at which time it was said: "A fine entry for the family trade, this should be appreciated by audiences of all ages with perhaps stronger emphasis on the younger set. The story of a boy and his dog is heartwarming and filled with moments of drama and emotion, with the growing up of the lad well presented. It's quietly entertaining as to story, performances, direction, and production and can be a credit to any show excepting where out-and-out action or sophistication is demanded. The simple story holds up well throughout, supported by performances by people with the know-how. The screen play is by Sid Fleischman, based on the novel by James Street.

Tip On Bidding: Reissue rates.

Ad Lines: "A Boy Has To Have A Dog Before He Can Grow Up To Be A Man"; "A Heartwarming Story About A Boy, His Dog, And The People Who Cared For Both."

—30— (904)

Drama
96m.

Warners

Estimate: Good programmer.

Cast: Jack Webb, William Conrad, David Nelson, Whitney Blake, Louise Lorimer, James Bell, Nancy Valentine, Joe Flynn, Richard Bakalyan, Dick Whittinghill, John Nolan, Donna Sue Needham. Produced and directed by Jack Webb.

Story: Jack Webb is night managing editor of a Los Angeles daily paper, and putting each edition out is a challenge and a new experience. He is aided and abetted by night city editor William Conrad, who likes to make life hectic for the copy boys and others under him, one of these being David Nelson. Webb's loss of his first wife and child in an auto accident complicates his life in that he doesn't want to adopt a child with his present wife, Whitney Blake, despite her strong desire to do so. As the staff settles down to get out a paper, word comes in that a little girl is lost in the city sewer system. Since the news is pretty dull, and since Webb takes more than a casual interest in the little girl, the staff goes to work on the story. Young reporter Nancy Valentine is given a chance to show what she can do, and she brings in lots of good material to back up the yarn. The night is further torn by the news that reporter Louise Lorimer's grandson is killed in an Air Force plane crash. Suspense mounts as the height of the flood waters rises. As the edition is about to be put to bed, word comes in that the girl was found safe just as the search was about to be abandoned.

X-Ray: Mayhaps the public will be interested in what goes on in the various departments that make up a city newspaper and in the effort that is used to turn out a daily paper. The film delves thoroughly into this phase, and the result is an enlightened one to the average person. There is enough interest, drama, movement, and humor available to keep audience attention fixed on the screen. Performances, direction, and production are adequate, and the film should do alright as part of the program. The screenplay is by William Bowers.

Tips On Bidding: Fair program rates.

Ad Lines: "The Revealing Story Behind The Publishing of a Newspaper"; "The Pulse Of The City Beats Through The Departments Of A Metropolitan Newspaper."

FOREIGN

Defend My Love

Drama
88m.

Hal Roach
(Italian-made)
(English titles)

Estimate: Imported tear jerker has interest.

Cast: Martine Carol, Vittorio Gassman, Gabriele Ferzetti, Charles Vanel. Directed by Biulio Macchi. Produced by Silvio Clementelli.

Story: When a newspaper is about to go out of business, one of its reporters, Vittorio Gassman, suggests switching to a scandal sheet, and one of the first stories to be dug up has to do with the poison death of a nobleman whose secretary was Martine Carol. The latter is presently married to Gabriele Ferzetti, a rising young bank official. Gassman finds in addition to their two boys that they have a third child, a girl, stricken with polio who seems to be the result of a premarital affair. Carol claims she is the daughter of a pilot fiance killed during the war prior to her meeting Ferzetti. The child gets wind of the newspaper stories in the school, and she is made miserable by the actions of the other children. As the stories continue to appear, even Ferzetti's faith is becoming shaky. A witness appears to place Carol and the murdered ex-employer in a compromising position. His testimony is disproved. Meanwhile, Ferzetti's promotion is in jeopardy unless the situation clears up rapidly. The little girl is hit by a truck as she tries to dodge photographers. The accident brings about the firing of Gassman as well as the reconciliation of Carol and Ferzetti.

X-Ray: Situation piles upon situation until it seems nothing else can happen, but it does until the climax, when all is right with the world once again. The acting is good and okay direction and production present the entry in a fairly interesting light. Art and specialty house attendees, especially the femmes, may get a charge out of it. The screenplay is by Giorgio Prosperi and Jacques Robert.

Ad Lines: "An Unusual Story of Love And Devotion"; "A Scandal Sheet Digs Deep And Almost Ruins Five Lives."

The Lovers

Drama
90m

Zenith International
(French-made)
(English titles)

Estimate: Highly exploitable entry for art and specialty spots.

Cast: Jeanne Moreau, Alain Cuny, Jose-Luis de Villalonga, Jean-Marc Bory, Judith Magre, Gaston Modot. Directed by Louis Malle.

Story: Jeanne Moreau is an attractive woman of 30, married to a newspaper publisher, Alain Cuny, with a lovely home in the country and a small daughter. When her husband is too busy to pay her much attention, she visits a friend in Paris where she and handsome polo player Jose-Luis de Villalonga have an affair. Cuny suspects and insists that she invite de Villalonga and her friend, Judith Magre, for a weekend. On Moreau's return from Paris, her car breaks down and she is assisted by young archaeologist Jean-Marc Bory. When he drives her home, Cuny insists that he stay overnight along with the others who were already there. She resists efforts of both her husband and lover to spend the night with her, and failing to sleep decides to take a walk out of doors. She finds Bory in the garden, and he joins her in a stroll. When he embraces her, she finds she cannot resist him. They feel that despite all ties and obligations they must remain together, and in the morning, they leave together without a word of explanation sure that this is their destiny.

X-Ray: It is almost a certainty that the word of what transpires during the film's torrid climax will spread far and wide, and therefore a goodly number of sensation-seeking viewers will be attracted to this entry. It should be noted that the wait is a long one to view a few moments of implied passion, for there are all sorts of minor things that the camera covers first. The story is moderately interesting, and acting, direction, and production are average. Business will probably be good where this can play, with subject restricting it to adults only. The screenplay is by Louis Malle based on the novel, "Point de Lendemain," by Dominique-Vivant.

Ad Lines: "The Picture They Are All Talking About"; "A Daring Film For Adults."

MISCELLANEOUS

Beast From Haunted Cave

Melodrama
65m.

Filmgroup

Estimate: Horror entry for lower half.

Cast: Michael Forest, Sheila Carol, Frank Wolff, Richard Sinatra, Wally Campo. Produced by Gene Corman; directed by Monte Hellman.

Story: Frank Wolff, gangster, his girl friend, Sheila Carol, and two henchmen visit Deadwood, S.D., with the idea of robbing a gold mine. They enlist the friendly cooperation of local ski instructor Michael Forest and plan to use him a a guide out of the territory with the gold. A blizzard forces them to take refuge in Forest's cabin, where Carol rebels against Wolff's coldness and inhumanity when she learns he plans to kill Forest after they have no further use for him. She tells Forest and tries to leave with him. The storm forces them into a cave inhabited by a legendary beast. Wolff and his gangsters follow. The beast attacks, and all are killed, except Carol and Forest.

X-Ray: Cheaply produced on location in Deadwood, S.D., this opus has some good ski shots, but not much else. Amateurishly produced, directed, and enacted, it is suitable only for lower half filler. The beast is improbable and preposterous and gives a ludicrous rather than a frightening effect. Photography is satisfactory, but the sound is not particularly good. This was written by Charles Griffith.

Ad Lines: "Snow Run Red With Blood As A Ski Party Turns Into A Carnival Of Death"; "A Labyrinth Of Horror With A Blood-Starved Ghoul From Hell."

The Man Who Died Twice

Melodrama
70m.

Republic
(Naturama)

Estimate: Routine lower half entry.

Cast: Rod Cameron, Vera Ralston, Mike Mazurki, Gerald Milton, Richard Karlan, Louis Jean Heydt, Don Megowan, John Maxwell, Bob Anderson, Paul Picerni, Don Haggerty, Luana Anders, Jesslyn Fax. Produced by Rudy Ralston; directed by Joe Kane. A Ventura production.

Story: Rod Cameron, a policeman in a western city, receives a wire from his brother whom he hasn't seen in years asking for help. When he arrives, the brother is reported dead in an auto accident. Cameron is also met by local police who inform him his brother was suspected of being involved in narcotics. His sister-in-law, Vera Ralston, is under suspicion as well. The crime syndicate sends a couple of gunmen after a cache of narcotics supposedly in the Ralston apartment. She and Cameron become better acquainted as the police close in on other members of the gang. At the climax, she is shocked by the appearance of her supposedly dead husband, who dies again. He had framed his first death so he could cover up his activities. Cameron and Ralston will become even better acquainted.

X-Ray: This meller is routine in every sense of the word from the yarn to the performances, direction, and production. There is, of course, plenty of action. This was written by Richard C. Sarafian. There are several songs. It will best serve as filler for the program. The film is one of about a dozen that Republic had on its release schedule at the time it went out of business and is just now seeing the light of day through various independent exchanges throughout the country.

Ad Lines: "Reign Of Terror By Killers And Vice Kings Of The Underworld"; "Killing Breeds Killing In An Underworld Reign Of Terror."

The Wasp Woman

Melodrama
60m.

Filmgroup

Estimate: Okay horror entry for duallers.

Cast: Susan Cabot, Fred Eisley, Barboura Morris, Michael Marks, William Roerick, Frank Gerstle. Produced and directed by Roger Corman.

Story: Susan Cabot, owner of a cosmetic firm, learns that her fading beauty is not only harming her personal life but causing loss of prestige for her business, so she becomes easy prey to a pseudo-scientist, Michael Marks, who claims to have developed a serum from the enzymes of wasps that will return aging skin to youthful beauty. She agrees to be the first human to try the injections. Her secretary, Barboura Morris, and her advertising executive, Fred Eisley, notice changes in Cabot's personality as her beauty returns. Marks is hit by an automobile and incapacitated. When the supply of serum runs out, Cabot actually turns into a wasp-like woman and kills several people who come into contact with her. Finally she tries to attack Morris, who is saved just in time by Eisley, as Marks kills his wasp-woman creation.

X-Ray: This horror thriller is nicely made and enacted satisfactorily except for the fact that the appearance of the wasp-woman is pretty incredible. The entire action takes place in the swanky offices and laboratory of a cosmetics company, but interest is main-

(*Continued on page 4652*)

ALPHABETICAL GUIDE TO 80 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633

B

Back To The Wall—94m.—For 4635
Battle Of The Coral Sea—80m.—Col. 4645
Beast From Haunted Cave—65m.—Misc. 4651
Best Of Everything, The—121m.—Fox 4646
Blue Angel, The—107m.—Fox 4634
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
But Not For Me—105m.—Par. 4634

C

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Country Girl, The—104m.—Par—RE .4646
Crimson Kimono, The—82m.—Col. ...4637

D

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Diary Of A High School Bride—72m.—A-I 4633

E

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F

FBI Story, The—149m.—WB 4635
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For The First Time—97m.—MGM 4634
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—Misc. .4644
Girls Town—90m.—MGM 4641

H

Happy Anniversary—81m.—UA 4650
Have Rocket, Will Travel—76m.—Col. 4633
Holiday Island—105m.—For 4643
Hound-Dog Man—87m.—Fox 4650
House Of The Seven Hawks, The—106m.—MGM 4649

I

Inside The Mafia—82m.—UA 4638
It Started With A Kiss—104m.—MGM 4634

J

Jayhawkers, The—100m.—Par. 4646

K

Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Lanst Angry Man, The—100m.—Col. .4645
Legend Of Tom Dooley—79m.—Col. .4633
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
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Loving You—101m.—Par.—RE 4634

M

Magician, The—102m.—For. 4639
Man Who Died Twice, The. .70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Urge, The—76m.—Misc. 4647
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639

O

Odds Against Tomorrow—95m.—UA .4642
Operation Pettcoat—120m.—For. ...4647

P

Paris Hotel—90m.—For 4643
Pillow Talk—110m.—U-I 4638
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R

Rebel Set, The—72m.—AA 4633

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Sign Of The Gladiator—85m.—A-I .4645
Summer Place, A—130m.—WB 4639
Square Peg, The—87m.—For 4635
Subway In The Sky—86m.—UA 4634

T

Tailor's Maid, The—86m.—For 4636
Tarzan The Ape Man—82m.—MGM .4646
That Kind Of Woman—92m.—Par ...4634
—30—96m.—WB 4650
30 Foot Bridge Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640

U

Ulysses—104m.—Par.—RE 4646

W

Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wonderful Country, The—96m.—UA ..4642
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636

THE WASP WOMAN

(*Continued from page 4651*)

tained throughout and there is sufficient action and scariness to make it suitable for a spot on the lower half in program houses. This was dreamed up by Leo Gordan.

Ad Lines: "Strong Men Forced To Satisfy A Passion No Human Knows!" "A Beautiful Woman By Day—A Lusting Queen Wasp By Night."

The Shorts Parade

TWO REEL

COMEDY

PERFECTLY MISMATED. Columbia Assorted and Comedy Favorites Reissues. 16m. Believe it or not, this reissue was first released in November, 1934, prior to the establishing of our present review sections. It is therefore reviewed here for the record. It features the late Leon Errol in some of his usual slapstick which involves him with a former spouse, his jealous wife, her jealous husband, etc., etc. FAIR. (3425).

SAPPY BULL FIGHTERS. Columbia Three Stooges Comedies. 16m. The boys this time are vaudevillians stranded in Mexico. They, of course, get mixed up in a bull fight and tangle with the señoritas and their jealous boy friends. FAIR. (3405).

COLOR NOVELTY

THE BOY WHO OWNED A MELEPHANT. U-I-Special-Color. 19m. Tallulah Bankhead provides the commentary for this tale of a small boy who wants a large elephant for his birthday. His mother finally solved the problem by giving him the elephant in the public zoo. The lad would show up daily until the beast came to know him. He would even help the keeper with his chores. When the lad started to go to school, the other children envied him his possession and soon refused to play with him. He solved the situation when he decided to share the elephant with the other youngsters, and everybody was happy. GOOD (4001).

ONE REEL

COLOR CARTOONS

CASPER'S BIRTHDAY PARTY. Paramount Casper Cartoon. 6m. Casper is searching for some animals or folks to attend his birthday party; but doesn't have any luck with a flock of Fairy Tale characters. He returns home dejected; and is delighted to find a real surprise—a group of ghosts, who are staging a real birthday party for him. GOOD. (B18-4).

A ROMP IN A SWAMP. U-I Walter Lantz Color Cartunes. 6m. Woody joins the birds leaving the snow-covered northland for migration into the south. They land in a Florida swampland; and Woody gets entagled with a couple of hunters. He gets one of them into the Fountain of Youth and the other shooting off into orbit from a stewpot that was meant for Woody. GOOD. (3922).

SPACE MOUSE. U-I Walter Lantz Color Cartunes. 6m. A cat is on the prowl for mice to take to a rocket base for missile experiments as he is paid a bounty for each one he turns in. Three mice and a bulldog foil his plans, disguise him as a mouse, turn him in, and he, the cat, goes into orbit instead. GOOD. (3923).

WILD ABOUT HURRY. Warners Merrie Melodies-Looney Tunes. 7m. New gags are worked into this latest of the coyote's chase of the roadrunner. The results are the same as usual with the roadrunner coming out on top. FAIR. (7702).

WOODPECKER IN THE MOON. U-I Walter Lantz Color Cartunes. 16m. A professor of the International Rocket Society hijacks Woody Woodpecker into a trip to the moon, where he is greeted by another professor, who has been stranded there for several years. This professor plans to dispose of Woody and return to earth in the woodpecker's rocket. Failing in this, he forces Woody to fly him back to earth. They crash into the Society's meeting room. The two professors fight, with the one long stranded sending off the other in a rocket in revenge; but Woody gets his revenge, too, by sending back the professor who threatened him. GOOD. (3920).

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MOTION PICTURE
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SHOWMEN'S TRADE REVIEW

NOVEMBER 4, 1959 SECTION THREE Vol. 62 No. 25

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER 48

Added Attractions For Kids

THEATRE: **Regal,**
ADDRESS: **Kirkcaldy, Scotland**
MANAGER: **Douglas G. Adams**

Added attractions, I have found, not only bring an almost electric atmosphere of excitement to my Saturday morning ABC Minors' matinees but often result in extensive national and local press coverage to spotlight the theatre.

Each of the following ideas garnered just such coverages. One Saturday I ran a Minors' Tortoise Derby, which we plugged for several weeks in advance through announcements, window displays and press stories culminating with the Edinburgh Evening Dispatch issuing an eye-catching new bill.

For the Minors Easter Bonnet Parade, we had no less than 53 entries which were judged by the owner of the county's foremost fashion house. Easter eggs were presented by Van Houten's to each entrant without cost to the theatre.

Press space amounting to 44 column inches preceding and 46 column inches following the visit of TV celebrity 'Mr. Fixit' to one of the matinees, which was a triumph in every sense of the word. An excellent window display was arranged by the Green Cockatoo Restaurant which provided a magnificent cake for "Mr. Fixit" to present to the children's ward at the hospital. A competition drew entries from further afield than ever before.

To foster a bond of friendship and goodwill with the hospital, minors cultivated bowls of bulbs for the ward, and the theatre staff presented the matron with a potted plant for her sitting room.

Over 116 column inches in seven different publications resulted from the ABC Minors Football quiz which was spread over a three week period. Exceptionally attractive prizes brought a record number of entries and admissions to the matinee received a direct boost when they were presented on the stage. This was undoubtedly the most successful promotion for Minor Matinee publicity in Kirkcaldy.

A keen amateur conjurer resulted in increased admissions and a six inch, treble column picture break in a local paper.

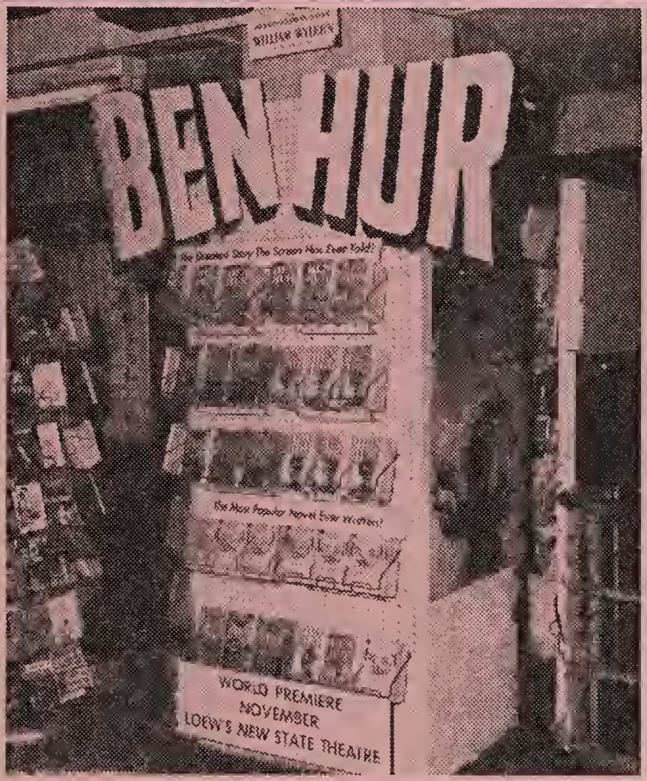
All these efforts spotlighted the theatre to the extent that when another manager staged a stunt the press credited it to the Regal!

NUMBER 49

How To Get Young Again

THEATRE: **Texas,**
ADDRESS: **Texas City, Texas**
MANAGER: **Ken Finlay**

Recent surveys all have advised us to go after our teenagers business; that if we do they'll be glad to work with us. While skeptics shake their heads, we decided the job had to be done and instead of trying to buck the kids, we decided to work with them—with surprisingly satisfactory results. We even began to feel young again!



This display on MGM's "Ben-Hur" is catching the eye of thousands of customers who pass through Woolworth's Times Square Store in New York City. The display features all four paper-back editions, those by Pocket Book, Bantam, Dell, and Signet. A sign announces the world premiere at Loew's State in November.

With area football running at white hot interest, we decided to latch onto this teenage activity. The games are held on Friday nights so we scheduled after-football game midnight shows with doors opening at 11 P.M. The admission was set at 75 cents if Texas City won; and 90 cents if Texas City lost.

Ballyed with cheap throw-away heralds and in our regular ad mediums, the stunt went over well since we had 20th-Fox's "Blue Denim" as our feature and this, it is unnecessary to say, was a draw for the teen trade.

The teenagers liked the midnight show idea, and the next week the local team played Baytown and beat them for the first time in Texas City history. The coach gave me the 16mm films of the game and I ran them Sunday. I found I was no longer running just a theatre, but a community institution. Being a small town, we do not have sound pictures of our games; but we rigged up a public address system, and the team has tri-captains, so we ran this 21 minute subject three times on Sunday and a different captain talked the game through, calling the plays, etc.

The local newspaper gave us a write up on this on their sports page; and we had our marquee reading "Texas City vs Baytown Football game."

I am beginning to feel like a showman again!

G | STUNTS-BALLY

NUMBER 74

A Dance Studio Tieup

THEATRE: **Melba,**
ADDRESS: **Dallas, Texas**
MANAGER: **Ed Linder**

In connection with our recent local premiere of United Artists' "A Woman Like Satan" we effected a tieup with the local Arthur Murray Dance Studio.

This was held on a Thursday evening, the night the big department stores have nine p.m. closings. There were thousands of people shopping and with the Murray supplied music and dancers in our outside lobby we received

"FIVE GATES TO HELL"
WOMEN!!!
"FIVE GATES TO HELL"

In Toronto, Canada, exhibitors backed their campaigns on 20th Century-Fox's "Five Gates To Hell" with local-level stunts such as this mobile display mounting pretty models emulating poses struck by the stars of the film in the accompanying ad-art. Calling attention to the key story values, the girls were coupled with standees, A-boards, and posters publicizing the theatres and playdates.

Brian W. Lewis, Carlton, Boscombe, England, took the opportunity to exploit "Carry On Teacher", by having his staff and some of his children's matinee members enter a local parade held in connection with a church carnival.

plenty of attention. In fact the local traffic division had a complaint because of the street crowds.

We permitted the dance studio to give out gift certificates good for two private lessons and one studio party. These were distributed in the lobby to out-going patrons.

Due credit must be given George Bannen, United Artists representative, for his splendid cooperation on this Brigitte Bardot attraction, and his help in the compaign.

NUMBER 75

Carries On With "Carry On" Series

THEATRE: **Carlton,**
ADDRESS: **Boscombe, England**
MANAGER: **Brian W. Lewis**

Recently we had the pre-London showing of the latest in the popular "Carry On" series, "Carry On Teacher"; and with the able assistance of trainee manager Pat C. Pulman and our staff we really went on an all-out promotion campaign.

We had 20 window displays in a tieup with "Seven Up" each with special showcard carrying a still on the picture; and a foyer display on the same soft drink.

Our assistant manager and trainee manager along with a group of 'minors' from our weekly juvenile matinee group entered in Christ Church Carnival as a marching unit carrying a large banner and made up as professor, bride, pupils, etc. This not only brought great attention to our attraction but mention of it was made in all the local papers—and they won third prize!

A co-op ad page was arranged with the Evening Echo featuring the theatre ad, an illustrated reader on the film and the co-op ads of the Linden School of Dancing, the Lansdowne School of Motoring; and Currys' Cycle Shops, all utilizing the line "Top pupils say 'Carry On Teacher' "; "Carry On Teacher With A Cycle From Currys' "; etc.

We also did a bit of posting on this attraction and had 20 extra quad sites in outlying districts.

NUMBER 76

Drive-In Goes Hill Billy

THEATRE: **Gulf Drive-In,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Ed Farmer**

Despite cold and wet weather we recently did better than average on a weekend with a 'Hillbilly Jamboree' featuring three "country" features we dug up and a lot of 'down to earth' gimmicks that caught the fancy of the natives.

The event was explained in home-made newspaper ads and giant sized heralds measuring 11 inches wide by 17 inches long. The latter were so big they were bound to get attention and were illustrated with appropriate hill billy cartoons, including one of an out house bearing the caption "Clean tile rest rooms."

Copy and stunts featured included: "Ya'll Come To The Big Hillbilly Jamboree, Every Cotton Pickin' One Of You." In Person—Live Hillbilly band and old time fiddling before the show. Come early. (The band played from the top of the projection booth and many people came to the patio and danced. We put the music and program through the speakers, so that those who sat in their cars could hear it.) Three Big Country Features: Buena Vista's "The Missouri Traveler," Paramount's "Country Music Holiday," and U-I's "Ma and Pa Kettle At Home" plus cartoons.

These admission gags were used: "If any one of these letters appear in the name on your social security card, driver is admitted free: "J-A-M-B-O-R-E-E"; A one dollar bill with any one of these letters in the serial number will admit carload: "H-I-L-L-B-I-L-L-Y" (We keep the dollar). All barefoot drivers free. Any car bringing a hound dog, driver admitted free. A used single-tree will admit driver. A double-tree will admit two. A Georgia stock plow will admit carload. T-Model Fords and horse and buggies, free. All Martins and Coys or Hatfields and McCoys riding in same car, admitted free.

Snack bar specials included: "Sorry no cold coon and collards, cracklin' bread and sorgum syrup; but we have plenty of corn, the popping kind; Country style Smithfield Barbecue from ole Virginia, etc."

NUMBER 77

How To Sell Reissues, Repeat Runs

THEATRE: **Glenwood Drive-In,**
ADDRESS: **Glenwood, Ark.**
MANAGER: **Mrs. J. A. Eggerman**

We have found a method to presell our reissues or repeat runs.

In the snack bar we placed a small box with this notice posted above it: "How many times have you said, 'Now there's a show that I would like to see again' or 'I missed that and I sure wish they would bring it back.' There are a number of real good reissues and pictures we previously played available to us now. We want to know your choice of them. Write the name of any show you would like brought back and place it in this box. We will do our best to get the ones requested. If you will put your name and phone number on the card, we will be glad to call and let you know the date we will have your request picture."

As simple as that; and as a result when we do show a reissue or a repeat run, people think they brought it back by popular request or that "Brought Back by Popular Demand" means what it says.

I | INSTITUTIONAL

NUMBER 63

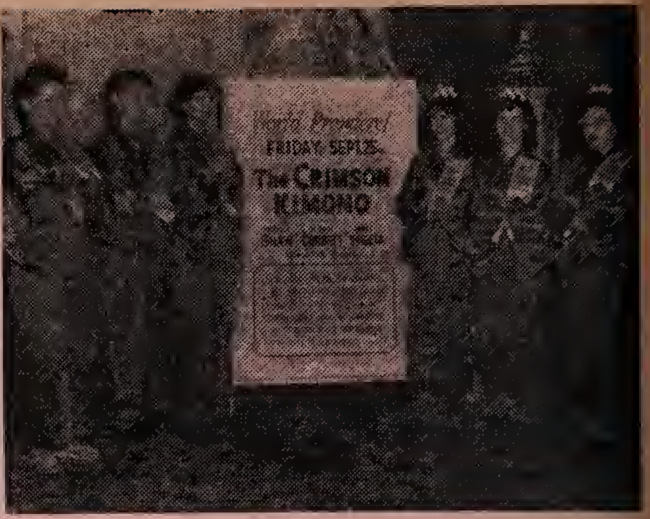
A Gala Anniversary Party

THEATRE: **Shipyard Drive-In,**
ADDRESS: **Providence, R. I.**
MANAGER: **Langdon Wilby**

We recently celebrated our second birthday with an all out affair, the like of which has seldom been seen in these parts in many years. Assisted by a competent and well-trained staff, we set up a fabulous two-day program that was fully enjoyed by a crowd estimated at over 15,000 persons. On the first evening over 1,700 cars were admitted; and on the following night 1,900 autos gained admission, while approximately 1,000 cars were turned away for lack of space. There were as many as nine occupants in some cars and station-wagons, while five, six and seven persons were clocked in other family conveyances.

National Dairy Cattle Congress

The Fabulous Fabian, star, 20th-Fox's "Hound-Dog Man," recently made a personal appearance at the National Dairy Congress in Waterloo, Iowa, and was mobbed by teen-agers invited to a "milk-tail" autograph session.


World Premiere!
FRIDAY SEPT.
The CRIMSON KIMONO

To add Nipponese atmosphere to the showing of Columbia's "The Crimson Kimono," the Paramount, San Francisco, recently dressed its staff of usherettes, cashiers and concession counter clerks in crimson kimonos.

'Live' entertainment, comprising an original Talent-Quest Show was an oustanding feature. Jim Hines, popular WICE master of ceremonies and disc jockey, entertained on the patio and presented the local aspirants, competing for top prizes. The Bel-Aires, popular local combo, furnished background music for the amateurs. The second night Charlie Jeffords with Woody Wilson highlighted the 'stage' activities.

A triple bill, "Rio Bravo", "Onion Head", and 'Plunder Road" sparked the screen anniversary entertainment which lasted until the wee, wee hours of the following morning. As a matter of fact, some patrons caught an early breakfast at the 'Cafarama'.

Securing maximum cooperation from many local businessmen we really gave the gifts at our party. Four jalopies, older cars in running condition, were top gifts for teen-agers at drawings held between film presentations. All cars were previously inspected for mechanical defects, and approved. New seat covers and satisfactory tires were furnished by us.

Every car entering the drive-in during the two-night celebration received attractive souvenirs, while nightly the first 250 were given strands of pearls; the next 200 got earring sets; the next 300 were given popular recordings; and all children received giant grab-bags containing toys and goodies.

A huge birthday cake was cut with hundreds of kiddies receiving generous portions to go with their ice cream and soda.

Included in the array of promoted adult gifts were coffee tables, end tables, lamps, 10-piece cocktail stand, 12-piece kitchen set, seven-piece salad set, charcoal grill, ice cooler, silver serving tray, beach blankets, steak knives, ladies hat boxes, and many other worthwhile presents.

The midway and kiddie play-land was crowded to capacity, and to accommodate all the children, we opened it up during the two intermissions. The adult miniature golf course was in great demand; and, as usual, all these attractions were free.

All in all, patrons unanimously agreed that it was the biggest and best 'birthday party' they ever attended. Despite the terrific number of cars in attendance, there were no accidents or traffic jams due to the excellent job employees did in handling the motorists.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD!

RKO PALACE
RKO PALACE
NEWSREEL
NEWSREEL

The New York world premiere of U-I's "Pillow Talk" at the RKO Palace brought out huge crowds to see star Rock Hudson and others. Hudson was interviewed in the lobby by disc jockey Fred Robbins.

MEET THE FINALISTS OF THRUWAY PLAZA'S MISS PILLOWTALK OF 1960 AT THE PLAZA TONIGHT 7:30
WWOL
PILLOW TALK
LAFAYETTE

Not all initial openings had the advantage of personalities in person. However, in Buffalo, Basil's Lafayette held a "Miss Pillow Talk Of 1960" contest conducted with radio station WWOL. The finalists are shown.

"Pillow Talk" Registers Via Pre-Selling

UNIVERSAL'S Dave Lipton on several occasions has explained that the publicity and promotion on a motion picture becomes more effective after an image has been registered through national magazine and Sunday supplement advertising.

The image of a successful motion picture in the key and sub-key cities generally penetrates to the local level, and theatre showmen really have a valuable assist when they start their own selling campaigns.

Pre-selling of U-I's "Pillow Talk" is a good case in point. The pre-selling can be said to have started last year as far as MOTION PICTURE EXHIBITOR is concerned, since it has been said that with Rock Hudson and Doris Day being voted Top Male and Female Stars in the Laurel Awards, an inspiration was provided to cast them as the leads in this picture. They won the same coveted honors in this year's poll.

The advance promotion campaign got underway last August when producer Ross Hunter and Martin Melcher of Arwin Productions came to New York with a rough print for screening for the national magazines and fan magazines, whose current "breaks" on the film are directly attributable to this advance planning.

Michael Gordon, who directed "Pillow Talk," was the first to take to the road to help promote the picture. He visited some seven cities making television and radio promotional appearances and newspaper and syndicate interviews to help register the publicity and promotional image tied in with the large national magazine advertising, set for the picture in 20 magazines with an estimated readership of 160 millions.

Hunter covered five cities for advance promotional activity; Rock Hudson visited New York, Cleveland, Chicago, Detroit and Los Angeles; Lois Rayman, a former airline stewardess who has a featured role in the picture, covered almost 24 cities; clothes designer Jean Louis visited St. Louis, Des Moines, and Kansas City; Doris Day and Melcher toured New England; and Tony Randall and Thelma Ritter have aided in the promotional activity for a long period.

Universal brought newspaper critics and writers from 14 cities to New York to see "Pillow Talk" and to interview the personalities, while an additional group from the southwest and west were brought to Hollywood for the premiere at the Egyptian.

How does all this aid the exhibitor in the small situation? His patrons have been preconditioned by reading about "Pillow Talk" and hearing about it on radio and TV. When the picture opens, it is the picture they want to see.

Doris Day has recorded four of the film's songs for Columbia Records, and Rock Hudson has recorded two for Decca. Both record companies have prepared special promotional material for use by their local dealers who will be anxious for tieups with theatres playing the picture. Gold Medal Books has published a motion picture edition of "Pillow Talk" which should work out the same way. A new Doris Day hair style is receiving local newspaper space through ads by department stores from coast to coast, and Tony Randall has a tie-up with Cardinal Clothes. All these should aid local exhibitors.

Most important for the exhibitor in the smaller situations is Universal's desire to help sell "Pillow Talk" right down the line. The company has prepared a series of transcriptions involving the stars which can be used on local radio; there are also spot announcements available for the asking, as well as special trailers.

The most important added factor is the "success" image which the picture is now building up in its early engagements which are being widely publicized through the press, television, radio, and, of course, "word-of-mouth."

In Detroit for the premiere at the Michigan was co-starring Thelma Ritter, seen here being interviewed by Mary Morgan for radio.

In Chicago for the midwest premiere at the United Artists, Hudson was mobbed by teenage admirers who flocked to buy records.

Lois Rayman, who has a featured role in the film, visited almost 24 cities, and is seen here in Pittsburgh in a promotion set by the Fulton.

COMPANY ASSISTS

UNITED ARTISTS is distributing some 5,000 "Solomon and Sheba" maps to 350 Jewish Communities throughout the country through National Jewish Welfare Board. The four-color map, first ever made of the ancient kingdoms of Solomon and Sheba circa 950 B.C., not only shows the geographic boundaries of these kingdoms but also lists the important historical events that took place in the Holy Land up through the reigns of the monarchs. Created by the eminent British antiquarian, Dr. R. E. Youngworthy, the map is also being sent to editors, TV stations, educational institutions, religious bodies and cultural groups both in the U.S. and abroad. A special "Solomon and Sheba" information kit is being sent to more than 32,000 libraries throughout the country. Included are materials concerning the production and research of the film, including a book titled "The Living Art Of The Motion Picture," and devoted to the history of the making of the picture; special display cards giving full credits for the film; a bibliography of books and bibles used by the research staff; and book marks focussing on the production.

COLUMBIA has arranged a two-way merchandising tie-in centered around David Wayne, who co-stars with Paul Muni in "The Last Angry Man." Wayne will appear in full-column ad for California Sportswear in "Playboy" magazine as well as on counter cards to be displayed in leading stores throughout the country. Cooperative full-column ad mats will be supplied by California Sportswear to 4500 stores to be used at their discretion.

THE NEW 1959
"Showman-of-the-Year"
CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

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SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 11, 1959 Volume 62 Number 26
IN TWO SECTIONS • THIS IS SECTION ONE

Industry Flocks To TOA-NAC Meeting

(See Page 8)

Movies To Sponsor "Oscar" Telecast

(See Page 9)

C J. Latta, managing director, Associated British Pictures Corporation, is chiefly responsible for the growth and success of Variety Club of Great Britain. As the organization's European representative, he will be a prominent figure as the British tent marks its 10th anniversary.

editorial: To Those Who Stray Into Fast-Buck Land

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for

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1960

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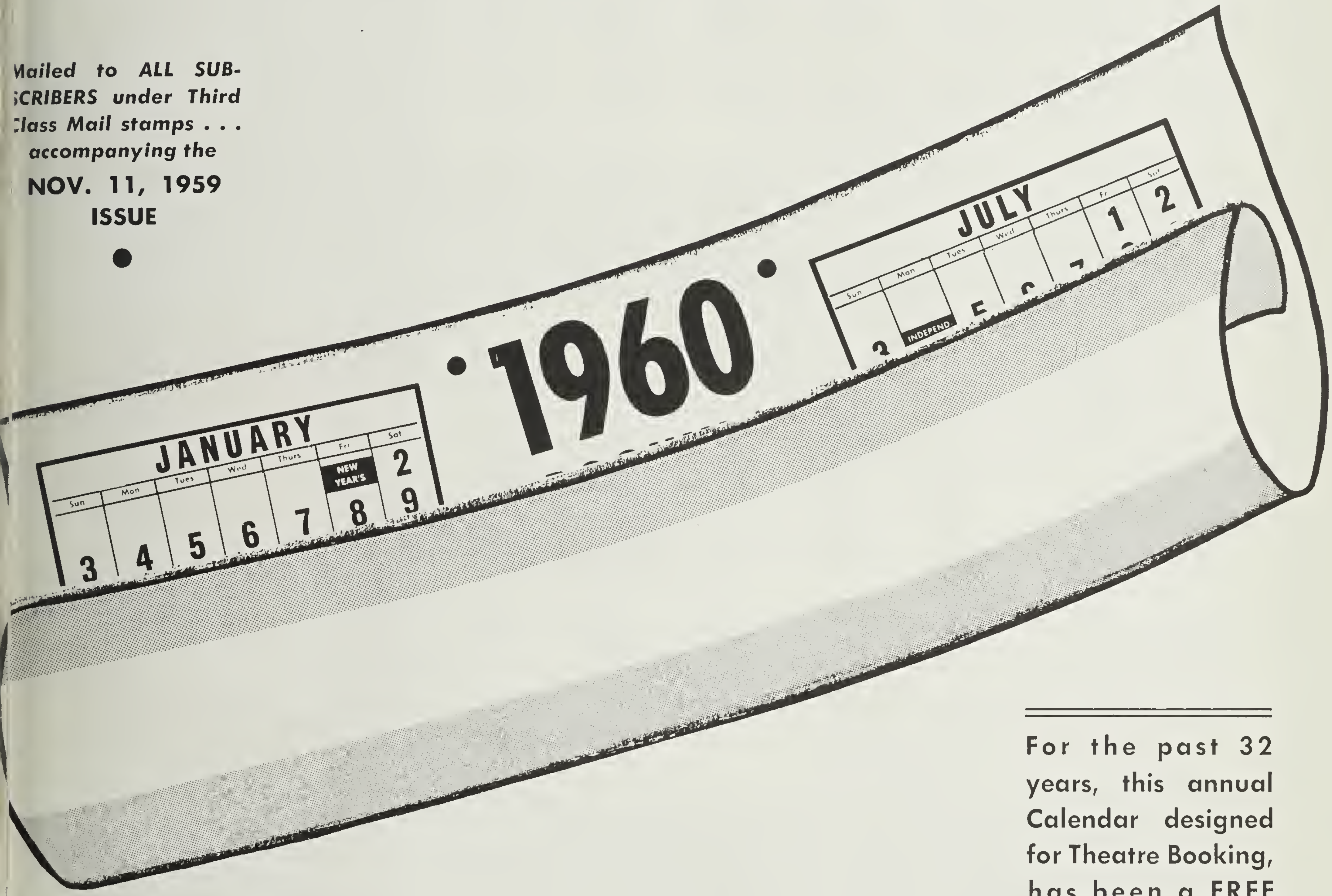

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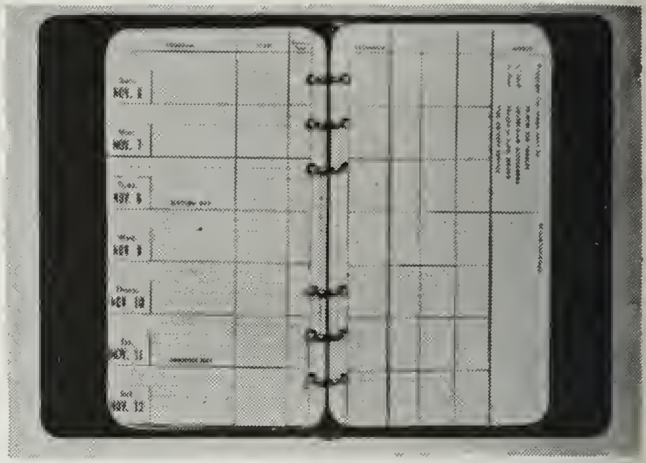

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No. 2

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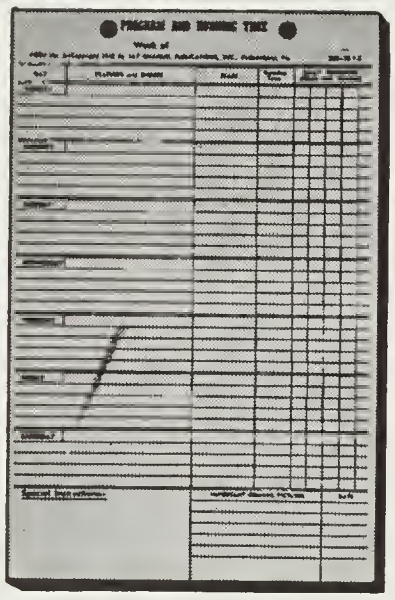
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad


PROGRAM AND RUNNING TIME

PLUS SERVICE
No. 5

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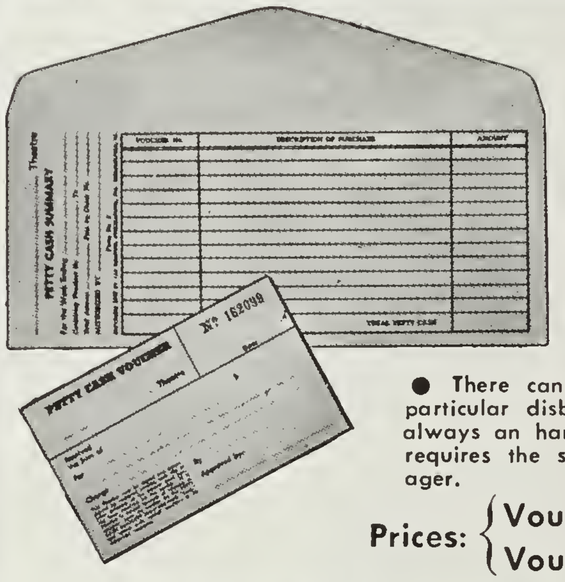


● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

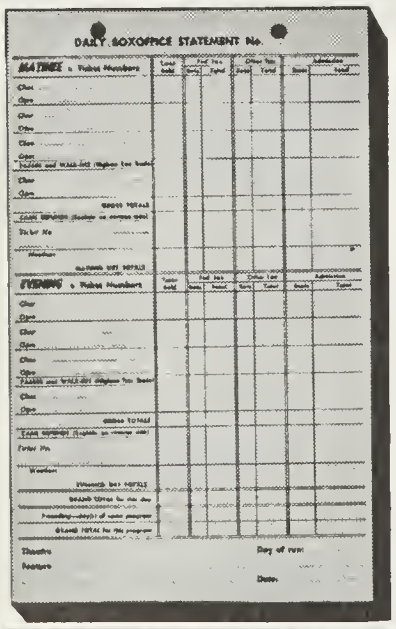
● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: {Voucher Pads............30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE
No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.


DAILY BOXOFFICE STATEMENT No.
MATINEE
EVENING

● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

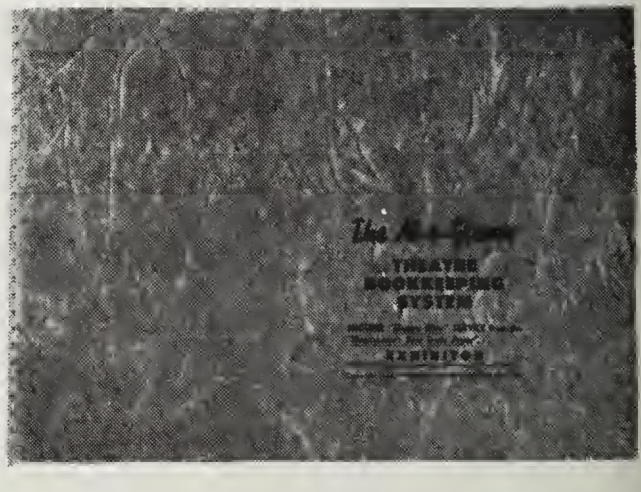
● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE
No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: $1.75 per book (Sufficient for 52 weeks)

DESIGNED . . . PRODUCED . . . WAREHOUSED . . . and DELIVERE
that is frankly restricted to current THEATRE SUBSCRIB

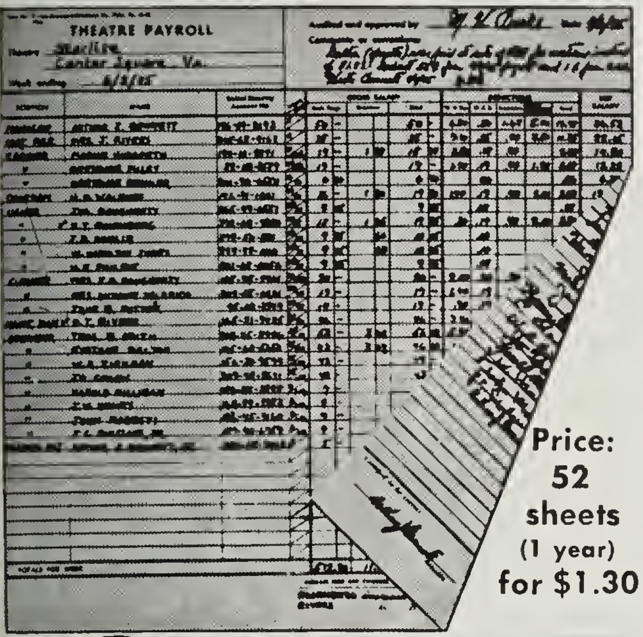
ECT TO CHANGE WITHOUT NOTICE.

• for EVERY THEATRE OPERATING NEED:

PLUS SERVICE
No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.


THEATRE PAYROLL

Price: 52 sheets (1 year) for $1.30

- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

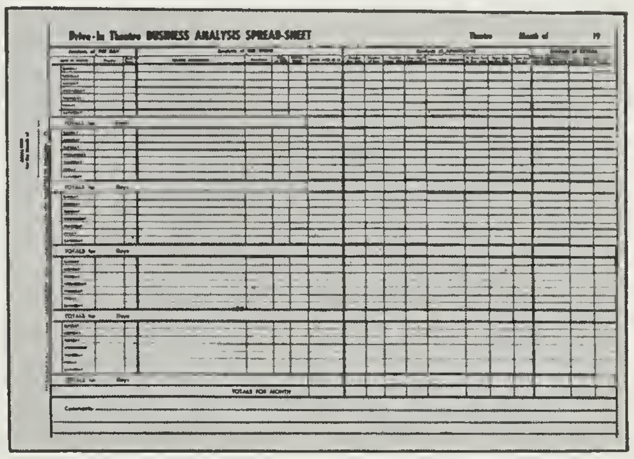
One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE
No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "a Monthly Boxoffice Statement."


Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET
Theatre
Month of
19
TOTALS FOR MONTH
Comments

Price: 55c for 13 sheets

PLUS SERVICE
No. 8

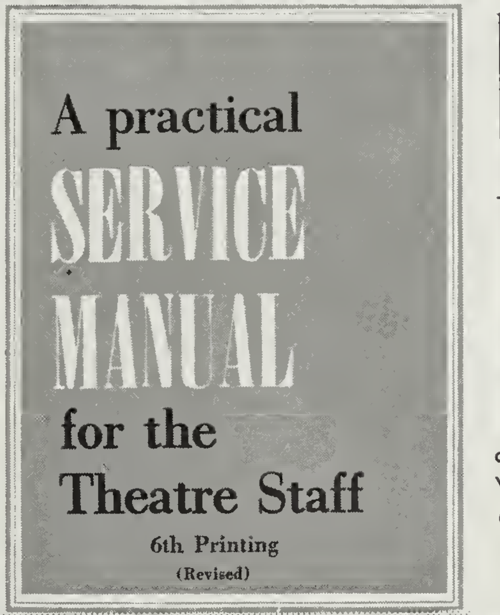
SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

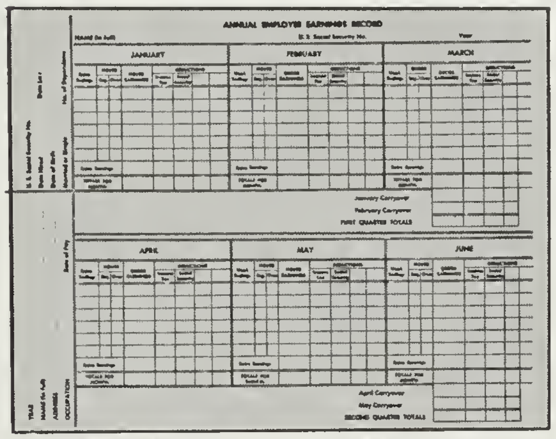
Price: 10c each


A practical
SERVICE
MANUAL
for the
Theatre Staff
6th Printing
(Revised)

PLUS SERVICE
No.10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.


ANNUAL EMPLOYEE EARNINGS RECORD
NAME (in full)
U. S. Social Security No.
Year
JANUARY
FEBRUARY
MARCH
January Carryover
February Carryover
FIRST QUARTER TOTALS
APRIL
MAY
JUNE
April Carryover
May Carryover
SECOND QUARTER TOTALS

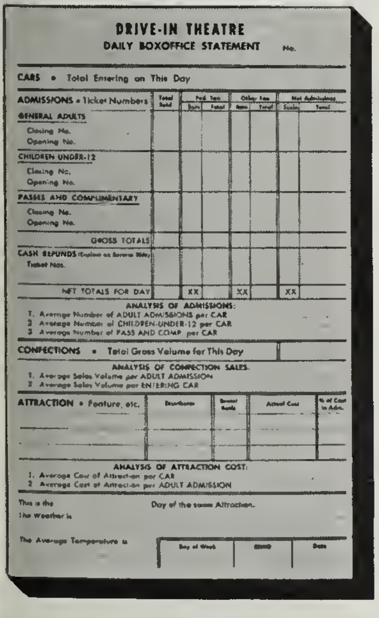
- Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current caras, arranged alphabetically constitute the only working set.
- Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE
No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.


DRIVE-IN THEATRE
DAILY BOXOFFICE STATEMENT No.
CARS • Total Entering on This Day
ADMISSIONS • Ticket Numbers
GENERAL ADULTS
Closing No.
Opening No.
CHILDREN UNDER-12
Closing No.
Opening No.
PASSES AND COMPLIMENTARY
Closing No.
Opening No.
GROSS TOTALS
CASH REFUNDS
Ticket Nos.
NET TOTALS FOR DAY
ANALYSIS OF ADMISSIONS:
1. Average Number of ADULT ADMISSIONS per CAR
2. Average Number of CHILDREN-UNDER-12 per CAR
3. Average Number of PASS AND COMP. per CAR
CONFECTIONS • Total Gross Volume for This Day
ANALYSIS OF CONFECTION SALES.
1. Average Sales Volume per ADULT ADMISSION
2. Average Sales Volume per ENTERING CAR
ATTRACTION • Feature, etc.
ANALYSIS OF ATTRACTION COST:
1. Average Cost of Attraction per CAR
2. Average Cost of Attraction per ADULT ADMISSION
This is the Day of the same Attraction.
The Weather is
The Average Temperature is

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.
- All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE
No.11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

- A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book BRIEF CASE (c)

- A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $5.00 each (Tax included)

Pocket-Size Date Book BINDER (d)

- A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

t NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service
ILY! Sample sheets without obligation.

MOTION PICTURE EXHIBITOR
246 N. Clarion St., Phila. 7, Pa.

FOR ADDITIONAL COPIES

A small supply of extra copies of this 1960 BOOKING CALENDAR has been printed and set aside to accommodate industry requests. DON'T DELAY! Those wanting an extra copy or two should make their request immediately. Calendars will be dispensed on a first-come-first-served basis—and once exhausted no new supplies will be available.

JAY EMANUEL PUBLICATIONS, INC.
246-248 N. CLARION STREET, PHILADELPHIA 7, PA.

41 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 62 • NO. 26

NOVEMBER 11, 1959

MOTION PICTURE
EXHIBITOR

TO THOSE WHO STRAY INTO FAST-BUCK LAND

In a speech before the annual meeting of the Audit Bureau of Circulations, an association of publications and advertisers that stands as an example of the successful application of self regulation in industry, Carl W. Kintner, chairman of the Federal Trade Commission, had much to say about the current problems of the broadcasters and about other industries that risk public displeasure and resultant legislative curbs. He ended his remarks as follows:

"I am quite aware that cynics ridicule the idea of self-discipline by businessmen. And while I concede there is evidence aplenty to support their cynicism, I know that without such voluntary compliance with law, this nation would be confronted with two unacceptable alternatives: becoming a police state or surrendering to commercial chaos.

"Granted that both alternatives seem remote at this time, I think it is tremendously important that we realize that self-discipline by businessmen can deteriorate—and that decay hastens decay. The capacity of business to police itself can be sapped by indifference, by ignorance, by avarice. It also can be undermined by the surrender of moral responsibilities to government—the demanding of new laws to fill the vacated bastions of self-reliance.

"Far better that governmental policing be accorded its proper role of restraining the errant few. Give it authority and strength to strike fast and hard at those who refuse to police themselves.

"Let us accept and put our faith in the political and economic system that developed this great nation of ours. Let us exalt in the privilege of living and working under a capitalistic free enterprise system—a system whose energies derive from the freedom and capacity of individual citizens and whose necessary restraints are imposed by government. One is the engine; the other the brakes. We need both. And please, God, may we never transpose these functions."

This is advice that should be heeded by those who ridicule or undermine the principal of our own Production Code. Such an industry restraint is certainly not intended to harass or to annoy. It is intended to mark the fences of propriety and good taste beyond which responsible elements will not stray.

Whether producer or exhibitor, an occasional maverick may jump such fences and find the forbidden land green with profit. His excursion may even draw no retaliatory police action. But should any sizeable segment of the industry follow suit, an aroused public, backed by legislation and police power, may erect newer and more restrictive guards, with barbed wire prongs to mark the narrow way, and to put an end to creativity.

So, let's not push our luck! Let's heed the self erected guides of propriety and good taste.

Then censorship, whether federal, state, or city, will pose no problem.

And we will all better-serve our patrons.

THE 1960 CALENDAR ACCOMPANIES THIS ISSUE

For 32 years MOTION PICTURE EXHIBITOR has brought to its thousands of theatre subscribers the inimitable ANNUAL BOOKING CALENDAR. No one needs to tell a film booker the day-in and day-out value of its all-on-one-sheet bold arrangement. The 1960 version is tucked into the mailing envelope that delivers today's issue. The best way to save it is to put it up on your wall right now.

In addition to one copy each to all subscribers, a small supply of these 1960 BOOKING CALENDARS has been set aside for the requests that we know will be forthcoming from theatremen, film exchanges, booking offices, and allied trades. Anyone desiring an extra copy or two should mail his request promptly, enclosing a 4¢ stamp. Mailings will be made, on a first-come-first-served basis, until such supplies are exhausted.

So—don't delay!

"BEN HUR" IS HERE!

For several years now, as the great MGM organization fought its way back to prominence, we have been hearing the oft repeated slogan: "'BEN HUR' IS COMING!" With today's issue, we are happy to report that: "'BEN HUR' IS HERE!" And in its arrival, the industry at large has a stake.

"BEN HUR" is probably the most expensive motion picture ever made. The investment is so colossal that its outright loss would imperil not only MGM but the industry at large. Fortunately, all advance reports herald a great picture that should have strong boxoffice overtones. The industry at large will therefore benefit from its importance and prestige.

For many months "BEN HUR" will only play one theatre in each big city or area. MGM has prepared a short cross-plug trailer for its other theatre customers, and is asking them to help draw attention to that one date. "The Friendly Company" will probably get such help from large and important numbers.

An unusual picture deserves unusual support.

TO THE TOA CONVENTION

As this issue goes to press, what promises to be one of the most active and busy conventions of theatremen is about to convene in Chicago. There was probably never a time in the industry's history when constructive planning for the future was more necessary. To outgoing president Kerasotes, to his still-to-be-elected successor, and to all of the conventioneers assembled, go the sincere good wishes of MOTION PICTURE EXHIBITOR for wise and just deliberations and actions.

THEY CAME TO "CORDURA" IN BLOCKBUSTER NUMBERS!

NEW YORK/Criterion Theatre/Smash Opening Week!
Set for long Broadway run!

LOS ANGELES/Warner Beverly Hills Theatre/3rd Big Week!
Business continuing strong!

SALT LAKE CITY/Uptown Theatre/3rd Towering Week!
Rousing boxoffice!

WASHINGTON, D.C./Trans Lux Theatre/Powerful Opening Week!
Headed for extended engagement!

DETROIT/Madison Theatre/Best Business In Town!
2nd week topping opening figures!

CINCINNATI/RKO Keith Theatre/Opening Week Solid!
Holding over!

SAN FRANCISCO/St. Francis Theatre/Four Sock Weeks!
Business big throughout!

CHICAGO/State Lake Theatre/Four Robust Weeks!
Terrific box office!

"CORDURA" COMES TO YOU... FROM Columbia!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

Little by little we exhibitors find out how much we don't know about competition right here in our own area.

Colleges in Philadelphia and its suburbs (University of Penna., Temple, Drexel, La Salle, Villanova, Haverford, Swarthmore, Rosemont, etc.) have set up their own 16 mm. theatres, and it seems they have no scarcity of playable pictures. Last week at Penn they ran "THE YOUNG LIONS" and "A LONG HOT SUMMER," and each week they have other top pictures that are booked by a New York company named Films, Inc. Other bookings, on 20th-FOX, MGM, UNIVERSAL, and I think COLUMBIA product, are handled by Bob Gabriel of Capitol Film Exchange on Vine Street. There is nothing illegal or hidden about such business transactions, for after a film is 18 months past release date these colleges get them dirt cheap and run them in competition to all neighboring theatres. The price of admission to such theatres in the Colleges varies from 10 cents to 25 cents.

PHIL HIRSH
Century Theatre

EDITOR'S NOTE: Through a complaint channeled through COMPO it might be possible to slow or even stop such competition, when tax-paying regular accounts are in the immediate area.

YOSEMITE NATIONAL PARK, CAL.

I would like to suggest that, for one issue after your review, you should hold your concise comment behind the title of a new picture. Only then would the picture be taken out from under the heading "COMING FEATURES, IN ORDER OF RELEASE" and moved into the regular season.

R. L. JACOBS
Yosemite Pavilion

EDITOR'S NOTE: We see the objective, but question this as a solution. When features are reviewed, they usually receive a release number, and are filed alphabetically. To check their order of release, how about referring to the review date in the main listing.

From NEW YORK, N. Y.

Many thanks for your editorial comments ("SHADES OF THINGS TO COME"—issue of Oct. 7) about my recent column in OUR SUNDAY VISITOR, the National Catholic weekly.

What distresses me is how churchmen too often regard theatremen as purveyors of corruption, and how exhibitors too often regard churchmen as purveyors of prudery.

Knowing many in each camp and on both sides of the celluloid fence, I'm doubly distressed, for both the exhibitor and the clergyman have much in common and add much to the social well-being of their group.

I'm distressed because so often the clergyman has so little regard for the intricacies of the motion picture as a business and as an art form. Too often cleanliness is preferred to goodliness. The value of really fine motion pictures are minimized while the dangers of really foul motion pictures (and, in the words of an old popular song, "There Are Such Things"), are publicized with a zeal that should make professional showmen blush.

I'm distressed because so often the exhibitor has so little regard for the possible moral effects of a film on a general audience of all ages. Too often sex and sensationalism substitute for sense and hard-selling. The exhibitor too often relegates himself to the level of a popcorn merchant when he's really selling ideas . . . his product influences people and can help or hurt the community of which he's such an important part. Being an exhibitor takes far more responsibility than being a soap salesman—the product he displays on his screen earns him a reputation in his community over a course of time.

Luckily, my contacts have been with the outstanding leaders in both church and cinema. Those who feel that good movies can be a definitely good influence on the community, just as much as tasteless offensive drivel and cinemaslop can hurt those who see it, as well as those who show it. For every pulpit-pounder who recklessly predicts that juvenile delinquency, robbery, rape, and rupture could be stopped overnight by merely closing the theatres, there are others vitally concerned with helping out when films of high quality calibre are shown. And for every fast-buck boy who peddles his stripped-down wife as an actress, or for every producer who pimps pictures instead of people, or for every exhibitor who doesn't care who sees what he's showing—or even what he's showing—there's the unsung exhibitor . . . the guy who would really be amazed at his influence and high degree of respect in his own community.

But maybe I'm overly distressed. Still I can't help regret the fact that I've never seen an exhibitor pay a social call on a clergyman . . . or vice versa.

Maybe I should take an aspirin. Things are always tough when those concerned with good movies and those concerned with good morals fail to see that there is no conflict between them, provided each fulfills his own personal responsibilities.

I wish each could understand the goals and problems of the other.

I wish each could get together.

I wish this could be a letter of introduction, for I know they'd like each other once they got to know and understand each other.

JOHN E. FITZGERALD
Entertainment Columnist
Our Sunday Visitor

EDITOR'S NOTE: OUR SUNDAY VISITOR is also known as "The Most Widely Circulated Catholic Weekly in the World", with over 800,000 circulation, mostly purchased voluntarily in church vestibules each Sunday. Mr. Fitzgerald has been referred to by us as "one of the more thoughtful and intelligent" of the Catholic writers on entertainment. His usual effort "to see all sides" of any issue, and "to offer constructive criticism and suggestions" is evident in this current letter.

the **ONE**
Trade Paper
that is
frankly content
to be DIFFERENT
!

DIFFERENCE NO. 2: An honest, hard-hitting and theatre-wise EDITORIAL PAGE. Saying what needs to be said! Loud and clear!

From TELL CITY, IND.

MOTION PICTURE EXHIBITOR is our "SHOW BIZ BIBLE"!! Keep up the good work!

DAVID E. McFARLAND, Manager
Swiss Theatre

From MANHEIM, PA.

MOTION PICTURE EXHIBITOR at $5.00 is the best three-year deal that any exhibitor will ever spend.

ARNOLD VANDERVALK, Owner
Auditorium Theatre

A BOW TO THE LITTLETON (N.H.) COURIER

We are indebted to the Village Theatre, Whitefield, N.H., for the following editorial that appeared in The Littleton (N.H.) Courier on Oct. 29. As the leading weekly covering this White Mountain resort area, such editorial attention is certain to be helpful. Titled "A BOUQUET TO THE THEATRE," it ran as follows:

"The moving picture theatres of the area deserve a bouquet for keeping their doors open in the face of stiff competition from TV.

"The Jax Jr. Theatre of Littleton has announced it will not close this winter but instead will keep open Fridays, Saturdays, Sundays, and Mondays. Similar schedules are maintained by the Lisbon Playhouse and the Village Theatre of Whitefield, to mention two others.

"The theatre continues to be an important asset in any community, playing its role in the general economic and social life. It is depressing to see any business property closed, even seasonally, and this is certainly true of a theatre.

"Traffic at the ticket window is of course the key to whether theatre facilities can continue to serve the entertainment needs of any area.

"'If you can't lick 'em, join 'em!' is the philosophy of theatre owner Anthony 'Tony' Corey of Lisbon. He has a television set installed in the lobby of the Lisbon Playhouse for the entertainment of patrons waiting for the start of a theatre program."

COLUMBIA'S

"THE MOUSE THAT ROARED" OFF TO A ROARING START!

WASHINGTON, D. C.

"World Premiere Engagement Headed For Biggest Gross In Theatre's History!"

Marvin Goldman
MacArthur Theatre
K-B Theatres

NEW YORK CITY

"Monday Opening Followed By Huge B.O. Increase Daily...Leading To Biggest Week-End Gross In History Of Theatre. Destined For Record-Breaking Long Run!"

Norman Elson, Pres.
Guild Theatre
Guild Enterprises

NOW WATCH...
AUSTIN...BOSTON
CHICAGO...DALLAS
DENVER...EL PASO
FT. WORTH...KANSAS CITY...LOS ANGELES
MINNEAPOLIS
PHILADELPHIA
PITTSBURGH
SAN ANTONIO
STAMFORD
ROAR AHEAD!

"Our nominee for the funniest picture of the year!"
N.Y. World-Telegram

"One of the year's most amusing pictures!"
Washington Post

"Brilliant! Wonderful! Hilarious!"
Redbook Magazine

CARL FOREMAN presents

The Mouse That Roared starring PETER SELLERS · JEAN SEBERG

Screenplay by Roger MacDougall and Stanley Mann • From the novel by Leonard Wibberley • Produced by Walter Shenson
Directed by Jack Arnold • A HIGHROAD PICTURE in EASTMAN COLOR

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

John Di Benedetto, manager, Loew's Poli, Worcester, Mass., and **Mrs. Di Benedetto** are parents of their first child, a boy, **John, Jr.**, born last fortnight. Di Benedetto was formerly assigned to Loew's New Haven theatres.

Diamond Rings

Harvey Matofsky, a member of United Artists publicity department, and **Arlene Stevens**, executive assistant to the president of Interdisca Record Corporation, announced their engagement. A spring wedding is planned in New York.

Gold Bands

Barbara Louise Cohen, daughter of veteran Philadelphia theatre manager **Barney Cohen**, now at the Arcadia, will be married to **Charles M. Milber** on Dec. 5.

Obituaries

Rosemary McKinley Burrows, 23, daughter of George D. Burrows, Allied Artists executive vice-president and treasurer, and sister of producer **John H. Burrows**, died in Los Angeles of a heart ailment.

Lynwood M. Emmons, 55, operator of the Bijou, Morrisville, Vt., died last fortnight. He was associated in operation of the theatre with his mother, **Mrs. Augusta L. Emmons.**

J. Edward Fuld, Jr., 47, vice-president, American Ticket Corporation, Chicago, died.

Price Furpless, 90, Southport, N. C., pioneer exhibitor and founder and proprietor for many years of the Amusu, Southport, died Nov. 2. He was a native of Southport and formerly served as mayor of the town. Surviving are two sons.

Edward J. O'Connell, 53, manager, Fine Arts, Worcester, Mass., died last fortnight. He was in the amusement field for 35 years.

Raymond Santschi, chief electrician, Palace, Chicago, for 30 years, died last fortnight.

Jay Schrader, 65, owner, Visulite, Charlotte, N. C., died last fortnight. A native of Columbus, Ohio, he moved to Charlotte from Chicago in 1937 and was past owner of the Charlotte Poster Exchange and former branch manager of United Artists. He is survived by a widow and a son.

Harry F. Shaw, 62, division manager since 1943 of Loew's Poli New England Theatres, Inc., died at his New Haven office of a heart attack.

Jerome G. Steel, 64, a veteran of 35 years in motion picture exhibitor, died last fortnight at his Oberlin, Ohio, home. He owned the Apollo, Oberlin, the Star View Drive-in, Norwalk, and also had theatre interests in the Cincinnati area. Surviving are his wife and two twin sons, **William and Sanders**, the former managing the Star View Drive-In.

Joseph Stern, 70, owner, Joseph Stern Theatres, Chicago, comprising the Colony, Hiway and Marquette, died in a hospital. Surviving are his wife, two sons, and seven grandchildren.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 9

TOA Names Pickus As New President

CHICAGO—Albert M. Pickus, who owns and operates one theatre in his home community of Stratford, Conn., was elected this week to the presidency of Theatre Owners of America, at the organization's 12th annual convention, succeeding George G. Kerasotes, who was elevated to board chairman.

Pickus has held office in every administration of TOA since its founding in 1947 and is the first one theatre owner to head the group.

Other officers elected include Roy Cooper, executive committee chairman; Sam Pinanski, honorary board chairman; Robert R. Livingston, secretary; S. H. Fabian, treasurer; H. M. Levy, general counsel; and Joseph G. Alterman, assistant secretary.

Assistants to the president are Philip F. Harling, R. M. Kennedy, Spence Leve, Sumner Redstone, J. J. Rosenfield, John H. Rowley, John B. Schuyler, and John Stembler.

Vice-presidents include Carl Anderson, Kenneth Anderson, Abe Blumenfeld, A. Julian Brylawski, C. E. Cook, Horace Denning, Ed Fabian, Albert Forman, Nathan Greer, Tom James, Burton I. Jones, John W. Keiler, II, M. A. Lightman, Jr., Richard Orear, E. R. Rueben, Donald Schine, and Robert W. Selig.

"Infidel" To S.F. Fete

SAN FRANCISCO—Hollywood's three year snub of the San Francisco International Film Festival ended when Spyros Skouras phoned from New York to Irving M. Levin, executive director of the festival, that 20th-Fox was entering the Jerry Wald production of "The Beloved Infidel" in the festival which opens today (Nov. 11) at the Metro. Skouras also informed Levin that a full scale Hollywood promotion blast with visiting stars will accompany the presentation.

This was a victory for Levin because official recognition from a Hollywood studio virtually puts his Frisco fete on a par with the annual contests at Cannes, Berlin, Venice, and San Sebastian.

Opening date for "Infidel" has not been set pending a re-arrangement of the two week festival program.

Hospital Benefit Plan

NEW YORK—Eugene Picker, fund raising and finance chairman, Will Rogers Hospital, announced a plan under which the hospital would be a side beneficiary of all benefits conducted in theatres across the country.

Motion picture companies and exhibitors have agreed to influence an industry service fee, a percentage of proceeds, where theatres are used by charitable organizations for their benefit. The fee would be paid to the Will Rogers hospital fund by the sponsoring organization.

BROADWAY GROSSES

Product Scarce, Business Fair

NEW YORK—Business in the Broadway first-runs was reported fair over the weekend as product slackened. The Roxy, Forum, and RKO Palace led the street.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BEST OF EVERYTHING" (20th-Fox). Paramount ($39,435)*—The fifth week was estimated as $19,000.

"A SUMMER PLACE" (WB). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $74,000, with the third week heading toward $120,000. Stage show.

"THE WRECK OF THE MARY DEARE" (MGM). Roxy ($55,404)—Friday through Sunday was reported as $28,000 with the opening session expected to tally $52,000. Stage show.

"CAREER" (Paramount). Loew's State reported the fifth week as $17,000.

"ODDS AGAINST TOMORROW" (UA). Victoria ($22,900)—The fourth week was expected to hit $12,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed $27,000 for the third week.

"THE LAST ANGRY MAN" (Col.). Forum announced that the third week was $23,000.

"PILLOW TALK" (U-I). RKO Palace stated that fifth week would reach $23,500.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported $10,500 for the 14th week.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

Veteran showman James G. Bolmer was recently honored by the Variety Club Tent One, Pittsburgh, Pa., and on hand for the affair were, left to right, Edward Emanuel, John J. Maloney, Bolmer, M. A. Silver and George W. Eby, international chief barker. Bolmer is one of the 11 original Variety founders.

Industry Flocks To TOA-NAC Meeting

New Stars, Distribs Add To Convention Color As Exhibs Map Year's Work, Name Lewis "Star of Year"

CHICAGO—The TOA-NAC 12th Annual Trade Show and Convention began this week at the Hotel Sherman. More than a thousand theatremen and concession personnel from all parts of the country are in attendance at this gala event.

A featured speaker at the convention is Robert A. Bicks, acting assistant attorney general and head of the Anti-Trust Division, which administers the decrees in the U.S. vs. Paramount Case.

President George G. Kerasotes delivered his report and Samuel Rosen delivered the keynote address. From Hollywood came a tremendous gathering of new film faces, plus a host of veterans. Major film companies also sent representatives.

Twenty European exhibitor leaders are special guests at the Convention. Through arrangements made with Touramerica, Inc., 15 exhibitors from West Germany, one from Austria, two from Belgium, and two from France attend. Representatives from Canada and Mexico also are taking part in Convention activities.

Jerry Lewis, movie star, comedian, and singer, was selected by TOA as its "Star of the Year." Lewis will receive the trophy, indicating that he has been singled out as the movie personality who has been a consistent boxoffice star and has brought credit to the industry, on Nov. 12 at the President's Banquet.

Committee reports were heard on Monday. Co-chairmen E. LaMar Sarra and Robert E. Bryant presented the report of the State and Local Legislation Committee. The report noted that 45 state legislatures met in regular sessions in 1959 as of Sept. 1. In these meetings, many movie censorship bills were introduced. The total picture, the report continued, shows only a few score municipalities, but five instead of four states still have prior censorship laws in effect.

Taxes and fees against motion picture theatres and other amusements were raised as issues in a number of state legislatures this year, the report states.

The report continues, "We joined with all elements of our industry and other business associations where we could to defeat minimum wage proposals or obtain exemptions for theatres and service establishments. We won in 16 states."

The Foreign Film Committee, chaired by Walter Reade, Jr., gave the following report. "Imported and specialized films have performed yeoman service in helping to fill the gap caused by reduction in domestic production." Grosses of imported films are in the respectable neighborhood of $50-millions annually, the report stated. This means a 66 per cent increase above last year's reported gross estimate. The Committee also explained that practically 550 theatres now devote full-time showing to foreign films, 100 more than last year's number. Reade expressed the belief that more effective dubbing has caused more interest in foreign films, plus the fact that the films are becoming more geared to American viewing tastes.

R. M. Kennedy, chairman of the Organization and Membership Committee, reported that a total of 26 state and regional membership units are now functioning, more than ever before.

Kennedy gave credit to George Roscoe, director of exhibitor relations, for selling TOA to state units. This past July, the Mississippi and Maryland Theatre Owners Associations joined the ranks of TOA, Kennedy said.

The Concessions Committee, chaired by Van Myers, gave examples of promotional ideas for confection sales in its report. A five point plan was presented as some of many thousands of ideas for extra-profit sales. The plan included: (1) sponsor special events or holiday shows by underwriting advertising costs; (2) sponsor special children's shows outright or by making special incentives available to managers to sell such shows; (3) sponsor and help underwrite the cost of competitive contests and promotions among theatre managers; (4) offer special incentives for the sale of discount tickets, benefits, etc.; and (5) help underwrite the cost of newspaper advertising for special "exploitation pictures" in drive-ins, where there is some calculated risk as to gross business.

Ernest G. Stellings, chairman, Business Building Committee, reported that "although we had fewer new pictures for our screens than perhaps any time in the past 30 years, our attendance increased dramatically over 1958—there were times during the summer when we were playing to 82 million people a week, the greatest number in a decade."

The Small Business Administration Committee, chaired by Philip F. Harling, reported that it "expended a great deal of time and effort in getting the Government to agree that our industry was essential to the national welfare, and as such, should be entitled to the benefits created by the S.B.A." The report said that the Committee recommends "that it be authorized to explore the matter more fully, and that it be allotted a budget of $5,000 to retain counsel and other services which it deems necessary to obtain information required to file an application for a charter to help the motion picture exhibitors, as well as serving a community need. While there is no assurance that such an application will be accepted by the S.B.A., even though it conforms with all legal requirements, the advantages to exhibition would

(Continued on page 24)

Julius Covitz, New England exhibitor, the first to have received total relief from a conciliation request with a Boston branch manager, is seen shaking hands with Harry Segal, UA Boston branch manager, in celebration of the granting of his request. In the rear of Covitz is his film buyer and booker Joseph G. Cohen, while behind Segal is UA salesman Kenneth Robinson.

Boston Exhib Wins Relief Via Conciliation

BOSTON — Julius Covitz, Fairmount, Hyde Park, Mass., is the first New England exhibitor to have secured total relief from his conciliation request with a local branch manager.

He had requested conciliation with Harry Segal, branch manager at United Artists, claiming that he had repeatedly asked for playdates on pictures which had been passed by the first subsequent run Oriental, Mattapan, and had been refused.

The Fairmount, a second subsequent run, follows the Oriental by one day. Covitz and his film buyer, Joseph G. Cohen, who had formally asked for the meeting, met in the branch manager's office with Henri Schwartzberg, film buyer for American Theatres Corp., owners of the Oriental. An agreement was reached whereby the Fairmount is now entitled to pick up product the Oriental has by-passed 14 days after the Oriental's availability.

Col. Sets $10 Million For 1960 Advertising

MINNEAPOLIS—Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, announced here last fortnight at a gathering of exhibition executives at the Charles Cafe that the company will back its 36 films set for 1960 release with a promotion budget of $10,000,000 minimum.

"Maximum flexibility will characterize our advertising, publicity, and exploitation operations," Rosenfield said. "We've thrown the rule books out the window . . . we're treating each picture individually and we'll merchandise each one according to its particular needs and potentials."

He added that Columbia was "strengthening" its field forces throughout the country, and promised "more selling to the industry, too."

Present at the meeting, second in a series by Columbia executives, were representatives of Maco Amusement Company, Theatre Associates, Wellworth Circuit, Northwest Theatres, Quad States, Pioneer Circuit, Raudenbush Booking Circuit, Berger Amusement Company, Ted Mann Associates, Woemtner-Frank Circuit, RKO Theatres, National Screen, and concession and equipment dealers. Also on hand were Ben Marcus, Columbia's midwest division manager, and Byron Shapiro, Minneapolis branch manager.

"Anniversary" Wins Seal

NEW YORK—"Happy Anniversary" has been granted the Production Code Seal of Approval following a series of meetings between the producer, the distributor, United Artists, the Review Board of the MPA, and the director of the PCA.

Agreement was reached which entails no cuts in the film but requires only the addition of a line of dialogue spoken by the male star, David Niven.

Industry Again Will Be Sponsor For Academy Awards TV-Radio Show

NEW YORK—The motion picture industry will again sponsor the Academy Awards television and radio program.

The Motion Picture Association of America announced that in cooperation with other industry elements it would underwrite the cost of the next "Oscar" telecast and broadcast scheduled for Monday night April 4, 1960.

This is the third year that the Awards program of the Academy of Motion Picture Arts and Sciences will be supported by the industry itself. The program will be an hour and a half of entertainment.

All segments of the industry—production, distribution, and exhibition—have pledged their full support to the upcoming Academy Awards program. Not only will all distribution, promotion, and advertising support the telecast, but exhibitors from coast to coast once again will back the program on their theatre screens, in theatre lobbies, special displays away from the theatre, as well as in their newspaper advertising.

With all elements of the motion picture industry turning their big guns on a single target, the 1960 Academy Awards telecast should gain an even greater audience than last year's Academy Awards program which earned a Trendex rating of 57.8, the season's highest rating by a wide margin. It was estimated that the program last year reached more than 29 million TV homes—a U. S. audience of over 85 million—and together with kinescopes and radio gained an estimated worldwide audience of 250 million.

Plans are already in the formative stage to make the 1960 Academy Awards telecast the most important industry-sponsored event in the history of the Academy.

Refusal of Universal to go along with the financing of the telecast had delayed announcement and led to speculation that the show might again be taken over by an outside sponsor.

Ten Penna. Towns Okay Sunday Movies

HARRISBURG, PA.—Ten communities voted in favor of Sunday movies in last fortnight's elections where the issue was on the ballots.

Okaying the Sunday showings for the first time were Center Township, Butler County; Zelienople, Butler County; Bolivar, Westmoreland County; Braddock Hills, Allegheny County; Meyersdale, Somerset County; Rural Valley, Armstrong County; Lewisburg, Union County; Oxford, Chester County; Greene Township, Franklin County; and Solebury, Bucks County.

Tremont in Schuylkill County voted to continue Sunday movies.

Exhibs Ask Tax Repeal

ALLENTOWN, PA.—A renewed appeal for relief from the amusement tax was submitted to City Council last week by the city's theatre interests.

The plea, timed to coincide with annual budget deliberations was presented verbally by a delegation headed by Ward B. Kreag, city manager, Fabian houses, the Colonial, Rialto and Boulevard Drive-In. Included were Lou Golding, general manager, Fabian Theatres, New York; Max M. Korr, manager-owner, Earle; Elmer Hirth and Harry Gammett, Boyd Enterprises. All warned the plight of the industry is such that elimination of the tax is necessary for survival.

The tax is eight per cent on admissions.

NOT AN AD FOR A MOVIE

The pundits of ADVERTISING AGE, who take such glee from criticizing and lambasting the "bad taste" and "sex overtones" in occasional motion picture advertising, should take a good look at the attached copy that is running currently in hundreds of newspapers.

This is *not* an ad for a movie. Neither is this an ad for one of those "men's magazines" that Postmaster General Sommerfield uses to capture such headlines by viewing with alarm. This is a frank effort to sell copies of the current issue of a "family" magazine such as McCall's. And this is the kind of "scare-head" copy writing that—if used to advertise a movie—would bring down the wrath of a lot of wordy critics, including a lot of newspaper publishers.

It is our point that the "sleeping" angle is dragged in as a "shocker"—and as an attention getter—that is not necessary or important to the subject at hand. It is our claim that many different businesses use such a device and that properly executed there is nothing inherently wrong with it. We are not censuring McCall's for doing it. But we do want to emphasize that there is a vociferous minority that hounds the actions of the motion picture industry while giving an understanding pat on the noggin to others doing exactly the same thing.

—THE EDITORS

ADVERTISEMENT

Teen-age Marriages

Where are they sleeping tonight?

They just got married this morning. *Where will they sleep tonight?* It hadn't crossed their minds. *What will they do for money?* They hadn't thought of it. *Are they in love?* Oh yes. Violently. Passionately. *What's in their future?* Loneliness and tragedy. *Who is to blame?* YOU! No social problem in America today is more frightening than the rapid rise in teen marriages. No family is exempt from the bitter consequences. The current issue of McCall's tells why teen-agers marry, why their marriages fail, how to avoid premature marriages or save them when they become a reality. Now, today, read the incredible, documented facts in November McCall's. On sale at all newsstands.

L.A. Okays Zoning Switch For Fox Studio Land

HOLLYWOOD — The Los Angeles Planning Commission stated last fortnight that all zoning changes requested by 20th-Fox for the portion of its studio property contracted to be sold to a subsidiary of Webb and Knapp have been granted.

The zoning changes were required under the sale contract calling for a $2,500,000 down payment to be returned to the purchaser if the changes were not approved. Meanwhile, the Webb and Knapp option to purchase has been extended to Dec. 1.

Zoning changes do not cover the entire 20th-Fox property as the development is to be in stages. The first section to be developed will comprise commercial structures and apartment hotels, for which zoning changes have been granted.

The planning commission has been informed that in the future further zoning changes on additional portions of the property will be requested.

The total purchase price of $56,100,000 will be paid on installments within 10 years or sooner as the property is developed.

COMPO's McCarthy In Sharp Rebuttal To Newspaper's Attack On E-P Ad

NEW YORK—In a letter to the editor of the Syracuse Post-Standard, Charles E. McCarthy, executive secretary of COMPO, denied that a recent advertisement published by the Council in Editor & Publisher was subversive, as alleged by the Syracuse paper in a recent editorial.

McCarthy said the advertisement was an appeal to newspapers to examine more carefully the purposes back of the present agitation for censorship of movies. He cited recent attacks by New York clergymen on newspapers as being responsible for the rise in juvenile delinquency, declaring that these attacks were evidence that newspapers were not immune from attempts at censorship.

McCarthy's letter, in full follows:

"Referring to your recent editorial condemning an advertisement which the Council of Motion Picture Organizations published in Editor & Publisher, I wish to deny as strongly as possible your assertions that the advertisement was 'subversive,' that it was a 'thinly veiled plea for license in making motion pictures,' or that it was 'an agreement with the forces which seek to foist indecency and immorality on the nation.'

"On the contrary, it was an appeal to newspapers to examine more carefully the purposes back of the present agitation for censorship of movies. These purposes were frankly stated by a clergyman at a recent conference on motion picture censorship. This gentleman, explaining that his people were acting on the principle of 'first things first,' were now seeking control of motion pictures, but in due course would also demand censorship of radio, television, books, magazines, and newspapers.

"Evidence that he knew what he was talking about was soon forthcoming. On Oct. 19, New York City newspapers published what three clergymen had to say the day before on a television program devoted to a discussion of 'How Newspapers Contribute to Juvenile Delinquency.' All three blamed newspapers for the shocking rise in juvenile delinquency.

"Another example: In Des Moines recently proprietors of newsstands were frightened into removing from display all copies of several of the nation's leading women's magazines, because those magazines published articles about the element of sex in marriage.

"This morning's newspapers carry long stories from Washington asserting that the Federal Trade Commission 'has opened a major drive to rid television of illegal and deceptive commercials.' At the same time numerous other stories emanating from Washington tell of plans by Congressmen to stiffen the Federal Communications Commission's control of television shows.

"On the other hand, the country's Catholic bishops, in their annual statement of 1957, had this to say in respect to censorship:

"'Our juridical system has been dedicated from the beginning to the principle of minimal restraint. Those who may become impatient with the reluctance of the State through its laws to curb and curtail human freedom should bear in mind that this is a principle which serves to safeguard all our vital freedoms—to curb less rather than more; to hold for liberty rather than restraint.'

"The Catholic bishops obviously have a high regard for the United States Constitution and the American judiciary. You, however, repeat your condemnation of recent court decisions striking down censorship actions as being unconstitutional.

"You say in your editorial, 'We are not afraid of censorship.' Does this mean that you don't care whether newspapers are censored or not? Or does it mean merely that, since you are explicitly protected by the First Amendment, you feel secure from censorship and that therefore censorship of movies, books, and magazines doesn't concern you?

"I sincerely hope you take neither of these positions, but, like other patriotic American editors, you recognize that freedom is indivisible and that denial of freedom to one is an attack on the freedom of all."

MITO Schedules Meet; Blasts "Fast Buck" Films

ST. LOUIS—The Missouri Illinois Theatre Owners will hold its annual convention Nov. 30, one day only, at the Starlight Roof of the Chase Hotel.

Plans are being made to have leaders from all branches of the industry in attendance. Reports on ACE, conciliation, toll TV, Small Business Administration, new products, new plans for future orderly releases, new projection innovations including 70mm., and concession sales improvements, in addition to trailers and advertising, are on the agenda.

The group is conducting a campaign against "fast buck" films with overdone sex angles since it is feared this will lead to censorship.

Is There Censorship In Future For Minn.?

MINNEAPOLIS—At last week's convention of North Central Allied, Ted Mann, Twin Cities exhibitor, in a plea for industry unity predicted that Minnesota was certain to have censorship in the near future.

He explained the operation of conciliation and the purpose of ACE, and by standing vote the convention okayed both.

Frank Mantzke, NCA head, said a shortage of advertising and trailers was hampering exhibition. He also said that theatres grossing under $1,000 weekly should not have to play on percentage terms.

Subsequent runs should be able to get the benefits of the advertising and promotion done by first-runs, and there must be a change in the present pattern of distribution, Ben Marcus, a director of National Allied, said. He said he feels it is wrong for a "picture to be hidden in a vault" for 28 days after playing first-run. Marcus also urged that exhibitors "glamorize" the business again by renovating their theatres.

All officers of the unit were reelected. They are Mantzke, president; E. O. Olson, vice-president; and George Granstrom, secretary.

Lopert Enters TV

NEW YORK—Ilya Lopert, president of Lopert Films, Inc., announces the appointment of Robert B. Morin as general manager for television distribution of feature films.

Judge Uvick Explains Anti-Clearance Action

DETROIT—Judge Joseph P. Uvick, who startled the industry by bringing a lawsuit which could make all clearances illegal, was interviewed by MOTION PICTURE EXHIBITOR for his opinion on the likelihood of his case against Butterfield theatres, 20th Century-Fox, Columbia, Warner Bros., Loew's, Paramount, and United Artists being successful, and what further impact this would have on the industry.

In answer to the first question, Judge Uvick pointed out that while grounds on which he bases his contention have been on the books for years, not a single litigation has ever invoked them. And, he believes their inferences will be clear to any judge.

As to what would happen if all clearances are ended, he believes it would be the healthiest thing that could happen. Heydays of motion pictures were on a mass distribution basis, he feels. Behind-the-times methods veered to isolating first-runs, with advertising impact lost due to clearance. Further, in many cities such as Detroit, first-runs are mainly restricted to houses located far away from where most people live. First-run exposure to the public, practically day and date all over, would renew the public's interest.

At writing it can be safely said neighborhood operators would turn handsprings, first-runners burst blood vessels if the Judge wins his case.

Kolitz Joins Continental

NEW YORK—Carl Peppercorn, vice-president in charge of sales for Continental Distributing, Inc., announced the appointment of Albert L. Kolitz as western district sales manager. Kolitz's territory will encompass all areas served out of Los Angeles, San Francisco, Portland, Seattle, Salt Lake City, and Denver.

A veteran of the motion picture industry, Kolitz joined RKO Radio Pictures in 1936 as a salesman, eventually being appointed in 1947 as midwest district manager for the Rocky Mountain area. After the dissolution of RKO, he represented Rank Film Distributors of America in Denver until it ceased operations in April of 1959. He recently resigned from NTA Pictures to take his present position with Continental.

Kolitz replaces Harry Thomas who resigned and who will announce his plans shortly.

Rockefeller Center Takes Roxy

NEW YORK — Rockefeller Center, Inc., owners of the Roxy Theatre property since August, 1956, has assumed operating control of the theatre, G. S. Eyssell, president of Rockefeller Center, announced.

Robert C. Rothafel, who has been managing director of the 5,800 seat theatre and head of the syndicate which has been operating the theatre, under lease, since Sept. 26, 1958, to the present time, will continue to be associated with its management.

The operation will be carried on through a new corporation, Westheatre, Inc., a wholly owned subsidiary of Rockefeller Center, Inc.

"Magoo" Battles Cancer

NEW YORK—The American Cancer Society last fortnight named UPA Pictures Inc., to produce the film, "Magoo's Check-Up," starring Mister Magoo, which will serve as the keystone of its motion picture and television program for the 1960 Cancer Crusade. This will be the third cartoon UPA has done for the Cancer Society.

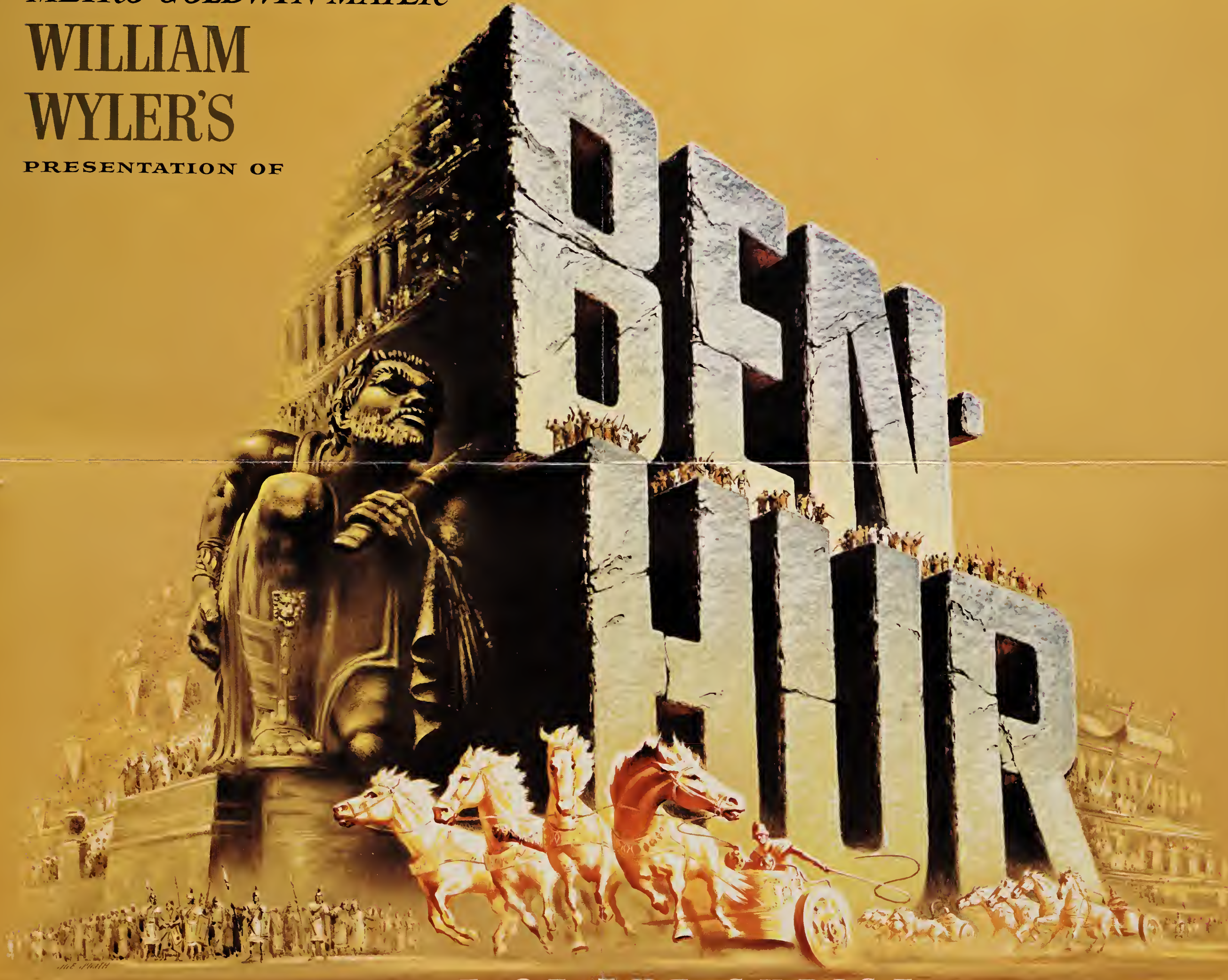
The Entertainment Experience Of A Lifetime

from

METRO GOLDWYN MAYER

WILLIAM WYLER'S

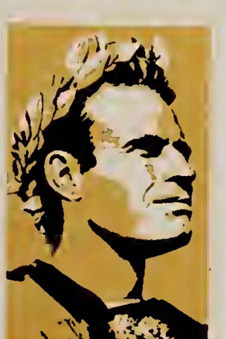
PRESENTATION OF



A TALE OF THE CHRIST

TECHNICOLOR®

FILMED IN CAMERA 65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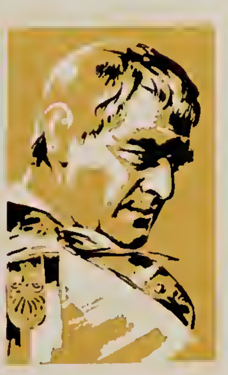
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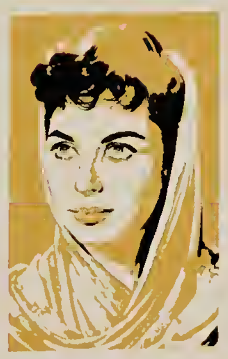
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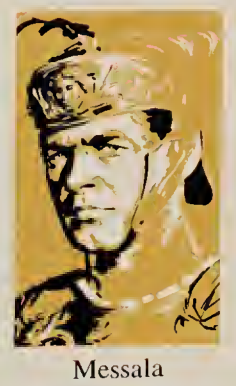
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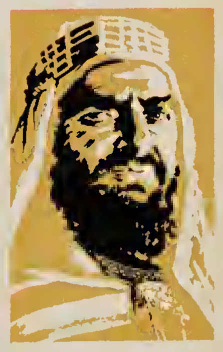
THE TREACHEROUS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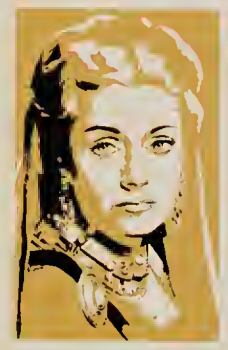
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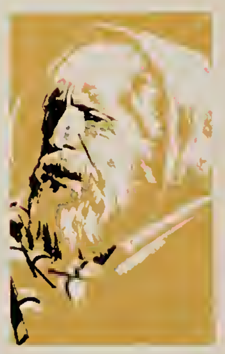
THE FAITHFUL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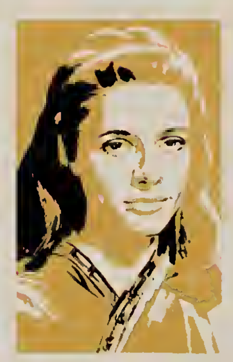
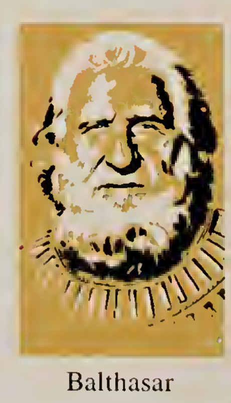

Tirzah
THE OUTCAST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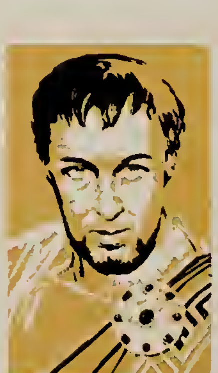
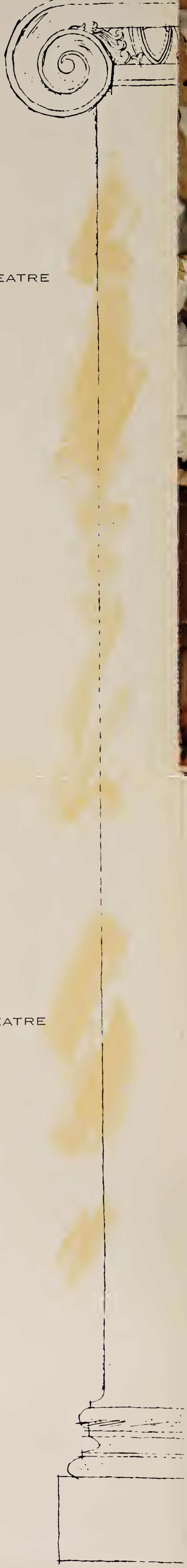
THE WISE


Pontius Pilate
THE CORRUPT



1959

WORLD PREMIERE

NEW YORK CITY LOEW'S STATE THEATRE
November 18

LOS ANGELES EGYPTIAN THEATRE
November 24

PHILADELPHIA BOYD THEATRE
November 24

BOSTON SAXON THEATRE
November 24

MONTREAL ALOUETTE THEATRE
December 17

DALLAS TOWER THEATRE
December 18

TORONTO UNIVERSITY THEATRE
December 23

MIAMI LINCOLN THEATRE
December 23

CHICAGO MICHAEL TODD THEATRE
December 23

SAN FRANCISCO
December 23

ATLANTA ROXY THEATRE
December 25

1960

CLEVELAND LOEW'S OHIO THEATRE
January

DETROIT UNITED ARTISTS THEATRE
January

CINCINNATI CAPITOL THEATRE
February 4

PITTSBURGH STANLEY-WARNER THEATRE
February 4

MINNEAPOLIS ACADEMY THEATRE
February 18

VANCOUVER CAPITOL THEATRE
March

INDIANAPOLIS LYRIC THEATRE
March

OMAHA COOPER THEATRE
March

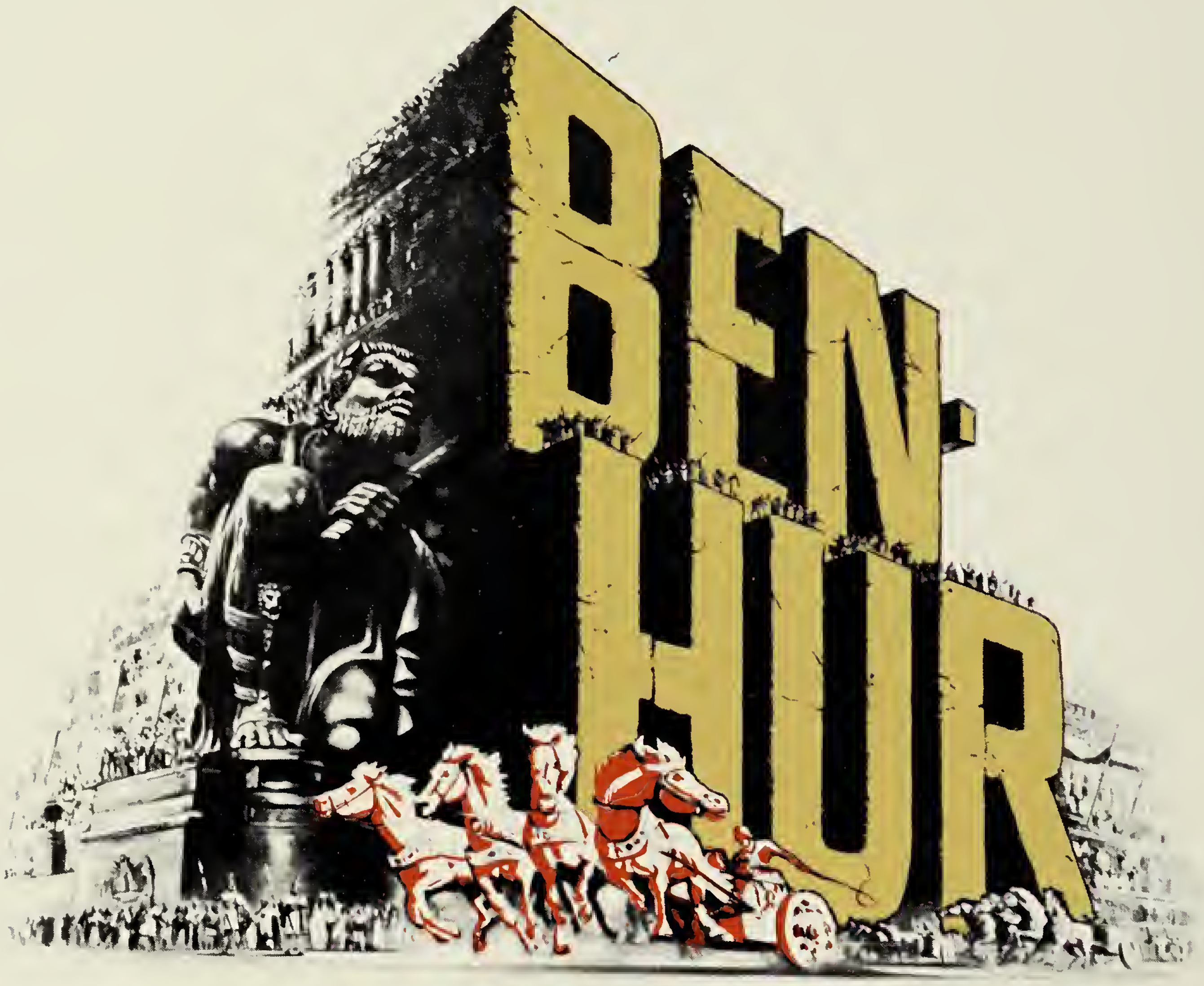
EUROPEAN PREMIERE

LONDON EMPIRE THEATRE
December 16, 1959

A Momentous Event in Motion Picture History

METRO GOLDWYN MAYER
presents

A TALE OF THE CHRIST
by GENERAL LEW WALLACE



DIRECTED BY

WILLIAM WYLER

STARRING

CHARLTON HESTON · JACK HAWKINS

HAYA HARAREET · STEPHEN BOYD

HUGH GRIFFITH · MARTHA SCOTT WITH CATHY O'DONNELL · SAM JAFFE

SCREEN PLAY BY KARL TUNBERG · PRODUCED BY SAM ZIMBALIST

TECHNICOLOR®

FILMED IN CAMERA 65

ITHO IN U.S.A.

ACE, MPAA Create Legislative Committee

NEW YORK—At a meeting of the executive committee of the American Congress of Exhibitors and company heads at the MPAA offices last fortnight it was voted to set up a committee to guide the industry in the formulation of legislative policy.

Eric Johnston, president, MPAA, said the committee will be charged with the duty of determining what Federal and state legislation affecting it should be approved or opposed by the industry.

The legislative policy committee, which will be composed of three representatives of MPAA and three of ACE will work through COMPO and other industry groups, including exhibitor organizations, to carry out decisions reached by COMPO on matters of legislation.

Johnston reported that the company executives at the meeting reaffirmed their stand on conciliation and agreed to notify "the lower echelon" of their interest in seeing that it is made to work. Si Fabian, ACE chairman, stated that conciliation "is going along very well." As far as censorship is concerned, Johnston disclosed that the conferees decided "to vigorously fight it as a group in any form it may arise and in any place it may arise."

Johnston said that the committee on more product will continue to explore more ways of increasing production. Another meeting of the executive committee of ACE and the company heads will be held "relatively soon."

Attending the meeting were Barney Balaban, Spyros P. Skouras, Abe Schneider, Joseph R. Vogel, Adolph Schimel, John J. O'Connor, Howard Levinson, and Irving Ludwig.

Decca, U Earnings Up

NEW YORK—Consolidated net earnings of Decca Records, Inc., for the nine month period ended Sept. 30, including the company's share of undistributed earnings of its subsidiary, Universal Pictures Co., Inc., amounted to $911,260, equal to 60 cents per share, on 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1958, Decca reported earnings $394,353, equal to 26 cents per share on 1,527,401 outstanding shares of capital stock.

The board of directors of Universal has declared a quarterly dividend of $1.0625 per share on the 4¼% cumulative preferred stock of the company, payable Dec. 1 to stockholders of record Nov. 15.

Horace Adams, retiring president, Independent Theatre Owners of Ohio, was recently presented with a plaque by members in appreciation of his services to the association at the annual convention banquet at the Deshler-Hilton Hotel, Columbus. Presentation was made by Marshall Fine, newly-elected president.

The NEW YORK Scene

By Mel Konecoff

MAKING ONE of his rare appearances before the press, George Weltner, vice-president in charge of world sales at Paramount, at a luncheon last week reported that his company stood ready to release more pictures in 1960 than the 26 features released between Sept. 1, 1958, and the end of August, 1959.

In a talk labeled "Success in the 60's," Weltner opined that the industry has gone through its hard period and the light of successful daylight is finally visible. He has sensed a leveling off and an upturn in the world market.

Said Weltner, "I find a renaissance of interest in theatrical motion pictures, both domestic and particularly foreign, on the part of the public. The recent gathering of exhibitors in the market places of the world indicates a reawakening of optimism, activity, and above all constructive cooperation to attack the problems of the industry to a degree that I have not seen since the early days of the motion picture."

He noted that with regard to exhibition the lethargy of the past is giving way to theatre renovations everywhere, and the period of anger has changed, with indifference and antagonism being left behind. He took note also of the constructive efforts being put forth between distribution and exhibition and of the fine job being done by exhibitors on their own. All this means that the 1960's will give us back our business and our confidence.

The situation abroad was similarly characterized by Weltner who found incomes on pictures increasing steadily, which will enable American studios to turn out multi-million dollar productions. The year ahead bespeaks of a different world for the film industry. Said Weltner, Paramount is putting its money where its mouth is.

Before the end of 1960, 25 pictures will be made at the studio and nine elsewhere. Features will be accepted from all sources if they are good.

Weltner was questioned about the company's stand on classification of pictures with regards to adults, etc., and he refused to present a position on behalf of Paramount. He personally thought that if it is fairly adjudicated, it works out fairly well according to his observations abroad. One of the advantages would be the ability to turn out adult pictures, but if it comes off, we could get into a greater bind than ever, opined he.

MURDER NOTE: Burt Balaban and Larry Joachim, producers, have set mid-December as the time to start playing around with murder—"Murder, Inc." that is. The pair intend to make a hard-hitting film based on the underworld activities in New York City, which makes it logical for the film to be made here.

Across the luncheon table, the pair related how they had difficulty getting clearance of the title since eight other producers were interested and had registered for the title. They got the okay because their film will be based on the book by the former assistant district attorney Burton Turkus and Sid Feder and because they are ready to roll almost immediately.

The yarn will be filmed on the streets of Brooklyn and Manhattan where much of the action took place. They'll have to overcome a number of physical changes in streets where TV antennae have sprouted, something that was not around in the period from 1930 to 1941. Balaban hopes to find an angle to bring the story up-to-date as well.

Said the pair, "We are determined not to glorify crime in the picture." 20th-Fox will release.

THE METROPOLITAN SCENE: That hard-working, dynamic, resourceful trade press contact at United Artists, Harvey Matofsky, became engaged to Arlene Stevens last week. She is executive assistant to the president of Interdisca Record Corporation, and now maybe we can get some free records. A spring wedding is planned. Our congrats . . . Talking about diversification, those UA executives, producer representatives, ad agency people, etc., who have invested in that deluxe bowling alley out on Long Island are happy about the standing room only business since it opened recently . . . Ninety-two high school editors interviewed Jack Webb on "—30—." Webb will tour principal RKO houses in the city on Veterans' Day to plug the film.

U's Martin New V-P

NEW YORK—Henry H. "Hi" Martin, general sales manager, has been elected a vice-president of Universal Pictures Company, Inc. it was announced by Milton R. Rackmil, president.

Martin is a veteran of almost 25 years with the Universal distribution organization, having started as a poster clerk in Oklahoma City in 1935 and having risen through the ranks to the top domestic sales position in 1957.

Brower With B-V

NEW YORK—William Brower has been named sales representative of Buena Vista's Cincinnati office, it was announced by Irving H. Ludwig, Buena Vista president. Brower, formerly with Universal-International in Cincinnati, succeeds Jack Alexander who recently resigned.

Paris Gets Largest Screen

LONDON—What is claimed to be the biggest indoor cinema screen in the world has been made by Andrew Smith Harkness, Ltd., a company within the Rank Organization, for the Gaumont, Paris, France. It is a Perlux measuring 80 feet wide by 30 feet high. To facilitate transportation in view of its size, it was sent aboard a shallow draft vessel from the London Docks, across the channel, and straight up the River Seine to the heart of Paris.

NT Names Bothwell

LOS ANGELES—William H. Thedford, National Theatres' Pacific coast division manager, announced appointment of Robert Bothwell as manager of the 2075-seat Fox Wilshire, Beverly Hills.

Bothwell comes from the Fox, Detroit, and has also managed NT houses in Great Falls, Mont., and Denver.

LONDON Observations

by Jock MacGregor

BIGGEST SURPRISE in the proposals for the new Films Act is an all but too late reprieve for newsreels. Despite strong opposition from certain sections, they are to benefit, bringing great joy to the personnel of the remaining two, Pathe and Movietone, which have been battling rising costs. Now they will receive Eady levy while exhibitors can offset them against supporting program quota requirements.

Other suggestions should bring the act more into line with current operations regarding extended runs, non-standard films, co-production, and foreign personnel. The recording of sound in foreign studios has been stopped. (The acts having developed from silent days previously only stipulated the use of British studios for photographic images but not sound). Specific mention is now made of the Republic of Ireland, which should delight Louis Elliman and his colleagues in the Ardmore venture. The studios used or the name and address of the producer must be included among the credits for at least 10 seconds.

JACK HAWKINS, Richard Attenborough and other actors and technicians have got together to form Allied Film Makers to produce the films they want to without interference from distributors and accountants. With the emphasis on the creative aspects of the industry and its realistic approach to the problems involved, they are backing their faith with their savings. Support is being given by the National Film Finance Corporation and the Rank group, whose studios, laboratories, and distribution will be used. The seemingly not inappropriate title of the first production: "League of Gentlemen." . . . Generally, the British product outlook is at its lowest ebb for a long while. Other than Olivier's "The Entertainer," Michael Powell's "Peeping Tom," Stanley Donen's "Surprise Package," Disney's "Swiss Family Robinson," and the King Brothers' "Gorgo," there is little of specific interest in production. Too much seems to be insignificant and uninspired and being shot on a shoestring for the home market. Such films do nothing to maintain, let alone build theatre attendances. . . . I have met Corinne Calvet three time. First was at the Waldorf Astoria when she arrived in New York in 1947, wide eyed, reserved, and clutching a Hollywood contract. Next was in Venice when she was honeymooning and was preoccupied. Recently, Allied Artists Ken Murray invited the trade press to lunch with her at the studios where she is making "Bluebeard's Ten Honeymoons" with George Sanders under W. Lee Wilder's direction. Corinne shone as a forceful, outspoken person as we discussed subjects which do not normally crop up at such functions. It was a thoroughly enlightening meal for which I can recall no precedent.

"SOLOMON AND SHEBA" and "They Came to Cordura" have both been premiered. For the former, Gina Lollobrigida came to town, and for the latter, Gary Cooper. The former is a magnificent spectacle superbly photographed in Super Technirama 70. Critics wrote at length saying how little they thought of it in their weekly features, leaving themselves scant space for Cordura, which few seemed to like any more. . . . Have you noticed how when a hit is playing patrons stride up to the box-office full of confidence; yet when it is just another picture, they shuffle self consciously in giving the impression they hope no one has noticed their lapse? Following hot on the fabulous £100,000 plus London gross for "I'm All Right Jack," Rank's "North West Frontier" is really drawing the crowds. While there is nothing to touch the American hard ticket movies in their sphere here, in the ordinary run of events British pictures are leading the field. . . . There is nothing half hearted about the Associated British Cinemas-MGM split. Following the switching of MGM product from ABC to Rank and independent theatres, not even those ABC theatres which regularly play the Rank theatre programs day and date are booking the subjects concerned. Alternate programs are being found.

Melvin Fox Plans New House

PHILADELPHIA—Melvin Fox announced last fortnight that plans are being readied for Delaware Valley's newest theatre, the Fox, Levittown, N. J.

Located in the City's shopping center, the new house, to be built at a cost exceeding $500,000, bids well to be a model representing the finest and most modern in construction, comfort and operation. Combining comfort with modernity, the theatre will be equipped with more than 1,200 slide-back seats with walking room between rows; the ultimate in wide-screen 70mm projection; and ultra-sonic sound.

The new house will be opened in 1960.

Glen Alden Reports Earnings

NEW YORK — Consolidated net earnings of Glen Alden Corporation for the nine months ending Sept. 30 were $7,396,000, equal to $1.32 per share based on 5,585,480 shares outstanding.

Glen Alden is a diversified company which includes RKO Theatres, Inc.

Mrs. Vidor In New UA Post

NEW YORK—Mrs. Doris Vidor has been engaged for the newly-created post of special assistant to United Artists vice-presidents Robert F. Blumofe and Max E. Youngstein in Hollywood.

Mrs. Vidor will assume her duties immediately. She will function primarily in connection with the creation and development of special projects, as well as the coverage of books, plays, and other material for possible acquisition by independent producers associated with United Artists.

New Distrib Bows In Chi

CHICAGO—The formation of a new distribution organization for the handling of select pictures with built-in exploitation values, was announced by Manie Gottlieb, former Universal District Manager.

Maton Films, headed by Gottlieb in association with Milton Simon, who was a sales representative with 20th-Fox for many years, will distribute quality product throughout the Chicago, Milwaukee, and Indianapolis area.

Latta, London Variety Mark Proudest Day

LONDON—Nov. 10, 1959, was an unforgettable day for Iowa born C. J. Latta. As Variety Clubs International European Representative and virtual founder of the Variety Club of Great Britain, he was to introduce HRH The Duke of Edinburgh and Earl Mountbatten, both International Life Barkers, at the London luncheon to celebrate Tent 36's 10th anniversary.

And a most fitting honor this is. Probably no other American film man has done more for Anglo-American relations, contributed more to general goodwill, or created greater respect for the industry as a whole. When "CJ" arrived from Pittsburgh 11 years and a few months ago burning with the religion of Variety as Warner Brothers' managing director of the vast Associated British Picture Corporation, he infected others with his enthusiasm.

Soon he rounded up such Americans in London as Bob Wolff, Sam Eckman, Bill Kupper, Arthur Abeles, the late Fay Alport, Joe Friedman, Ben Goetz, and Jim Perkins. A charter was sought and granted. "CJ" became first assistant to the first chief barker, Bob Wolff. Britons were invited to join and the membership has steadily grown to 650.

Today, the Variety Club of Great Britain is among the foremost charities in the country and is certainly the most spectacular. Its events are national occasions covered by all newspapers, newsreels and radio-TV services. There is every chance that the magnificent record total of $140,000 collected by chief barker Mike Frankovich in 1957 will be doubled by chief barker Bill Butlin, so steadily is the money pouring in this year.

Those who attended VCI's fabulous convention in 1958 know the scale on which the London Tent operates, combining the best of British and American outlook and sentiment.

If "CJ" were not a modest man he could stand before the map of Britain and glow with the proud knowledge that in many parts of the country which he has adopted there are lasting testimonials in the form of boys clubs, children's homes, playing fields, sports arenas, swimming pools, etc., to his tireless efforts.

Every barker in VCI must share in the unique honor that is being paid to the heart of show business and salute the big hearted boy from Iowa who has made it all possible.

Heartiest congratulations, "CJ."

Happy anniversary, Tent 36.

TOA Release Schedule Indicates "Slim Pickings"

CHICAGO — TOA Product Release Schedule shows 23 pictures for release in November, and only 13 in December. Both figures show slight improvement from the 21 and 12 respectively indicated 30 days ago, but far under the normal Christmas-New Years offering.

January is a little better, with the film companies slating 15 films for release, but several are in the potential block buster class.

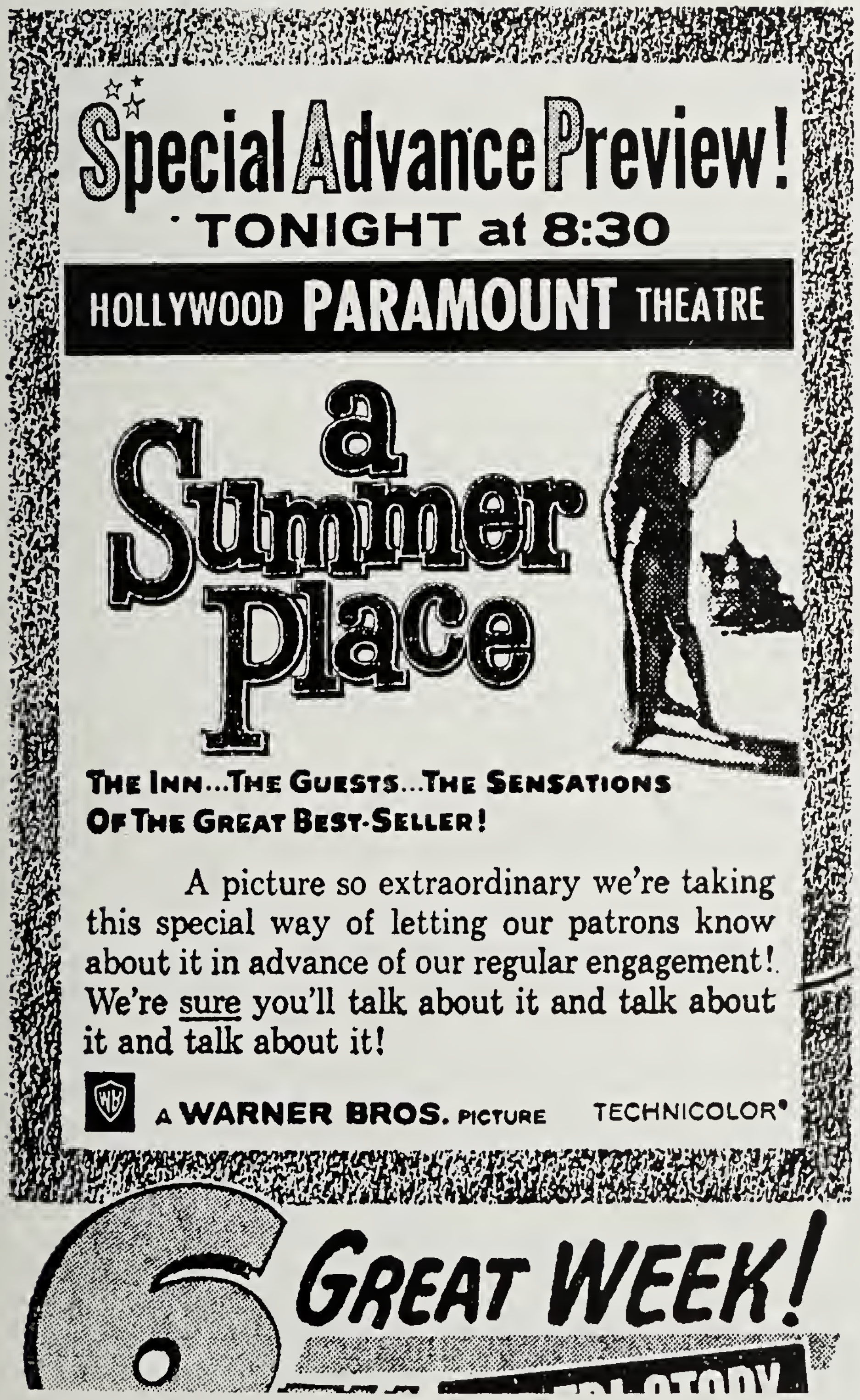
The 1960 outlook is equally discouraging. As of this date, Hollywood put 155 pictures before its cameras, compared with 185 a year ago. Film companies have announced thus far that production will start on only 20 more pictures before the end of the year. Prospects are that materially less than 200 films will be produced in 1959—indicating slimmer release schedules for next year.

"How I would sell...
WARNER BROTHERS' TECHNICOLOR Production
A SUMMER PLACE"

This is Operation "A SUMMER PLACE"—a SHOWMANALYSIS of Warner Brothers' forthcoming release. We have seen it, and you may safely put it down as a *BIG* picture—big in story, production, entertainment, and most important, box office.

"A SUMMER PLACE" is a gutty picture. It has the background of a "PEYTON PLACE" and a foreground of "BLUE DENIM." It's in gorgeous Technicolor and is based on a popular book. There is a solid cast headed by Sandra "Gidget" Dee. That's a mighty powerful combination of proven values.

THE PRODUCER'S CHOICE for the Special Preview ad was this one that ran in the Los Angeles papers on Friday, Oct. 30.



Special Advance Preview!

TONIGHT at 8:30

HOLLYWOOD PARAMOUNT THEATRE

a Summer Place

THE INN...THE GUESTS...THE SENSATIONS OF THE GREAT BEST-SELLER!

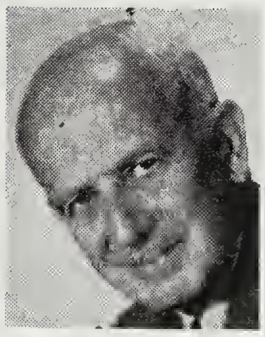
A picture so extraordinary we're taking this special way of letting our patrons know about it in advance of our regular engagement! We're sure you'll talk about it and talk about it and talk about it!

A WARNER BROS. PICTURE TECHNICOLOR®

6 GREAT WEEK!

An Exclusive **SHOWMANALYSIS** Prepared by—

GEORGE A. SMITH,
Advertising Director for
Pacific Drive-In Theatres, Los Angeles



GEORGE A. SMITH

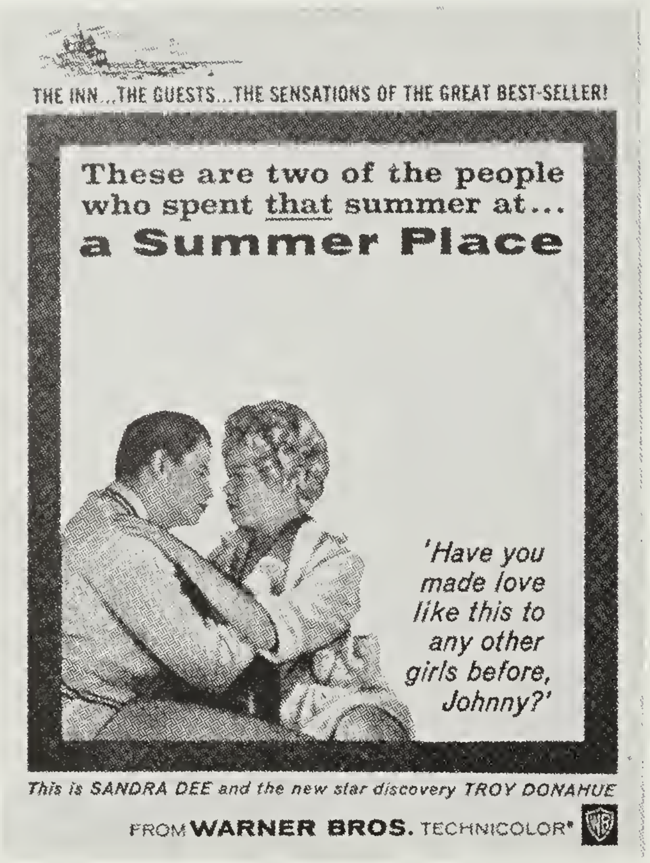
ABOUT THE AUTHOR • George Smith started his motion picture career back in the days of "PERILS OF PAULINE" and "THE EXPLOITS OF ELAINE," handling advertising for Pathe. He organized the Motion Picture Division of the Committee on Public Information during the first World War, and after his return from active service, joined Paramount in 1922 as field exploitation man in Canada. He was transferred to the sales department in 1923, and after 17 years in the field as branch and district manager, was appointed western division sales manager in 1940, continuing in this position until his retirement in 1955. For the past three years, he has been in charge of advertising for Pacific Drive-In Theatres in Los Angeles.

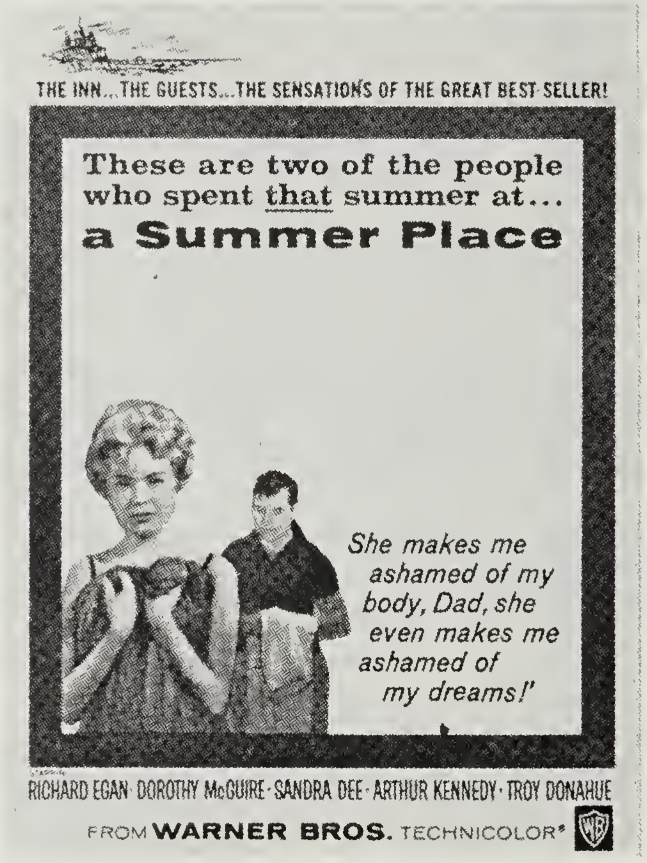
This is the type of picture that is certain of a big success in this choosy market. Never before have there been so many people with so much leisure time and so many dollars for entertainment. It's our job to trail them down with our sales message, dig them out from behind their radio or TV screen, and line them up at the box office for the finest entertainment a dollar can buy.

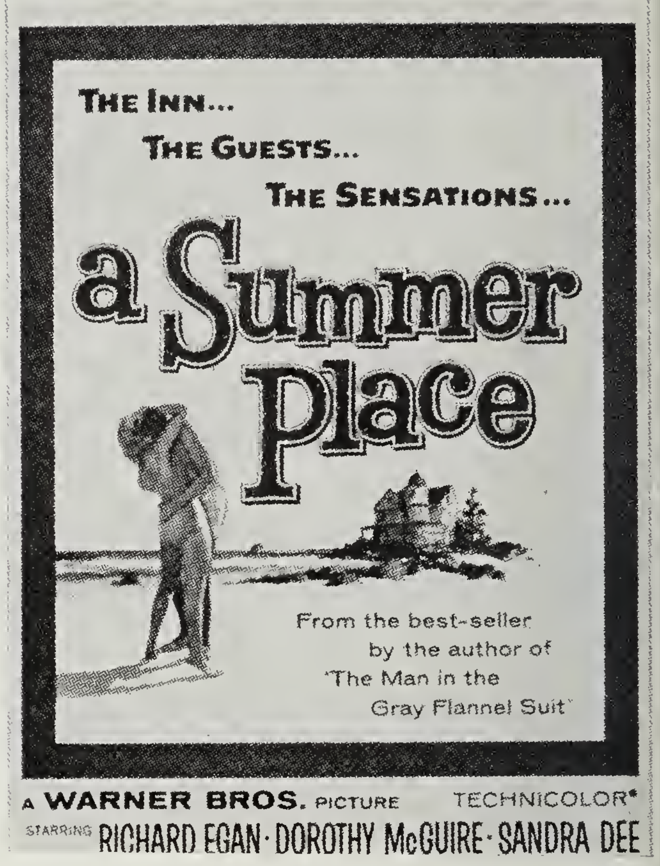
This SHOWMANALYSIS series in MOTION PICTURE EXHIBITOR is one of a number of indications of a new concept of advertising that is welding distribution, exhibition, and advertising into a cohesive whole. Through this series, the exhibitor for the first time in motion picture history is given an opportunity to analyze the campaign of a future release and to suggest changes and additions to improve business, all in a friendly spirit of cooperation.

Other examples of this steadily growing recognition of the value of a better understanding between exhibitor and distributor are the Marcus cooperative releasing plan in Wisconsin, the Detroit joint campaign in multiple runs, the "Walt Disney Presents" TV show, and Joe Levine's "Hercules" campaign.

Here in Los Angeles, there is a very significant demonstration of how this new concept of thinking is working. In the not too distant past, the advertising representatives of the studio generally were inaccessible. Campaigns were set up behind tightly barred doors. The advice of showmen wasn't asked and wasn't wanted. I know this to be true because I lived through it many years as a distributor. Now the situation is completely changed. All companies are releasing under the multiple-first-run plan pioneered by Paramount seven years ago. The exhibitors contribute substantially to the cost of the campaign, they are considered as equal partners and today they are welcomed by a majority of the producers, in joint session with the studio advertising department, in setting up campaigns, both local and national.


THE INN...THE GUESTS...THE SENSATIONS OF THE GREAT BEST-SELLER!
These are two of the people who spent that summer at... a Summer Place
'Have you made love like this to any other girls before, Johnny?'
This is SANDRA DEE and the new star discovery TROY DONAHUE
FROM WARNER BROS. TECHNICOLOR®

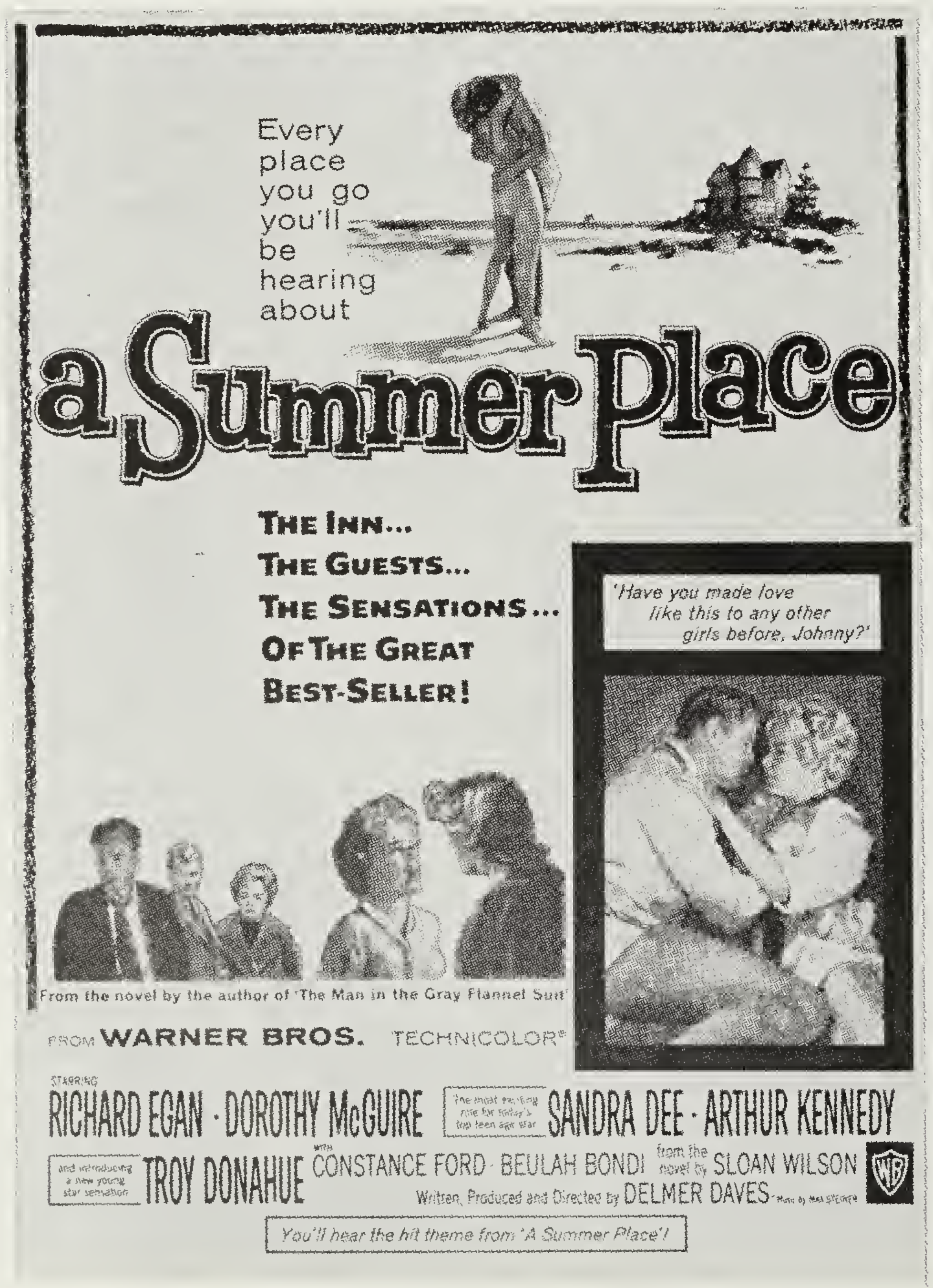

THE INN...THE GUESTS...THE SENSATIONS OF THE GREAT BEST-SELLER!
These are two of the people who spent that summer at... a Summer Place
She makes me ashamed of my body, Dad, she even makes me ashamed of my dreams!'
RICHARD EGAN · DOROTHY McGUIRE · SANDRA DEE · ARTHUR KENNEDY · TROY DONAHUE
FROM WARNER BROS. TECHNICOLOR®


THE INN...
THE GUESTS...
THE SENSATIONS...
a Summer Place
From the best-seller by the author of 'The Man in the Gray Flannel Suit'
A WARNER BROS. PICTURE TECHNICOLOR®
STARRING RICHARD EGAN · DOROTHY McGUIRE · SANDRA DEE

NOTE THESE OTHER USEABLE ANGLES:

TEASER TRAILER: A star-making 60-second trailer drawing attention to Troy Donahue is obtainable week in advance of the regular trailer.

THEME SONG: The title song has been recorded by three big-name artists on three big-name labels: W.B.; RCA Victor; and Columbia.


Every place you go you'll be hearing about
a Summer Place
THE INN...
THE GUESTS...
THE SENSATIONS...
OF THE GREAT BEST-SELLER!
'Have you made love like this to any other girls before, Johnny?'
From the novel by the author of 'The Man in the Gray Flannel Suit'
FROM WARNER BROS. TECHNICOLOR®
STARRING
RICHARD EGAN · DOROTHY McGUIRE
The most exciting role for today's top teen age star
SANDRA DEE · ARTHUR KENNEDY
and introducing a new young star sensation
TROY DONAHUE
WITH CONSTANCE FORD · BEULAH BONDI
from the novel by SLOAN WILSON
Written, Produced and Directed by DELMER DAVES · Music by MAX STEINER
You'll hear the hit theme from 'A Summer Place'!

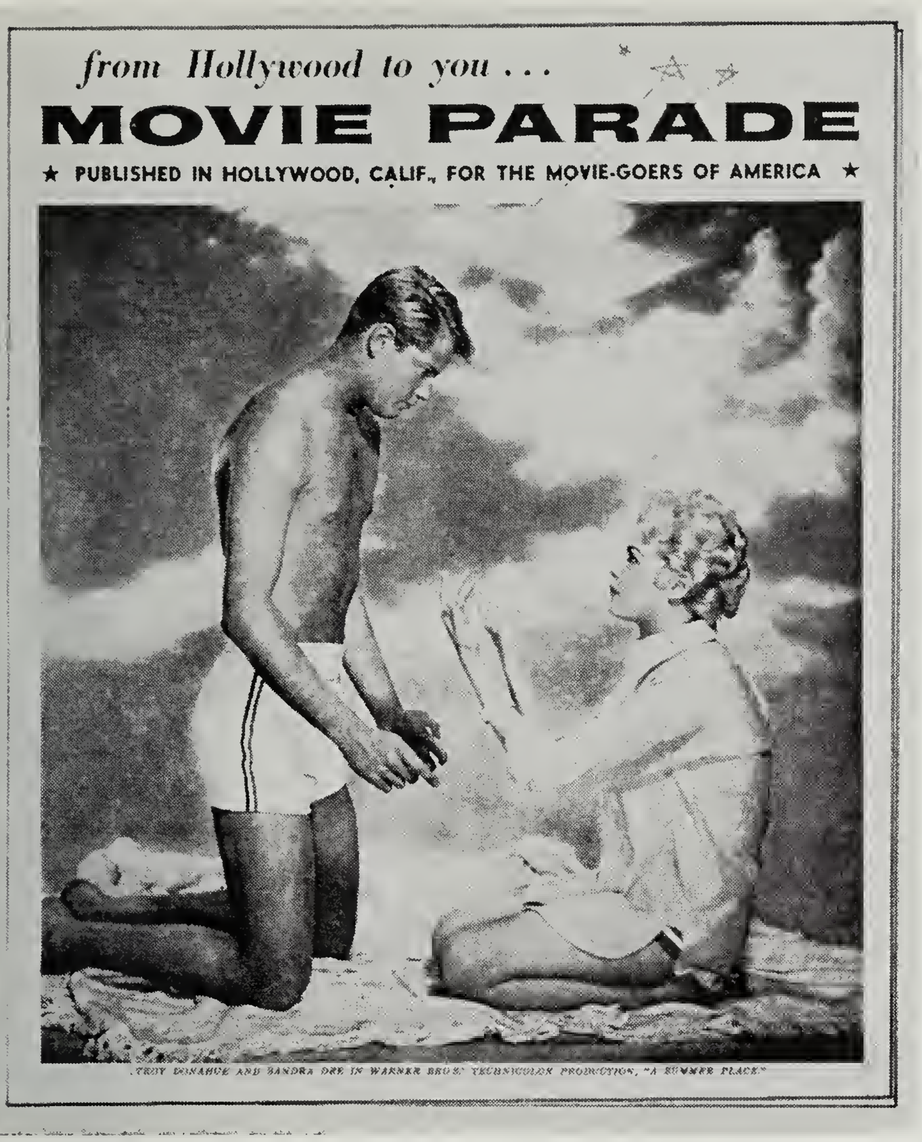
MR. SMITH PREFERS the less sensational approach in all printed advertising, feeling that the picture itself is so strong that it doesn't need the shock treatment. For a teaser campaign he chooses press book ads No. 203, No. 205, and No. 208 illustrated above. Ad No. 303 (lower left) is his choice for an opening day display. Ad No. 304 (top right—facing page) would be his important 345 line-3 col. ad for the Sunday in advance of opening.

Through this exchange of ideas the studios now know that pretty gallery portraits of aged stars and trade-mark campaigns won't sell pictures and that teenagers resent old men making love to young girls. They understand the importance of scheduling their advertising to protect the heavy weekend business. In the Los Angeles area (and it probably would be the same in any other territory) it has been proven that the most forceful campaign is based on a combination of TV, radio, and newspaper, all backed by trade paper advertising to build up exhibitor support and interest.

This is the type of campaign we believe would be most effective on "A SUMMER PLACE." Of course, conditions vary as to area and picture, but as a general guide a combination campaign of this kind breaks down about as follows: Of the total, one half scheduled for newspapers, and the other half scheduled for TV and radio, divided about two parts for TV and one part for radio. This means that with a $6,000 campaign, $3,000 would be spent in newspapers, $2,000 in TV, and $1,000 in radio. Of the total amount, the theatre share generally totals about one half.

The principal argument against TV in the past has been the cost. It is expensive, but experience time and again has proven that the price is justified by the results. A TV campaign should be based completely on 20 second spots for two important reasons—cost and available time. On the better stations, prime time is almost pre-empted by regular accounts, and 60 second spots must be relegated to off-time, which is not effective. The cost of 20 second spots is also substantially lower, but the utmost care must be taken to make certain that the right sales message is used.

In addition to Sandra Dee, the cast of "A SUMMER PLACE" includes a handsome six foot-three inch newcomer, Troy Donahue, who is destined for stardom; Richard Egan, Dorothy McGuire, Arthur Kennedy, and Constance Ford, all in strong, meaty roles. Dee and Donahue will completely satisfy the teenagers, and the older folks will be fascinated by the dramatic happenings in the lives of people in their own age group.



from Hollywood to you . . .

MOVIE PARADE

★ PUBLISHED IN HOLLYWOOD, CALIF., FOR THE MOVIE-GOERS OF AMERICA ★

TROY DONAHUE AND SANDRA DEE IN WARNER BROS.' TECHNICOLOR PRODUCTION, "A SUMMER PLACE"

MOVIE PARADE (above) is a 12-page four-color rotogravure magazine devoted entirely to "A SUMMER PLACE" and obtainable free. A 40 x 60 on Troy Donahue (lower right) is also free for lobby display purposes.

Warners' idea—and it's a clever one—is to make a "A SUMMER PLACE" the most talked about picture in town. It's the kind of picture that will benefit greatly by word of mouth advertising. With this in mind, there will be a premiere performance with the title advertised, in advance of the opening. We understand this plan will be carried out nationally.

Actually there are two approaches in the ads, one sensational ad and one toned down. Our preference is for the latter. The picture is so strong it does not need shock treatment.

For an advance teaser campaign, we like ads 203, 205 and 208 in the press book. They fit in nicely with the atmosphere of the picture, stress the teenage angle, and the judicious use of white space will make them stand out on the amusement page.

For a Sunday ad in advance of opening, we like 304. It covers all the angles and while the teenage pitch dominates, this approach makes a strong appeal to the mature audience.

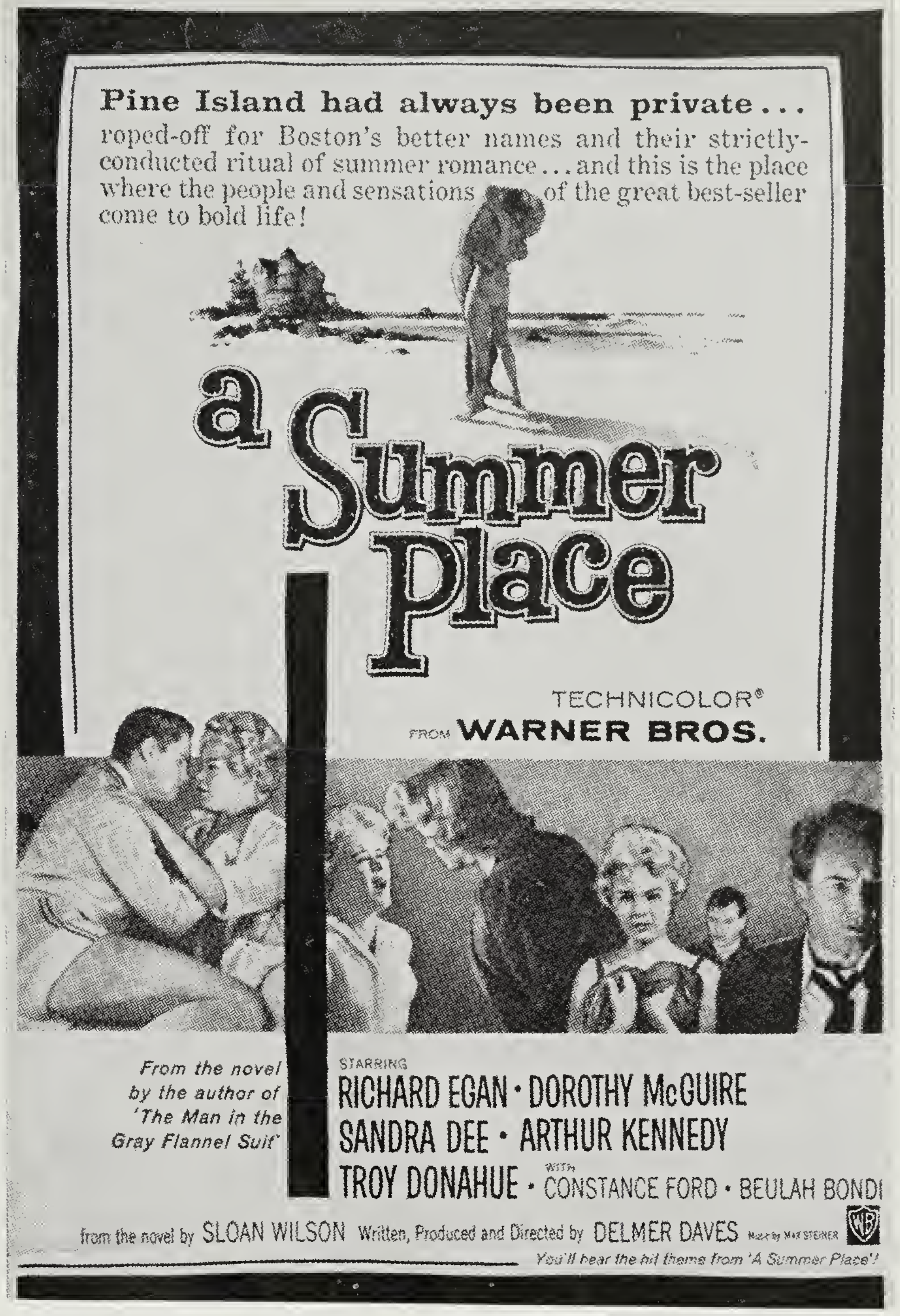
Ad 303 is our choice for opening. It's got a good punch, tells the story, and the very effective layout will stand out well. We have a horror of dark backgrounds that look good on coated paper but come out in newprint a black smudge.

There are two ad accessories not in the press book which Warners is distributing gratis to first-run key accounts. One is a 60 x 40 advance lobby display intended as a "new-star" buildup for Troy Donahue. The second is a 12-page four-color rotogravure magazine called "Movie Parade," devoted entirely to "A SUMMER PLACE." Two more examples of that new concept of advertising.

There are many provocative angles in the story of "A SUMMER PLACE" that invite newspaper, radio, and TV tie-ups as box office promotion. Here in Los Angeles, Max Bercutt, Warners' local advertising representative, has set up contests with attractive prizes for the best letters on "Should a Teen Ager Marry."

Parents as well as teen agers are eligible for awards.

Other facets of the local buildup for Donahue is a gratis teaser trailer and a five-minute open-end radio interview record, both in the press book.



Pine Island had always been private . . . roped-off for Boston's better names and their strictly-conducted ritual of summer romance . . . and this is the place where the people and sensations of the great best-seller come to bold life!

a Summer Place

TECHNICOLOR®

FROM WARNER BROS.

From the novel by the author of 'The Man in the Gray Flannel Suit'

STARRING

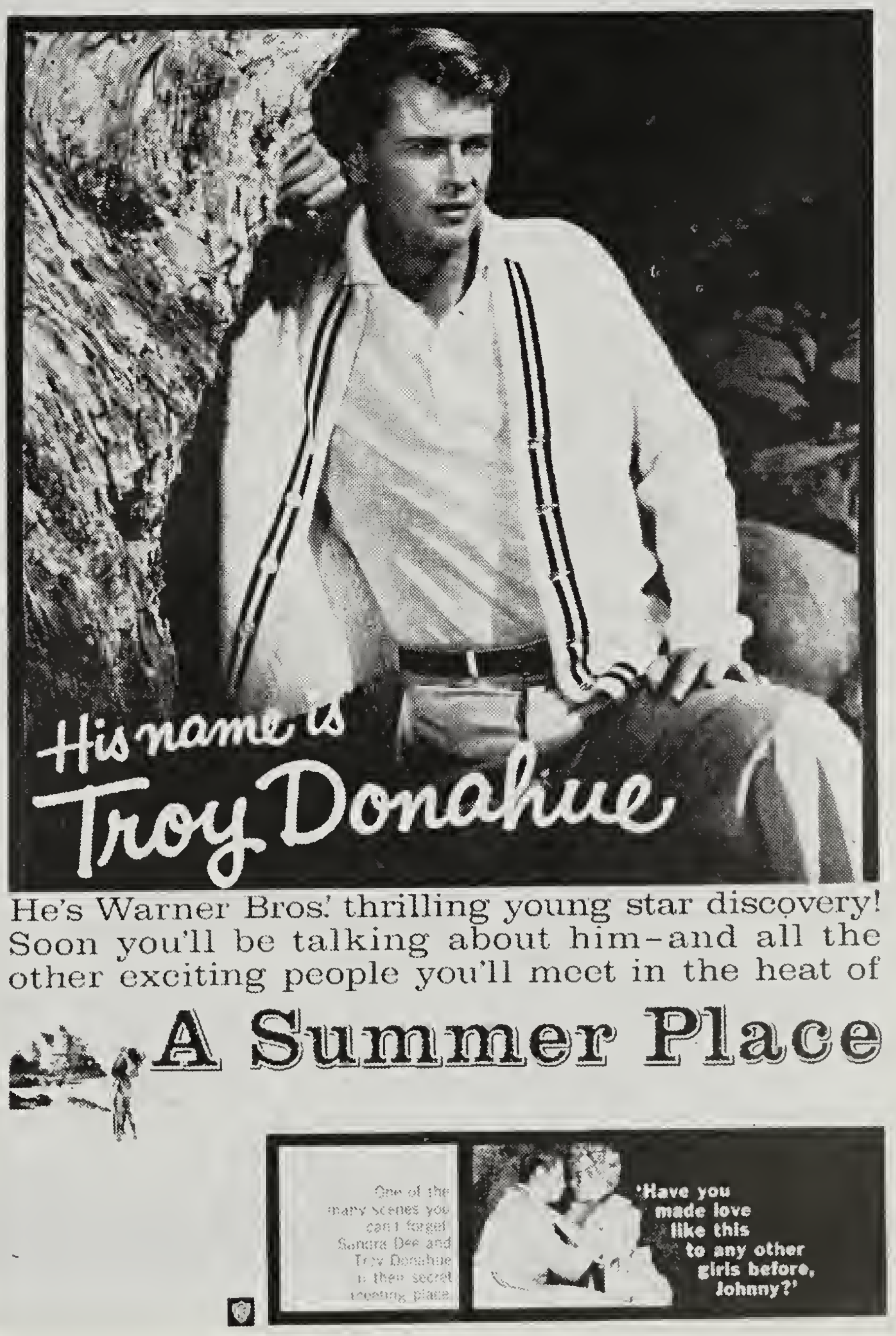
RICHARD EGAN · DOROTHY McGUIRE

SANDRA DEE · ARTHUR KENNEDY

TROY DONAHUE · WITH CONSTANCE FORD · BEULAH BONDI

from the novel by SLOAN WILSON Written, Produced and Directed by DELMER DAVES Music by MAX STEINER

You'll hear the hit theme from 'A Summer Place'!



His name is Troy Donahue

He's Warner Bros.' thrilling young star discovery! Soon you'll be talking about him—and all the other exciting people you'll meet in the heat of

A Summer Place

One of the many scenes you can't forget: Sandra Dee and Troy Donahue in their secret meeting place

'Have you made love like this to any other girls before, Johnny?'

Winston-Salem Mulls Film Censor Board

WINSTON SALEM, N.C.—The Public Safety committee of the City Board of Aldermen here has recommended that the board create a motion picture censorship board which would assist the police department in the enforcement of state laws against obscene and immoral pictures.

Alderman Archie Elledge, a member of the committee, said the request was made by Police Chief James I. Waller. He said the subject of immoral motion pictures has been discussed by Parent-Teacher Associations and indicated that the matter was brought to his attention by PTA groups.

The proposed censorship board would have five members, one each appointed by these groups: the PTA, the local ministerial association, the operators of motion picture theatres, the YMCA, and the YWCA. They would serve three year terms and elect their own chairman, meeting at the chairman's call.

North Carolina law judges a misdemeanor punishable in the discretion of the court any exhibition of obscene or immoral motion picture.

The resolution of the committee asking for creation of a censorship board says the board, if created, would follow this procedure:

"If the Moving Picture Censorship Board hereby created, upon viewing a motion picture being exhibited or about to be exhibited in the City of Winston-Salem, should declare and find that such moving picture is obscene or immoral . . . then the chairman of the board shall notify the operator of the moving picture theatre involved to cease and desist from further showing of such moving picture. If the operator shall disregard such notice and shall thereafter exhibit such obscene or immoral motion picture, then he shall be subject to arrest upon service of a warrant to be procured from the Police Department of the City of Winston-Salem as provided by law."

The state statute referred to makes it unlawful to show obscene or immoral motion pictures, but does not define what constitutes an obscene or immoral motion picture to authorities.

Film Exchange and Dealer Listing for the

DENVER FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

ALLIED ARTISTS, 2144 Champa St.—AComa 2-3841
Br. Mgr.: Jack Felix. Office Mgr. and Booker: Frank Green. Sales: Robert Lightfoot. Emerg. Phone: Green, RAce 2-1737.

AMERICAN-INT'L., 2145 Broadway—TAbor 5-2263
Br. Mgr.: Chick Lloyd. Booker: Toni Dyksterhuis. Emerg. Phane: Dyksterhuis, GE 3-2600.

AZTECA, 2075 Broadway—AComa 2-8920
Br. Mgr.: Ed Noonan. Emerg. Phone: None.

BAILEY, 828-21st St.—ALpine 5-5970
Br. Mgr.: Gertrude Bailey. Booker: Helen Bawers. Emerg. Phone: Bailey, SPruce 7-7829.

BUENA VISTA (Disney), 737-21st—ALpine 5-2867
Dist. Supervisor: Marvin Goldfarb. Office Mgr.: James Ecker. Booker: Frank Monaco. Emerg. Phone: Goldfarb, DExter 3-7630.

CLASA-MOHME, 2065 Broadway—CHerry 4-2313
Br. Mgr.: Gilbert Martinez. Emerg. Phone: Martinez, WEstwood 4-4812.

COLUMBIA, 2140 Champa St.—KEystone 4-6341
Br. Mgr.: Jules Needelman. Office Mgr.: Tom Robinson. Sales: Barney Shooker, Sam Dare, Bruce Marshall. Baoker: Betty Morr. Emerg. Phone: Robinson, GLendale 5-7447.

METRO-GOLDWYN-MAYER, 2100 Broadway—TAbor 5-8166
Br. Mgr.: Henry Friedel. Sls. Mgr.: Mike Cramer. Sales: James Micheletti, Jerry Banta. Bookers: Claude Newell, James Ladwig. Cashier: Jeanette Kavanaugh. Emerg. Phone: Newell, SKyline 7-1920.

PARAMOUNT, 2100 Stout St.—KEystone 4-8246
Br. Mgr.: J. R. Ricketts. Office Mgr.: Wm. Peregrine. Sales: John Vos, John Thomas. Booker: Frank Carbone. Emerg. Phone: Peregrine, BElmont 7-3098.

20TH CENTURY-FOX, 2101 Champa St.—TAbor 5-5331
Br. Mgr.: Reville Kniffin. Office Mgr.: Sebastin Amato. Sales: Richard Fulham, George Tawson, Paul Snoddy. Backer: Thomas Parr. Cashier: Jane Mulcahy. Emerg. Phones: Amato, WE 5-9305; Parr, MAin 3-3656.

UNITED ARTISTS, 807 21st St.—TAbor 5-2325
Br. Mgr.: M. R. Austin. Sls. Mgr.: Earl Peterson. Sales: Wm Sambar, Jay O'Malin Head Booker: Gordon Pearce. Booker: Dominic Linza. Cashier: Edith Musgrave. Field Exp.: Bill Prass. Emerg. Phone: Pearce, PYramid 4-1498.

UNIVERSAL-INTERNATIONAL, 801 21st St.—MAin 3-3281
Br. Mgr.: Mayer Monsky. Office Mgr.: Oscar Galanter. Sales: Les Laramie. Booker: Shirley Johnson. Emerg. Phone: Galanter, FLorida 5-5009.

WARNER BROS., 2062 Stout St.—KEystone 4-6178
Br. Mgr.: Don Urquhart. Office Mgr.: Herman Reule. Sales: Wm. Haefliger, Bill Hobson. Boakers: Gene Vitale, Art Apodaca. Emerg. Phone: Vitale, GE 3-4198.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 2111 Champa St.—TAbor 5-0201
SERVICE THEATRE SUPPLY CO., 2054 Broadway—ALpine 5-1597
WESTERN SERVICE & SUPPLY, 2134 Broadway—KEystone 4-1979
Emerg. Phone: S. R. Langwith, BElmont 7-2274.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413
Br. Mgr.: Jack Lustig. Office Mgr.: Nellie Segelstrom. Emerg. Phone: G. Jackson, DExter 3-2189.

• *Signs, Advertising and Printing*

ART NEON CO., 2565 Curtis St.—AComa 2-7915
MILLER PRESS, 2033 Welton St.—KEystone 4-5868
NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413
NATIONAL THEATRE CALENDAR, 2165 Broadway—TAbor 5-6288

• *Film Delivery Service*

DENVER SHIPPING AND INSPECTION BUREAU, 2118 Stout St.—AComa 2-5616
Air Dispatch: Mgr., Frank Norris. Emerg. Phone: Norr's, BRoomfield 93.
SOUTHWESTERN FILM SERVICE, 2118 Stout St.—CHerry 4-2287

• *Service Companies*

ALTEC SERVICE CO., 212 Colorado Bldg.—CHerry 4-2577
RCA SERVICE CO., 728 15th St.—KEystone 4-5494
REED SPEAKER SERVICE, 5440 McIntyre St., Golden, Colo.—CRestview 9-1205

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

David Wallerstein, right, president, Balaban and Katz Theatres of Chicago, honorary chairman of the 12th annual convention of the Theatre Owners of America, and S. J. Papas, executive of Alliance Amusement Company, also of Chicago, general convention chairman for the concurrent convention of the National Association of Concessionaires, are seen here discussing the conventions and trade shows held at the Hotel Sherman, Chicago, last week.

CONVENTION *(Continued from page 8)*

be so great that your Committee feels this should be a prime project for TOA."

Harling, as chairman of the Anti Toll-TV Committee, stated that "Toll TV—through the air appears to be at least five years away." It is evident that from the various orders (FCC) that have been issued, Toll TV will not be tested through the airways until the present limitations are removed. As of now, not one application has been filed by anyone for any test anywhere.

The Theatre Equipment Committee prepared questionnaires which were sent to all member theatres. These questionnaires were followed up by representatives from TEDA, TESMA, SMPTE, IATSE, and RCA and Altec service departments, with help toward giving the theatres the best possible equipment and advice.

The Equipment Committee also stated that 70mm projection equipment was now available, but "with less than a dozen pictures available or slated in the 70mm process—and most of these will be later available in 35mm prints—it would seem prudent to advise exhibitors to go slow on equipment until they are assured of a better supply of product."

The Film Reviewing Committee suggested that three points be followed to improve the basic quality of prevue trailers. (1) Efforts be made to use more originality in the production of these trailers to aid in securing some new ticket selling methods; (2) wide screen trailers only be furnished on CinemaScope and other wide screen process films; and (3) brevity be given more consideration in the production of the trailers. The Committee's report was given by Chairman H. F. Kincey.

Watch for them!

NEXT!
Buffalo Territory
Issue of November 18
Minneapolis Territory
Issue of November 25

Save them!

don't forget it!

"It's amazing how little time is spared for things which really matter. That's why I'm keeping this piece of string around my finger during the Once-In-A-Lifetime Tribute to Trailers—to remind me of the great job trailers do for the boxoffice!"

Robert L. Lippert

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

Md. Exhibs Buy MPI

BALTIMORE, MD.—Members of the new Maryland Theatre Owners Association, a TOA affiliate, have purchased over 1,000 shares of stock in Motion Picture Investors, Inc., it was disclosed by president John G. Broumas.

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CANADIAN Highlights

By Harry Allen, Jr.

ANNUAL MEETING of the Motion Picture Theatres Association of Ontario will have Walter Reade, Jr., of New York as guest speaker at the closing luncheon. The meeting, scheduled for Nov. 23 at the King Edward Hotel, Toronto, is important for many reasons. Top subject will be the presentation of the Association's brief of Ontario Provincial cabinet on the subject of the Amusement Tax.

A two hour meeting was held in which the request for exemption of the tax up to and including 75 cent admission was made. Representing the Association were president Russ Simpson; director Lionel Lester, chairman of the special taxation committee; director H. C. "Dick" Main; and executive secretary Arch Jolley. The meeting in November will also discuss a brief now in the hands of Minister of Travel and Publicity Bryan Cathcart, who speaks for the theatres branch and Board of Censors in the Legislature. This brief suggests certain revisions to the theatres act which would lead to reduced insurance and other benefits. It is under consideration.

REEL CLIPS: This is the time of year for the annual meetings of the various provincial theatre associations. At the annual meeting of the Saskatchewan Motion Picture Association was Charles S. Chaplin, while A. J. Laurie, ad-pub director of United Artists, addressed the Alberta Theatres Association. Chaplin is general manager in Canada for United Artists. . . . Fess Parker, star of Paramount's "The Jayhawkers" was guest at the annual meeting of the Maritime Motion Picture Exhibitors Association in St. John, N.B. . . . Annual Pioneer of the Year Award dinner of the Canadian Picture Pioneers will take place in the King Edward Hotel, Toronto, on Nov. 26. Lionel Lester is chairman of the committee of which Ralph Dale, George Altman, Martin Simpson, and Len Bishop are members. . . . Hye Bossin—described as the "best known unknown" among the greats of Canada and without whom most entertainment columnists in this country would be lost—began writing a weekly column for the Toronto Star. He's editor of the Canadian Film Weekly. Congrats for Hye and Best Wishes.

"Nights," "Fontaines" Paired

NEW YORK — UPA's "1001 Arabian Nights," Columbia's Christmas release, will be paired with Sam Katzman's "The Flying Fontaines" in double bill situations.

Help Us Serve You,
Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

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First Soviet Feature Bows In Washington

WASHINGTON—The first Soviet film to be presented in this country under the U.S.-Soviet Cultural Exchange Agreement of 1958, "The Cranes Are Flying," had its gala American premiere before an audience of dignitaries here at the Metropolitan yesterday (Nov. 10). On the same night, in Moscow, "Marty" had its celebrity-studded opening as the first American production to be shown in the Soviet Union in accord with the film-exchange program.

Eric Johnston, president, Motion Picture Association of America, and Mrs. Johnston were hosts at the invitational premiere. The next day (Nov. 11) the Russian-made film began its regular continuous performance engagement at the Dupont, with subsequent engagements to take place in theatres throughout the country. Warner Brothers is distributing the film in the U.S. at the request of the State Department. Thereafter, six other major Soviet films will be released here by major distributing companies.

The film exchange, in which the U.S. companies were represented by the Motion Picture Export Association of America, is part of the over-all cultural exchange program between the two countries. Financially, the motion picture agreement provides for equal payments on both the Soviet and American sides. The price of each standard-size film is $60,000 and each wide-screen picture $67,000.

"The Cranes Are Flying" won the grand prize at the 11th International Film Festival in Cannes, France, while "Marty" swept the 1955 Academy Awards.

Starred in "Cranes" are Tatiana Samoilova, Alexei Batalov, and A. Shvorin. It was written for the screen by Victor Rozov and directed by Mikhail Kalatozov, with photography by Sergei Urusevsky.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

NOVEMBER 11, 1959 SECTION TWO
VOL. 62 NO. 26

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer—Swedish-made
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction—England
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5839 **JOHNNY ROCCO**—MD-84m.—Richard Ever, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64⅙m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5837 **REVOLT IN THE BIG HOUSE**—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry—England
5836 **WOLF LARSEN**—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **HOUSE OF INTRIGUE, THE**—(CS; C)—Curt Jurgens, Dawn Addams
Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes
RAYMIE AND THE BARRICUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The	A2	AA
•Adventures of Huckleberry Finn		MGM
Affairs of Julie, The		For.
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Anna Lucasta	A3	UA
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War		Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
•Because They're Young		Col.
•Bells Are Ringing		MGM
•Beloved Infidel		Fox
•Ben Hur		MGM
Best of Everything, The	A3	Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
•Blood and Steel		Fox
Blood of Bataan		For.
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE		WB
Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridges at Toko-Ri, The—RE		Par.
Buccaneer, The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Career	A3	Par.
•Cash McCall		WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Cinderfella		Par.
Circle, The		For.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE		Par.
•Crack in the Mirror		Fox
Crawling Eye, The	A2	For.
•Crescendo—The Story of Franz Liszt		Col.
Crimson Kimono, The	A3	Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.
Dreaming Lips		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Island	A2	WB
Enchanted Mirror, The		For.
Enemy General, The		Col.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller
GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle
GIANT LEECHES, THE—Ken Clark, Yvette Vickers

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
321 **MAN INSIDE, THE**—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick—England
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
318 **TARAWA BEACHHEAD**—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program—England
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn—England
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Dec. **FLYING FONTAINES, THE**—(C)—Michael Callan, Evy Norlund
Dec. **THOUSAND AND ONE ARABIAN NIGHTS**—(TC)—UPA Cartoon feature

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidnev Poitier
BABETTE GOES TO WAR—(CS; C)—Brigitte Bardot
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weid
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
STRANGERS WHEN WE MEET--(CS; C)—Kirk Douglas, Kim Novak
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
2 **FOR THE FIRST TIME**—MU-92m.—(TE: TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery—English
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names, mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop—England
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations—England

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially to youngsters—England
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Dec. **NEVER SO FEW**—(CS; MC)—Frank Sinatra, Gina Lollobrigida

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERREANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY, THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller—England
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R 5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-49)—Filmization of epic work has angles for all spots—Filmed in Italy
5812Y **OUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
843 **FRONTIER GUN**—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
864 **MARK OF ZORRO, THE**—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
839 **MARDI GRAS**—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
Floods of Fear	A2	U-I
•Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
Forbidden Fruit	B	For.
400 Blows, The		For.
Four-D Man	A2	U-I
•Four Fast Guns		U-I
Four Skulls of Jonathan Drake, The	A3	UA
Frankenstein's Daughter	B	Misc.
From the Earth to the Moon	A1	WB
Frontier Gun	A2	Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		Misc.
•Giant Leeches		A-I
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girl with An Itch		Misc.
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for Hanging	A1	Col.
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
Guitars of Love		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
Happy Anniversary		UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Horse's Mouth, The	A3	UA
Hot Angel, The	A2	Par.
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
•House of Intrigue, The		AA
House of the Seven Hawks, The		MGM
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
I Was Monty's Double	A1	For.
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
Inn of the Sixth Happiness, The	A1	Fox
Inside the Mafia	B	UA
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		Misc.
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law and Disorder		For.
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Liane, Jungle Goddess	C	For.
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner		Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The		For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.

M

Machete	A3	UA
Mad Little Island		For.
Magician, The	A3	For.
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
Man Inside, The	A3	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The		Misc.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mark of Zorro, The—RE	A2	Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
•Moment of Danger		WB
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Murder by Contract	A3	Col.
Mustang	A1	UA
My Uncle	A1	For.
My Name Is Toxie		For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place to Land		Misc.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
•On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
•Once More with Feeling		Col.

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer

918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

902 **SHERIFF WITH THE FRACTURED JAW**—C-103m.—(CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program—England

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appea for women

COMING FEATURES IN ORDER OF RELEASE

Nov. **JOURNEY TO THE CENTER OF THE EARTH, A**—(CS; DC)—Pat Boone, Arlene Dahl
Dec. **BELOVED INFIDEL**(—CS; DC)—Gregory Peck, Deborah Kerr
Dec. **DOG OF FLANDERS, A**—(CS; C)—David Ladd, Donald Crisp

COMING

BLOOD AND STEEL—Brett Halsey, Ziva Rodann
CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
SEVEN THIEVES—(CS;)—Edward G. Robinson, May Britt
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Franciosa
VOICE, THE—(CS)—Edmond O'Brien, Julie London
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stgae play needs special attention—Longridge

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster—England

ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac

FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror Item for the program

GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch

GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates

HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap

HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch

HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guiness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand i—4598 (6-17-59)—Fine filming of horror classic—Hammer—England

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction

LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky

LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary

LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke

MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell

MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar

MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell

NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue

SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster

SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker

SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers—English-made

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Oct. **TAKE A GIANT STEP**—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
Nov. **GUNFIGHTERS OF ABILENE**—Buster Crabbe, Judith Ames—Vogue

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
DOG'S BEST FRIEND, A—Bill Williams, Marcia Henderson—Premium
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
HAPPY ANNIVERSARY—David Niven, Mitzi Gaynor—Fields
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN LIKE SATAN, A—Bridgette Bardot—Gray-Pathe

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer

5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry

5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer—England

5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama

5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film

5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import—England

6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry

5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles

5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film—England

5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce

5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal

6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn—England

5912 **SILENT ENEMY, THE**—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England

5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names

5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama

5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING

FOUR FAST GUNS—James Craig, Martha Vickers

HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr

LEECH, THE—Coleen Gray, Grant Williams

PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren

SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made

SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer

BOY AND THE LAUGHING DOG, THE—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Good-bye, My Lady" is heartwarming tale for family trade

806 **ENCHANTED ISLAND**—MD-94m.—(TC)—Dana Andrews, Jane Powell—(4530) (11-12-58)—Interesting version of well-known literary work—RKO

903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal

805 **FROM THE EARTH TO THE MOON**—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction

819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made

810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy

822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy

817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot

823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain

812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—English-made

902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering—Engand

907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal

821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry

813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big

814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating

820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer

809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest

815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program

901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush

CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers

CASH McCALL—TC—James Garner, Natalie Wood

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming

GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain

ICE PALACE—(TC)—Richard Burton, Carolyn Jones

MOMENT OF DANGER—Trevor Howard, Dorothy Dandridge

RACHEL CADE—(TC)—Peter Finch, Angie Dickinson

RISE AND FALL OF LEGS DIAMOND, THE—Ray Danton, Karen Steele

SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston

THIS REBEL BREED—Rita Moreno, Mark Damon

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemon

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache

CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor

ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert

GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import

JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.

LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental

MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank

MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union

MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert

NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank

SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Rank

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat		U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Paris Hotel		For.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
Plan 9 from Outer Space		Misc.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Return of the Fly, The	A2	Fox
Revolt in the Big House	A2	AA
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
•Rookie, The		Fox
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shameless Sex, The		For.
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff of Fractured Jaw	A2	Fox
Sign of the Gladiator	B	AI
Silent Enemy, The	A1	UI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba	B	UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
•Story on Page One, The		Fox
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarawa Beachhead	A2	Col.
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Cavemen	A2	AI
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
•Thousand and One Arabian Nights	A1	Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Two-Headed Spy	A2	Col.

U

Ulysses—RE		Par.
Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
Virtuous Bigamist, The		For.
•Visit to a Small Planet, A		Par.
•Voice, The		Fox

W

•Wake Me When It's Over		Fox
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
What Price Murder	B	For.
Westbound	A1	WB
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Witches of Salem	A3	For.
Wolf Larsen	A3	AA
Women Eater, The	A2	Col.
•Woman Like Satan, A		UA
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The		MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA

ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory

ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental

THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialt spots—Roach

TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinoc Int.

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-In

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—Englis narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbe in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for ar and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brando

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in ar houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-In

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Title —Zenith-Int.

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialt houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—Englis dubbed or titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The Worl

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken i English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMP

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros-Int

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA

GUITARS OF LOVE—MU-90m.—(EC)—Vico Torrani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in Englis —Grand Prize

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Title —President

THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & I Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux

SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbe in English—Mishkin

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Conti nental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narra tion—Sovexportfilm

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and Interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance

DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astorf

GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller—McLendon

GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco

GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner

GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco

ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle

KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers—McLandon

LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner

LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor

MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic

PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista

SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading

TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista

UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS (3)

3441	(Dec.)	Wonders of Puerto Rico	G	20m. 4563

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.)	Sweet and Hot	F	17m. 4539
3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS (10)

(Technicolor)

3751	(Sept.)	Magoo's Cruise	E	6m. 4539
3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

HAM AND HATTIE CARTOONS (2)

(Technicolor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3512	(Jan.)	Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS (10)

3801	(Sept.)	Aqua-Rama	G	9m. 4540
3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

3421	Happy Go Wacky	F	16½m. 3225
3422	Trapped By A Blonde	F	16m. 2643
3423	The Awful Sleuth	G	16m. 3072
3424	The Mayor's Husband	F	16m 1812
3425	Perfectly Mismated	F	16m. 4652
3426	Woowoo Blues	G	16m. 3119
3431	Two Roaming Champs	F	16½m. 2964
3432	Andy Plays Hookey	F	18m. 2112
3433	Off Again, On Again	F	16m 1685
3434	Farmer For A Day	F	18m. 1363
3435	Wine, Woman And Song	F	16m. 3056
3436	Spook To Me	F	17m. 1871

SERIALS

TWO REELS

Wild Bill Hickok	E	15EP. 170
Captain Video	G	15EP. 3209
Tex Granger	G	15EP. 2369

COLOR FAVORITES CARTOONS

(Technicolor)

3601	Gerald McBoing Boing	E	6½m. 2998
3602	Flora	G	6m. 2352
3603	Kitty Caddy	F	6m. 2287
3604	Willie The Kid	E	7m. 3311
3605	Short Snorts On Sports	F	6½m. 2422
3606	Rooty Toot Toot	E	8m. 3266
3607	Bon Bon Parade	G	8m. 2375
3608	The Emperor's New Clothes	G	7m. 3527
3609	The Untrained Seal	F	7m 2436
3610	Little Boy With A Big Horn	E	7m. 3490
3611	The Egg Hunt	F	7m. 537
3612	Madeline	E	7m. 3418
3613	Novelty Shop	G	7m. 4607
3614	Christopher Crumpet	G	7m. 3562
3615	Poor Elmer	F	7m. 185

CANDID MICROPHONES

3551	Number 3, Series 5	F	10m. 3473
3552	Number 4, Series 5	F	10m. 3527
3553	Number 5, Series 5	F	10m. 3562
3554		F	10m. 3631
3555		F	10m 3676
3556		F	10m. 3676

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-161	Just Ducky	F	7m. 3615
W-162	Two Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomino	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

		VistaVision Visits Spain	E	18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1	(Nov. 15)	Boo Bop	G	7m. 4431
B17-2	(Jan. 24)	Heir Restorer	F	6m. 4463
B17-3	(Feb. 28)	Spook and Span	F	6m. 4475
B17-4	(Apr. 25)	Ghost Writers	F	7m. 4467
B17-5	(May 2)	Which Is Witch	F	6m. 4512
B17-6	(Sept.)	Good Scream Fun	G	7m. 4532
B-18-1	(Jan.)	Doing What's Fright	F	6m. 4580
B18-2	(Mar.)	Down To Mirth	G	7m. 4599
B18-3	(June)	Not Ghoulty	G	9m. 4631
B18-4	(July)	Casper's Birthday Party	G	6m. 4652

HERMAN AND CATNIP (4)

H18-1	(Jan.)	Owly To Bed	F	6m. 4599
H18-2	(Feb.)	Felineous Assault	G	6m. 4580
H18-3	(Apr.)	Fun on Furlough	F	6m. 4599

NOVELTOONS (6)
(Technicolor)

P18-1	(Oct.)	Stork Raving Mad	G	6m. 4540
P18-2	(Dec.)	Dawg Gawn	F	6m. 4599
P18-3	(Jan.)	Animal Fair	F	6m. 4580
P18-4	(Apr.)	Houndabout	G	7m. 4599

MODERN MADCAPS (6)

M18-1	(Nov.)	Right Off The Bat	G	7m. 4539
M18-2	(Feb.)	Fit To Be Toyed	G	7m. 4583
M18-3	(Mar.)	La Petite Parade	G	8m. 4599
M18-4	(June)	Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.)	Talking Horse Sense	G	7m. 4648

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1	(Sept.)	Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.)	Punch and Judo	G	7m. 3194
E19-3	(Sept.)	Popeye's Pappy	G	7m. 3243
E19-4	(Sept.)	Lunch With A Punch	G	7m. 3259
E19-5	(Sept.)	Swimmer Take All	F	7m. 3294
E19-6	(Sept.)	Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.)	Better Bait Than Never	F	7m. 3552
S19-2	(Sept.)	Surf Bored	G	7m. 3578
S19-3	(Sept.)	Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.)	The Seapreme Court	G	7m. 3707
S19-5	(Sept.)	Crazy Town	E	6m. 3739
S19-6	(Sept.)	Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.)	Cage Fright	G	7m. 3357
S19-8	(Sept.)	Pig-A-Boo	G	7m. 3392
S19-9	(Sept.)	Frightday The 13th	F	7m. 3483
S19-10	(Sept.)	True Boo	G	7m. 3410
S19-11	(Sept.)	Northwest Mousie	F	7m. 3666
S19-12	(Sept.)	Surf and Sound	F	7m. 3715
S19-13	(Sept.)	Of Mice and Menace	G	7m. 3766
S19-14	(Sept.)	Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE MOVIETON ADVENTURES
(Color)

7801	(Jan.)	High Divers and Dolls	F	8m. 4463
7802	(Feb.)	The Jumping Horse	G	9m. 4463
7803	(Mar.)	Wild Race For Glory	G	9m. 4463
7804	(Apr.)	Transcontinental	F	9m. 4463
7806	(Mar.)	Fortress Formosa	G	9m. 4475
7807	(June)	Inside Poland Today	G	10m. 4512
7808	(July)	Snow Fun In College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552
7811	(Oct.)	Blue Water Sports	G	9m. 4568
7812	(Nov.)	Undersea Adventure	G	10m. 4568
7813	(Dec.)	Fireworks For Freedom	G	10m. 4568
7901	(Jan.)	Stairway To The Andes	G	9m. 4631
	(Feb.)	Football Roundup	F	10m. 4568
7902	(Feb.)	Basketball's Aces in Action	F	10m. 4591
7903	(Mar.)	Swedish Air Jets Zoom	G	9m. 4591
7904	(Apr.)	Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May)	Assignment Argentina	G	9m. 4648
7906	(June)	Road Burners	G	10m. 4648
7907	(July)	Recondo With 101st Air Borne		
7908	(Aug.)	Secret of Sao Paulo		
7909	(Sept.)	Romance of American Shipping		
7910	(Oct.)	Dew Distant Warning		
7911	(Nov.)	Frontier State		

TWO REEL
CINEMASCOPE SPECIALS

7805	(Jan.)	Queen Elizabeth Hailed By U. S. And Canada	G	15m. 4463
7060	(Aug.)	Royal Voyage	G	9m. 4631

SPECIAL

7350	(May)	Colorful Courtship (DC)	G	15m. 4532
7351	(June)	Fisherman Of Skeleton Coast	G	11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801	(Jan.)	Springtime For Clobber	F	6m. 4463
5802	(Feb.)	It's A Living	F	6m. 4463
5803	(Mar.)	Gaston's Baby	F	6m. 4463
5804	(Apr.)	The Juggler of Our Lady	E	9m. 4423
5805	(May)	Gaston, Go Home!	F	6m. 4491
5806	(June)	Dustcap Doormat	F	6m. 4491
5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
3811	(Nov.)	Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.)	Sidney's Family Tree	E	6m. 4567
5901	(Jan.)	Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.)	Tale Of A Dog	F	6m. 4567
5903	(Mar.)	Another Day For Doormat	F	6m. 4615
5904	(Apr.)	The Flamboyant Arms	F	6m. 4615
5905	(May)	Fooffle's Train Ride	F	6m. 4615
5906	(June)	Gaston's Mama Lisa	F	6m. 4615
5907	(July)	The Minute and ½ Man	G	7m. 4631
5908	(Aug.)	Fabulous Fireworks Family	G	6m. 4648
5909	(Sept.)	Wild Life	F	6m. 4648
5910	(Oct.)	Hashimoto-San	G	6m. 4648
5911	(Nov.)	Outer Space Visitors	F	6m. 4648
5912	(Dec.)	The Leaky Faucet		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Goosie	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool		
5938	Better Late Than Never		

Universal-International

TWO REEL
SPECIALS IN COLOR

3901	( )	Island Empire	G	18m. 4591
3902	( )	Venice Of The East	G	18m. 4631
4001	( )	The Boy Who Owned A Melephant	G	19m. 4652

ONE REEL
COLOR PARADES (8)

3971	(Nov.)	Venezuela Holiday	G	9m. 4540
3972	(Dec.)	Down The Magdalena	F	10m. 4540
3973	(Jan.)	Round-Up Land	G	9m. 4544
3974	(Mar.)	Safari City	G	9m. 4564
3975	(April)	Travel Tips	F	8m. 4591
3976	(June)	Land Of The Maya	F	9m. 4575
3977	(July)	Below The Keys	G	9m. 4615
3978	(Aug.)	Road To The Clouds	F	9m. 4631

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.)	Jittery Jester	G	6m. 4539
3912	(Dec.)	Little Televillain	F	7m. 4539
3913	(Jan.)	Truant Student	G	6m. 4544
3914	(Feb.)	Robinson Gruesome	F	6m. 4564
3915	(Mar.)	Tomcat Combat	F	6m. 4580
3916	(April)	Yukon Have It	F	7m. 4599
3917	(April)	Log Jammed	F	7m. 4599
3918	(May)	Panhandle Scandal	F	6m. 4631
3919	(June)	Bee Bopped	G	6m. 4615
3920	(July)	Woodpecker In The Moon	G	6m. 4652
3921	(Aug.)	The Tee Bird	G	6m. 4648
3922	(Oct.)	Romp In A Swamp	G	6m. 4652
3923	(Sept.)	Space Mouse	G	6m. 4652

VARIETY VIEWS

3891	(Jan. 20)	Barnyard Frolics	F	9m. 4436
3892	(Feb. 24)	Between The Continents	F	9m. 4495
3893	(Mar. 31)	Cycle Manila	G	9m. 4512
3894	(Sept.)	Tragedy, U. S. A.	E	9m. 4532
3895	(Oct.)	Up and Over	F	9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031	Socco In Morocco	G	6m. 3691
4032	Alley To Bali	F	6m. 3730
4033	Under The Counterspy	G	6m. 3767
4034	Hot Rod Huckster	F	6m. 3798
4035	Real Gone Woody	F	6m. 3849
4036	Convict Concerto	F	6m. 3849

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6721	(Nov.)	Pre-Hysterical Hare	G	7m. 4539
6722	(Jan.)	Baton Bunny	F	7m. 4583
6723	(Feb.)	Hare-Avian Nights	F	7m. 4583
6724	(Apr.)	Apes Of Wrath	G	7m. 4583
6725	(June)	Backwoods Bunny	G	7m. 4591
6726	(Aug.)	Wild and Wooly Hare	G	7m. 4607
7721	(Sept.)	Bonanza Bunny	G	7m. 4648
7722	(Oct.)	A Witch's Tangled Hare	G	7m.

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5701	(Nov. 16)	Mouse-Take Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4)	Don't Axe Me	F	7m. 4431
5704	(Jan. 18)	Tortilla Flaps	F	7m. 4432
5705	(Feb. 22)	A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8)	Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12)	Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26)	A Waggily Tale	G	7m. 4475
5709	(May 10)	Feather Bluster	G	7m. 4475
5710	(June 28)	To Itch His Own	F	7m. 4512
5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker	F	7m. 4532
6701	(Nov.)	Gospher Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.)	Cat Feud	F	6m. 4564
6704	(Jan.)	Mouse Placed Kitten	G	7m. 4584
6705	(Feb.)	China Jones	G	7m. 4583
6706	(Mar.)	Trick Or Tweet	F	7m. 4584
6707	(Apr.)	The Mouse That Jack Built	G	7m. 4591
6708	(May)	Hot Rod and Reel	F	7m. 4591
6709	(May)	Mut In A Rut	G	7m. 4591
6710	(June)	Really Scent	F	7m. 4591
6711	(July)	Mexicali Shmoes	F	7m. 4607
6712	(July)	Tweet and Lovely	G	7m. 4607
6713	(Aug.)	Cat's Paw	F	6m. 4607
6714	(Aug.)	Here Today, Gone Tamale		
7701	(Sept.)	A Broken Leg Horn	G	7m. 4648
7702	(Oct.)	Wild About Harry	F	7m. 4652
7703	(Nov.)	Unnatural History	G	7m. 4648

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2890
6310	Scent-Imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy	E	7m. 3188
7302	Often An Orphan	G	7m. 2678
7303	Putty Tat Trouble	F	7m. 3021
7304	Hot Cross Bunny	F	7m. 2474

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668

Miscellaneous

Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
CAPRI (EC) (EROS)	E	24m. 4576
Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney)	G	18m. 4591
Diavolezza (C) (Shoenfeld)	F	12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney)	G	26m. 4595
Grand Canyon (CS;TC) (Bu-Disney)	G	26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Geisha (C) (Brenner)	E	30m. 4563
I Went To Britain (C) (Schoenfeld)	E	22m. 4599
Journey Into Spring (C) (Schoenfeld)	E	28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
N.Y., N.Y (TC) (UA)	G	15m 4552
Noah's Ark (TC) (Disney-BV)	G	20m. 4648
Patterson vs Johansson Fight (UA)	E	17m. 4607
Scotland (CS;TC) (BV-Disney)	E	25m 4539
Stoccato For Toy Trains (C) (Arthur)	G	8m. 4648
Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
Unknown Italy (C) (Shoenfeld)	F	12m. 4595
Wales (BV-Disney) (CS;TC)	G	25m. 4532

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